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This year, the Fondation Custodia

staged two successful exhibitions,

Drawings for Paintings in the Age of Rembrandt and *Reading Traces. Three centuries of drawing in Germany*, and embarked on preparations for a succession of exhibitions that will be seen in rue de Lille over the course of 2018 and 2019. There will be more information about the start of this series elsewhere in this newsletter. It means drawing up layout plans, establishing loan agreements, ordering images from all over the world and writing and editing essays and entries for the catalogues. This requires a great deal of effort on the part of several members of the Fondation's small staff and it is wonderful that we can always depend on them.

Then there are the day-to-day services to visitors who come to look at and study the artworks and letters, as well as the visitors to the library. New books are added weekly, and we pride ourselves on logging them in as soon as possible to make them available to anyone with an interest. Inputting the huge gift Olivier Michel made to the library in 2015 is now proceeding apace and we are constantly surprised by the rarities that are coming to light, including old books. They

EX LIBRIS
Olivier Michel

are all given a specially-made *ex-libris* that Olivier approved on his deathbed. He wanted his library to go on being used and made sure that it would happen. Titles we already have will be offered to the

Istituto Universitario Olandese di Storia dell'Arte in Florence (housed in a villa in Viale Evangelista Torricelli, owned by the Fondation Custodia) and to the Netherlands Institute for Art History (RKD) in The Hague. Books that are already present in all three institutions will go to the University Library in Warsaw.

Storing all these extra acquisitions is a source of concern. And the same applies to other places in the Fondation Custodia's

collections. After four sales of drawings, the heirs of the art historian and collector I.Q. van Regteren Altena (1899–1980) gifted us the fourteen seventeenth- and eighteenth-century albums in which the sheets had always been kept. This gesture was greatly appreciated and we have found a fitting solution for the accommodation of this gift and all the other as yet unused albums in the collection, which represent a sort of typology of the genre. An impressive



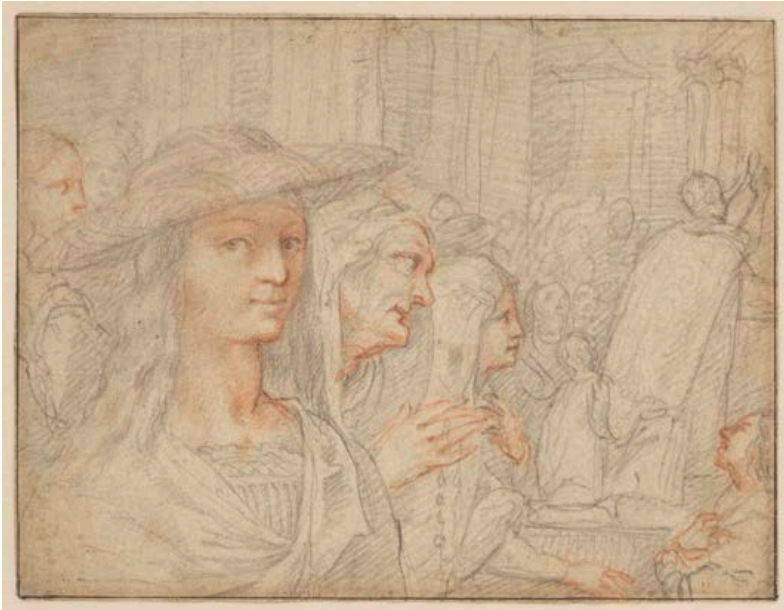
mahogany art cabinet made around 1800 was purchased from the retired Amsterdam print dealer Johannes Marcus to store albums of prints and drawings. After expert restoration by Joost Hoving it has been installed at the Fondation with impressive contents. Marcus's parents acquired the piece from the Frederik Muller auction house in Amsterdam, where the young Frits Lugt began his career in 1901. It is, of course, marvellous that a piece like this has now been given a final place in the Fondation Custodia founded by Frits Lugt and his wife, To Lugt-Klever. It is particularly intriguing to imagine the works of art that might have been stored in this cabinet for a while throughout all those years of fascinating sales.



Slowly but surely, work continues in Hôtel Turgot on the renovation and lighting in the salons to meet today's requirements while respecting the intentions of the founders. The LED lighting helps display the works better and we are toning down the colour of the walls in the interior to enhance the importance and beauty of the works of art. The cloakroom, the staircase, the entrance hall, the storage room for the drawings, the *salon hollandais* (Lugt-Klever Salon) and another room (Klever-Kemps Salon) have now been finished and work continues in the *grand salon* and the *salle à manger*. The Saturday guided tours will recommence sometime next year. The authenticity of the objects, furniture and works of art in the various rooms add a special dimension to a visit to the collection.

Ger Luijten
Director

Recent Acquisitions



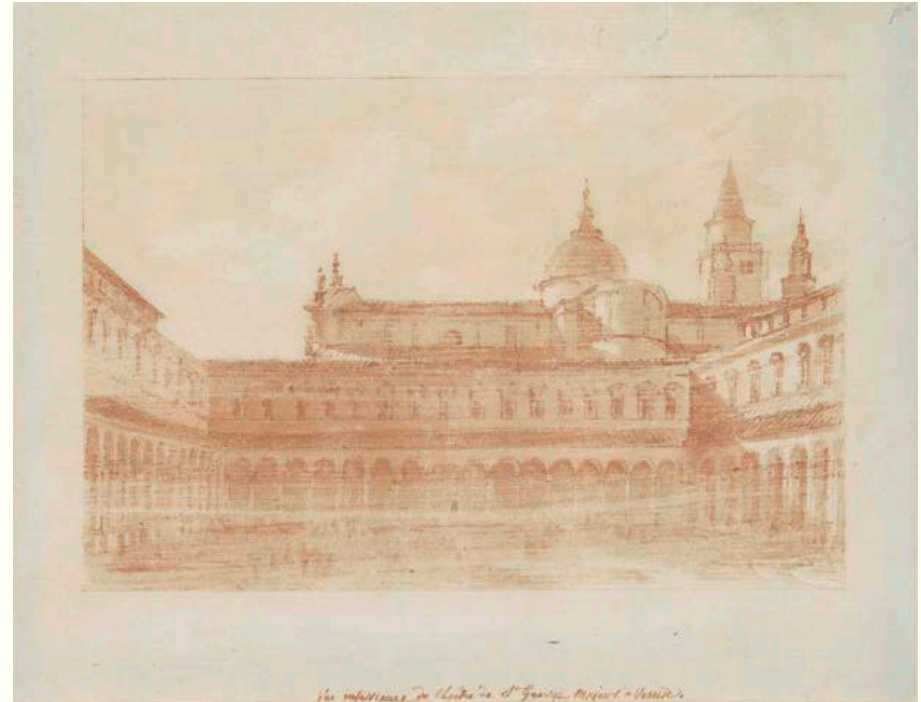
Jacob Matham (Haarlem 1571–1631 Haarlem)
The painter Raphael witnessing the Holy Communion
Black and red chalk, 155 × 203 mm
Gift from Hinrich Sieveking, Munich, inv. 2017-T.56



Andries Both (Utrecht 1612/1613–1642 Venice)
View of Rome with the Temple of Vesta
Black chalk and brown wash. Framing lines in brown
ink, 173 × 248 mm
Purchase, inv. 2016-T.8



Achille-Etna Michallon (Paris 1796–1822 Paris)
View of Castel dell'Ovo, Naples
Graphite, 232 × 410 mm
Purchase, inv. 2017-T.45



Anonymous French, end of the 18th century – beginning of the 19th century
View of the Cloister of S. Giorgio Maggiore, Venice
Red chalk, 164 × 210 mm
Purchase, inv. 2017-T.49



François-Marius Granet
(Aix-en-Provence 1775–1849 Aix-en-Provence)
House in a Landscape
Watercolour, 106 × 170 mm
Purchase, inv. 2017-T.26



Antoine Chintreuil (Pont-de-Vaux 1814–1873 Septeuil)
View of Ivry, 1845
Watercolour, 116 × 173 mm
Purchase, inv. 2017-T.30



Léon Bonvin (Paris 1834–1866 Meudon)
Self-Portrait, 1866
Pen and brown ink, watercolour heightened
with white gouache, 135 × 110 mm
Purchase, inv. 2016-T.38



Otto von Scholderer (Frankfurt am Main 1834–1902 Frankfurt am Main)
Self-Portrait
Pastel on paper, laid down on cardboard, 418 × 360 mm
Bequest Helmut Hans Rumbler, Frankfurt am Main, inv. 2016-T.119



Gérard de Palézieux (Vevey 1919–2012 Veyras)
Landscape in Sardegna, 1974
Watercolour, 287 × 380 mm
Gift from Peter Schatborn, Amsterdam,
inv. 2016-T.136



Antonio Canal, called Canaletto (Venice 1697–1768 Venice)
The Tower of Malghera, c. 1742
Etching, 300 × 431 mm
Purchase, inv. 2015-P.6



Eugène Boudin (Honfleur 1824–1898 Deauville)
Study of Sky
Pastel on grey paper, 146 × 215 mm
Purchase, inv. 2017-T.33



Anonymous French, 19th century
Amalfi, Study of the Sky, c. 1820
Oil on paper, laid down on cardboard, 19.4 × 24.9 cm
Purchase, inv. 2016-S.16



Aegidius Sadeler (Antwerp c. 1570–1629 Prague)
after Albrecht Dürer (Nuremberg 1471–1529 Nuremberg)
Head of an Apostle with Beard and Cap, 1597
Engraving, 359 × 230 mm
Purchase, inv. 2017-P.7



Hans Bol (Mechelen 1534–1593 Amsterdam)
Landscape with a Company Boarding a Boat, c. 1566
Etching, 277 × 334 mm
Purchase, inv. 2016-P.1



Telemaco Signorini (Florence 1835–1901 Florence)
Villa near Florence, c. 1856-1859
Oil on cardboard, 21 × 17 cm
Purchase, inv. 2017-S.15



Giuseppe de Nittis (Barletta 1846–1884 Saint-Germain-en-Laye)
Eruption of the Vesuvius, 1872
Oil on panel, 25.4 × 16 cm
Purchase, inv. 2015-S.2



Paul Huet (Paris 1803–1869 Paris)
Storm Sky
Oil on cardboard, 18.6 × 33.5 cm
Purchase, inv. 2016-S.21



Carl Wilhelm Gotzloff (Dresden 1799–1866 Naples)
Limestone rocks, Sorrento, 1858
Oil on paper, laid down on cardboard, 30.5 × 38 cm
Purchase, inv. 2016-S.30

Rebirth: 2017's painting restorations

The renovation works in the Hôtel Turgot and the collection's digitization campaign have provided an opportunity for a series of paintings to be restored in 2017. Some had long been kept in storage as their appearance hadn't been up to scratch. This was the case of the *Still Life with Vase of Flowers* by Flemish artist Jan van den Hecke the Elder. The thick and uneven varnish covering the paint layer had

yellowed, making the painting difficult to read. Thanks to the intervention of the restorer Regina da Costa Pinto Dias Moreira, the corollas and leaves once again stand out against the composition's background, and have recovered their brilliant colours. The panel can now be seen in the permanent display in the *salon hollandais*.

Jan van den Hecke the Elder (1619/20-1684)
Still Life with Vase of Flowers after restoration
Oil on panel, 35 × 26 cm, inv. 4134

Detail before restoration



Some of the most renowned and emblematic paintings in the Frits Lugt Collection were also enhanced by the restorer.

The Artist painting the Five Senses, the masterpiece by the Flemish painter Joos van Craesbeeck reveals, afresh, the bright light that bathes the scene and we can once again distinguish the details of this complex composition: the painter's utensils (bottles of oil, palette, drawings and scattered engravings) and the attributes of the characters who pose to make up a tableau within the painting, setting up a living allegory on the Five Senses.



The Painter's Studio by Joos van Craesbeeck during its restoration

Joos van Craesbeeck (1605/6–1160/61)
The Painter's Studio
Oil on panel, 48.5 × 66 cm, inv. 7087



Before restoration



After restoration

Regina da Costa Pinto Dias Moreira restoring *View of a Beach* by Jacob van Esseleens (oil on canvas, 80 × 107 cm, inv. 2396)



The Fondation Custodia has two splendid paintings by Nicolaes Berchem. The *View of Loenen on the River Vecht* is particularly interesting within this Dutch painter's corpus as it is one of the rare landscapes which shows an identifiable topographical site in the Netherlands. Yellow varnish and build-up on the surface was detrimental to

the work's clarity, especially in the dark-coloured zones where the painting lost some of its relief. In addition, the sky, as a result of much repainting, took on a very heavy finish. Thanks to its restoration, this poetic landscape has recovered all of its luminosity and subtle detail.

Nicolaes Berchem (1621/22–1683)
View of Loenen on the River Vecht
after restoration
Oil on canvas, 90 × 113 cm, inv. 6811



'Windows' in the varnish at the start of the restoration of Berchem's painting (detail)



2018 COMING EXHIBITIONS

Because Georges Michel (1763–1843) was heavily inspired by Dutch painting from the Golden Age, he soon earned the nickname ‘the French Ruisdael’. He is also regarded as the precursor of the Barbizon school. This visionary artist created sublime landscapes of the Île-de-France region with an uncommon dramatic force. His work is characterised by the effects of light and tormented skies.

The exhibition – the first to be dedicated to the painter since 1938 – is jointly organised with the Monastère Royal de Brou in Bourg-en-Bresse, where it was unveiled to the public on 6 October ahead of its arrival at the Fondation Custodia from January to April 2018.

Nearly 50 paintings and 40 drawings will be on display.

Catalogue

Edited by Magali Briat-Philippe and Ger Luijten

Georges Michel. Le paysage sublime

Fondation Custodia, Paris, 2017

208 pp, illustrations in colour,

25 × 28 cm, hard cover

ISBN 978 90 78655 26 8

Price: 29.00 €

[ORDER](#)

Georges Michel The Sublime Landscape

Georges Michel

View of the Seine with a Diligence

Oil on paper, laid down on panel,

60 × 79.5 cm

Paris, Musée du Louvre, inv. RF 2008-48

Photo: Dist. RMN-Grand Palais/
Jean-Gilles Berizzi

Georges Michel

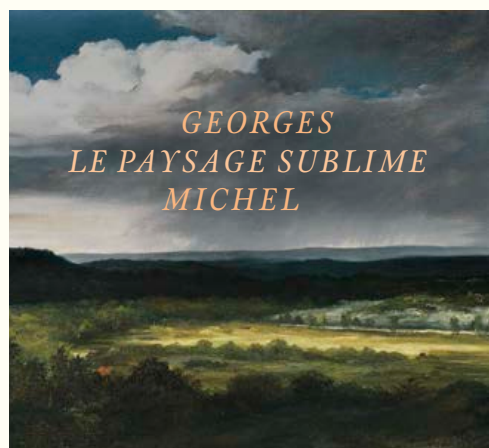
Landscape near Chartres

Oil on panel, 38 × 54 cm

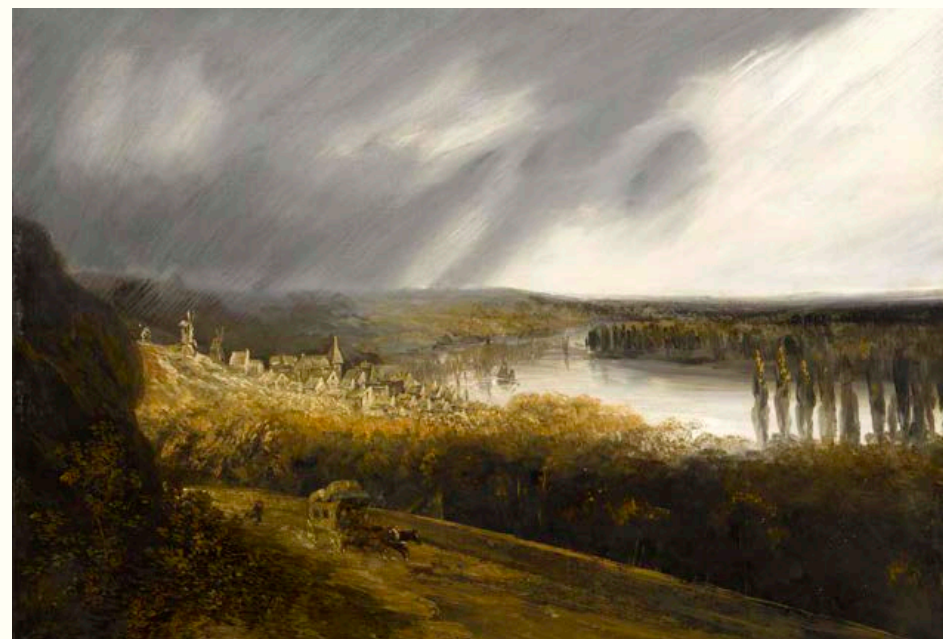
Bayeux, Musée Baron Gérard,

inv. P0027

Photo: Dist. RMN-Grand Palais/
Thierry Ollivier



27 JANUARY – 29 APRIL 2018





Georges Michel, *Study of an Oak*
Black chalk, brown wash and watercolour, 412 × 282 mm
Besançon, Musée des Beaux-Arts et d'Archéologie, inv. D.2199
Photo: Pierre Guenat



Georges Michel, *Stormy Landscape*
Oil on paper, laid down on canvas, 51.8 × 67 cm
Lyon, Musée des Beaux-Arts, inv. 1939.6
Photo: Alain Basset

Portrait Miniatures in the Fondation Custodia



Antoine Berjon (Saint-Pierre de Vaise 1754–1843 Lyon)
Portrait of an unknown woman
Watercolour on ivory, 80 mm (diam.)
inv. 2015-PM.1



Samuel Cooper (London 1607/08–1672 London)
Portrait of Margaret Lemon, c. 1635–1637
Watercolour on vellum, oval, 120 × 98 mm
inv. 395



Nicolas Jacques (Jarville 1780–1844 Paris)
Portrait of an unknown man, 1805
Gouache on ivory, 60 mm (diam.)
inv. 2016-PM.4

Parallel to the exhibition on Georges Michel in the first-floor galleries, the downstairs rooms will be hosting an exhibition featuring a large collection of portrait miniatures from the Fondation Custodia, to mark the publication of the catalogue raisonné edited by Karen Schaffers-Bodenhausen.

Gathered mainly by our founder Frits Lugt (1884–1970) in the last twenty years

of his life, the collection has since grown thanks to more recent acquisitions made by the Fondation Custodia's directors. Today, it comprises over a hundred portraits. While English and French works from the 18th century and the first decades of the 19th century predominate, all schools – namely Dutch, German or Italian – are represented, from the 16th to the start of the 20th century, before

this type of portraiture was overtaken by photography.

The selection also endeavours to introduce the public to the particularities of these small portraits, painted on vellum or ivory, or produced in enamel. These small-dimensional works were often part of an object: the lid of a box, a necklace, medallions or integrated into a wallet. This reveals the intensely intimate, even

sentimental character of these representations of a loved-one, given to someone close to perpetuate their memory.

[Catalogue raisonné](#)
[Portrait Miniatures in the Frits Lugt Collection](#)
by Karen Schaffers-Bodenhausen

[Available as of 27 January 2018](#)

Art on Paper. Recent Acquisitions by the Fondation Custodia



Samuel van Hoogstraten (Dordrecht 1627–1687 Dordrecht)
Self-Portrait, c. 1642
Pen and brown ink, over a sketch in black and red chalk, 170 × 135 mm
inv. 2012-T.4

In the context of the Fondation Custodia's active acquisition policy, this exhibition shows a selection of more than a hundred works on paper, which have recently joined the Frits Lugt Collection. These include two enormous and intriguing etchings, hand-coloured by the artist and architect Jean Louis Desprez (1743–1804). Alongside graphic arts from the French, Spanish and English schools, the exhibition pre-

sents exceptional sheets by Dutch Golden Age artists, such as an intimate self-portrait by the young Samuel van Hoogstraten, corrected by none other than his master Rembrandt – a delight for the eyes. A unique opportunity for visitors to view works that are rarely, or indeed never, exhibited.



Jean-Achille Benouville (Paris 1815–1891 Paris)
View of Lake Nemi with the Town of Genzano in the Background, c. 1845
Pen and brown ink, watercolour and gouache, 370 × 558 mm
inv. 2010-T.6

[The complete catalogue of the exhibition, in French and English, will be available online from 27 January 2018.](#)



Louis Jean Desprez (Auxerre 1743–1804 Stockholm)
Promotion médicale, c. 1790
Etching, with watercolour, 555 × 880 mm, inv. 2016-P.2

Hippolyte Flandrin, the ‘Saints-Ménages’ and *Le Magasin pittoresque*



Anonymous photographer, *Portrait of Hippolyte Flandrin*, 8.3 × 11.4 cm, inv. 9225 (folio 24)

In a letter acquired in 2015 by the Fondation Custodia (see next page), Hippolyte Flandrin (1809–1864) wrote to a certain Laurens to specify which reproduction had been selected to illustrate his forthcoming article in *Le Magasin pittoresque*.

The article was to be on the Saints-Ménages (‘Holy Households’), one of the groups in the procession on the painted frieze of the Church of Saint-Vincent-de-Paul in Paris, executed by Hippolyte Flandrin between 1848 and 1853. The group consists of couples, sometimes with children, who close the Procession of Women on the left side of the church. We will not raise the complex history of this commission, which has already been the object of several studies¹. For now, let’s concentrate on our letter and the press article it refers to.

The article, published in September 1860² (fig. 2), enables us to date our letter, and in turn, to attribute the unsigned article to its author.

While Hippolyte Flandrin asks his addressee to remember him ‘to Madame Laurens’, a handwritten note, in an unknown hand, further specifies that

the letter is ‘addressed to M. Laurens, secretary at the Faculty of Medicine in Montpellier’. The destined recipient was therefore Jean Joseph Bonaventure Laurens (1801–1890), elder brother of the painter Jules Laurens (1825–1901), an accountant at the Montpellier School of Medicine since 1835³, but above all a musician, writer, great art enthusiast and self-taught artist. He practised painting, watercolours and lithography, and was also the author of *Théorie du beau pittoresque démontrée dans ses applications à la composition, au clair obscur, à la couleur et à l’interprétation de la nature par l’art, ou Essai d’un exposé des principes fondamentaux de la peinture*⁴. Sébastien Prat’s article, ‘Les amitiés parisiennes et artistiques des peintres de Carpentras XIXe-début XXe’⁵ informs us that the two men met in Paris in 1845, and that ‘after two years

of friendship, their relationship became practically exclusive’. The Laurens brothers (Bonaventure and Jules) were indeed very close to the Flandrin brothers, and in particular, the duo formed by Paul and Hippolyte.

Bonaventure Laurens, as well as Jules Laurens, were regular contributors to *Le Magasin pittoresque*, a French magazine published from January 1833 to 1938. Following the example of English magazines, it emerged as the first illustrated French periodical. Its creator and director was Édouard Charton (1807–1890), a figure mentioned in our letter.

Georges Sand, in *Un hiver à Majorque* (1841), refers to Laurens and *Le Magasin pittoresque*: ‘The curious who take a look at M. Laurens’ plates have no need to fear that he has exaggerated the physiognomy of the olive trees which he has drawn. (...), and I hope that *Le Magasin pittoresque* – this amusing and tireless populariser of the marvels of art and nature – will set off one fine morning to bring back a few choice samples for us’⁶.

In the magazine article, the reproduction, in two distinct plates, of the Saints-Ménages ‘scene’ (fig. 4, 5), is signed: ‘Drawing by Chevignard’, which sheds light on ‘the

1. Cf. the work and its bibliography: Jacques and Bruno Foucart, *Hippolyte, Auguste et Paul Flandrin. Une fraternité picturale au XIXe siècle*, exhibition catalogue, Paris 1984, and in particular the article by Daniel Imbert, ‘Les peintures murales de l’église Saint-Vincent-de-Paul à Paris (1848–1853)’,

pp. 107–114

2. Tome XXVIII, pp. 275–278. Cf. <http://gallica.bnf.fr/ark:/12148/bpt-6k5566057h/f3.item>

3. Louis Dulieu, *Histoire de la médecine à Montpellier*, Avignon, Aubanel, 1970

4. Montpellier, Sevalle, 1849

5. Available online: [https://www.](https://www.departemento6.fr/documents/Import/decouvrir-les-am/rr144-peintre.pdf)

[departemento6.fr/documents/Import/decouvrir-les-am/rr144-peintre.pdf](https://www.departemento6.fr/documents/Import/decouvrir-les-am/rr144-peintre.pdf)

6. Georges Sand alludes to the work by Joseph Bonaventure Laurens, *Souvenirs d’un voyage d’art, à l’île de Majorque*, Paris, A. Bertrand [etc.] 1840 – a work that he illustrated himself with 55 lithographs

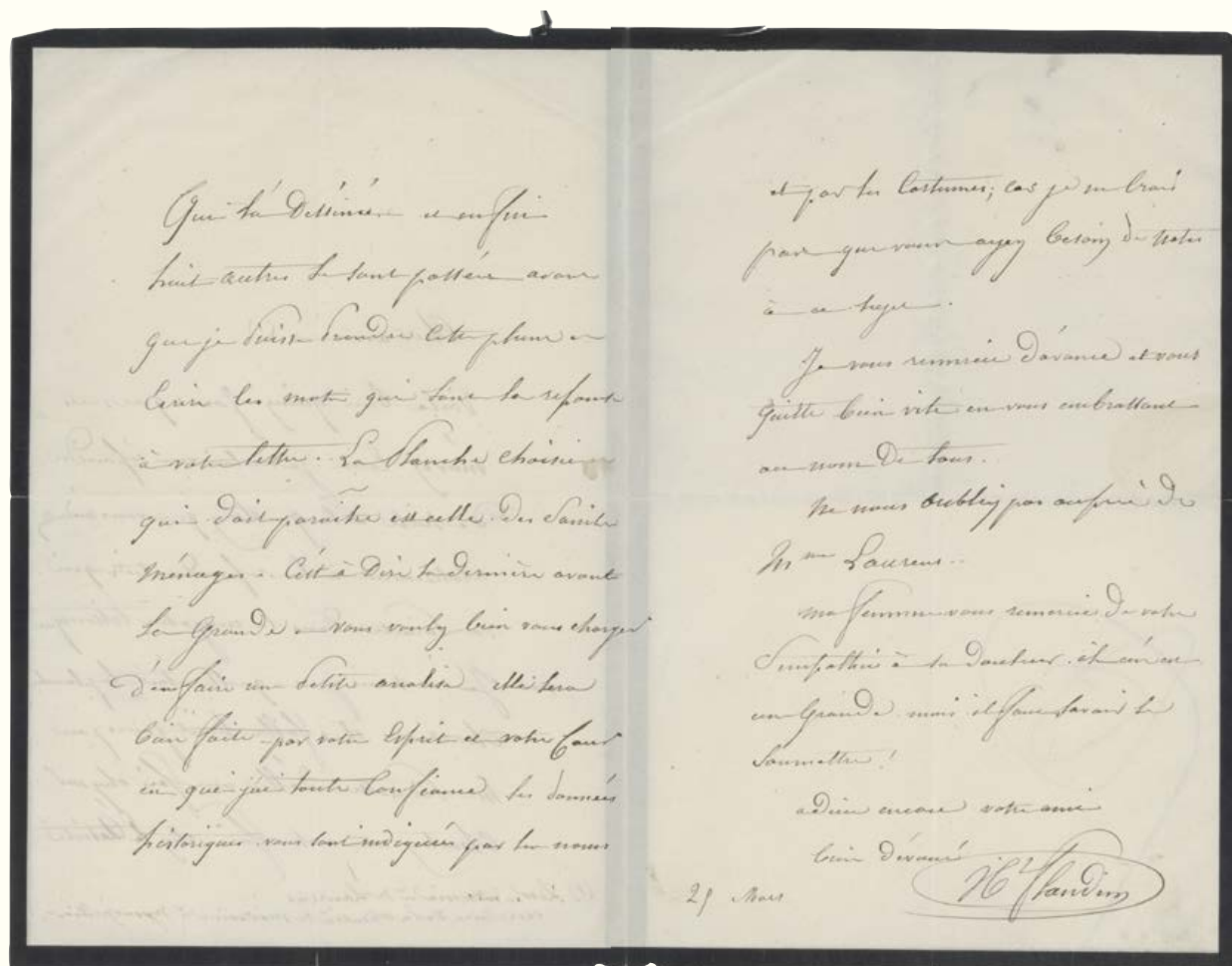
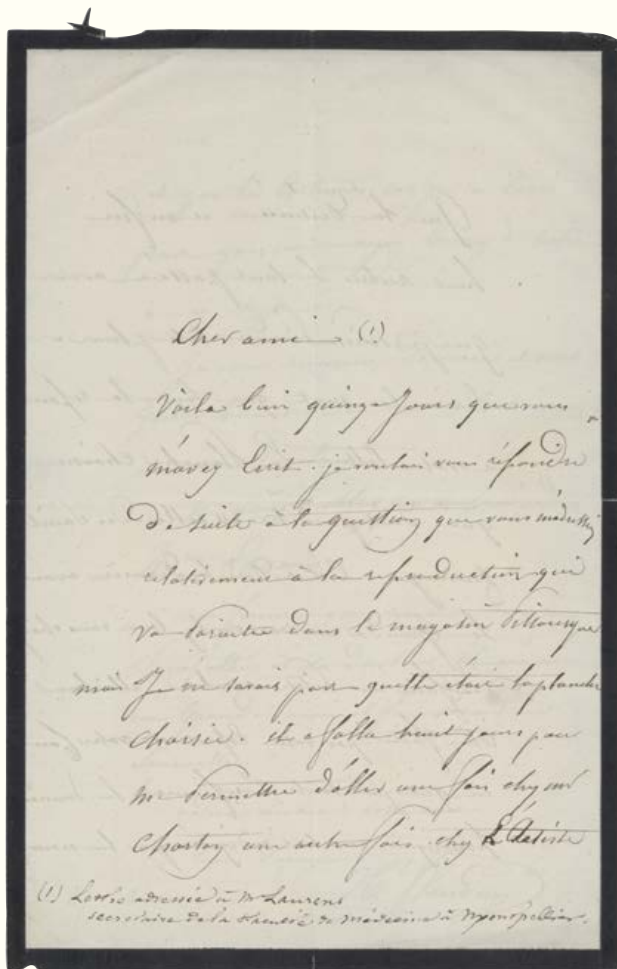


Fig. 1. Autograph letter signed by Hippolyte Flandrin, addressed to Bonaventure Laurens (according to the note written by an unknown hand), dated 25 March [1860]
3 pp on a double sheet in-8°, inv. 2015-A.7

Cher ami [by another hand: (1)]
Voilà bien quinze jours que vous m'avez écrit. Je voulais vous répondre de suite à la question que vous m'adressez relativement à la reproduction qui va

paraître dans le magasin Pittoresque mais Je ne savais pas quelle était la planche choisie. Il a fallu huit jours pour me permettre d'aller une fois chez Mr Charton une autre fois chez l'Artiste qui l'a dessinée et enfin huit autres se sont passés avant que je puisse prendre cette plume et écrire les mots qui sont la réponse à votre lettre. La Planche choisie et qui doit paraître est celle des Saints Ménages. C'est-à-dire la dernière avant

la [Grande ?] et vous voulez bien vous charger d'en faire une petite analyse elle sera bien faite par votre esprit et votre cœur en qui j'ai toute confiance. Les données historiques vous sont indiquées par les noms et par les costumes, car je ne crois pas que vous ayez besoin de notes à ce sujet.

Je vous remercie d'avance et vous quitte bien vite en vous embrassant au nom de tous.

et par les costumes; car je ne crois pas que vous ayez besoin de notes à ce sujet.

Je vous remercie d'avance et vous quitte bien vite en vous embrassant au nom de tous.

Ne nous oubliez pas auprès de M^{me} Laurens.

Ma femme vous remercie de votre sympathie à sa douleur. ah c'en est une grande mais il faut savoir se soumettre!

Adieu encore votre ami

bien dévoué

Ht Flandrin

29 Mars

Ne nous oubliez pas auprès de Mme Laurens.

Ma femme vous remercie de votre sympathie à sa douleur. ah c'en est une grande mais il faut savoir se soumettre!

Adieu encore votre ami bien dévoué.
25 mars. Ht Flandrin.

[by another hand:] (1) Lettre adressée à Mr Laurens secrétaire à la Faculté de Médecine à Montpellier.

Artist' that Hippolyte Flandrin went to visit after meeting M. Charton (who chose the scene, so it seems). The same Chevignard is the author of the portrait of Hippolyte Flandrin which illustrates his obituary article in *Le Magasin pittoresque*, tome XXXV, March 1867, p. 817. More specifically, he is Edmond Lechevallier-Chevignard (1825–1902), who began publishing his drawings in *Le Magasin pittoresque* and *La Gazette des Beaux-Arts*⁸ in 1851.

The author of the article points out all academic qualities of Hippolyte Flandrin's work: high moral sensitivity expressed through pure and noble formal execution, supported by 'a very great knowledge of drawing'. In addition, the artist has 'other qualities which we were inclined to believe him to be less gifted in: bringing out the picturesque in composition, and a savvy understanding of colour and chiaroscuro arrangements'. Apart from these aesthetic considerations, Laurens also discusses several features of a few characters in this procession of two hundred and thirty-five figures. What captures our attention most of all, however, is his invitation to go and see the frescoes on the spot. Not only those at de Saint-Vincent-de-Paul, but also the ones at Saint-Séverin, Saint-Germain-des-Prés and Saint-Paul de Nîmes. Indeed,

he emphasises, 'Their author [...] has not raised a great deal of commotion in the world'. By devoting himself to religious wall decors, Hippolyte Flandrin limited

his audience. The author mentions the lithographed reproduction that Hippolyte Flandrin made of the frescoes of Saint-Vincent-de-Paul in 1855 (*Frise de la nef de l'église Saint-Vincent-de-Paul à Paris peinte par Hippolyte Flandrin ... reproduit par lui en lithographie*, Paris, Haro, 1855) – the sign of a desire to become more 'visible'.

But what better, for an artist, doubtless in search of popularity, than to see (a small part of) his work reproduced in a widely circulated publication like *Le Magasin pittoresque*?

Marie-Claire Nathan

7. <http://gallica.bnf.fr/ark:/12148/bpt6k31450g>

8. Jean-François Luneau, *Félix Gaudin: peintre-verrier et mosaïste, 1851–1930*,

Presses Universitaires Blaise Pascal, 2006, p. 421

9. In his *Théorie du Beau pittoresque* (...), Laurens sums things up this way

on p. 126: "Hyp. Flandrin's murals accomplish everything that religious sentiment and academic taste may desire."

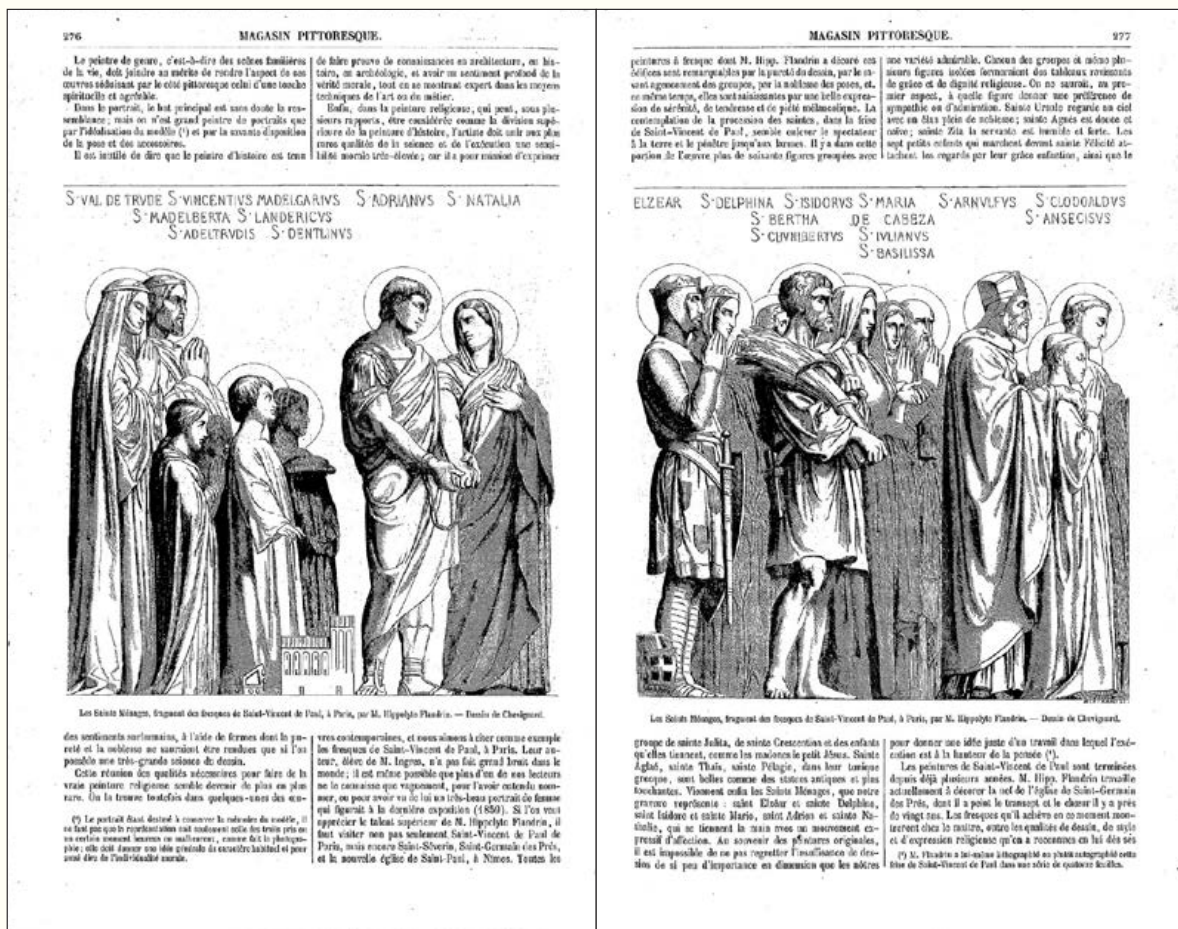


Fig. 2. *Le Magasin pittoresque* / published... under the direction of M. Édouard Charton, Tome XXVIII, September 1860, p. 276 and p.277. Source: gallica.bnf.fr / Bibliothèque nationale de France

'It must be so much more fascinating to create something than to criticize the created thing, good or bad makes no difference.'

Frans Lodewijk Pannekoek in *Prenten, Gedichten & Enige Aantekeningen*, Baarn 1977.

The Fondation Custodia today houses the largest collection of prints by the Dutch artist Frans Pannekoek (1937). His works cover themes of landscape, portraiture and flora and fauna, mostly of a small format with a distinct intimate character and virtuoso variations in plate-tone. His consummate talent for manipulating the ink on his zinc plates allows him to obtain a wide variety of surface tones giving each print a unique appearance. Frans Pannekoek takes full advantage of all the

possibilities offered by the etching process, often in combination with the drypoint, of which he also demonstrates mastery. His work also distinguishes itself through the addition of annotations or mirror writings that are displayed around the periphery of its images.

His friendship with the writer Gerard Reve (1923–2006) and their joint publication *Veertien etsen* (1967) brought him national recognition and led to several exhibitions of his work. Peter Schatborn's

2011 catalogue based on the collection of his works in the Fondation Custodia, *Frans Pannekoek – Prenten & tekeningen*, discussed some of his prints for the first time. Former director Carlos van Hasselt (1929–2009) supported Pannekoek by buying the artist's work on a regular basis, and on his retirement in 1994, he gifted the Fondation Custodia his collection. The purchase of work continued, and with more than seven hundred and fifty impressions of some three hundred different prints, the collection contains almost the entire graphic oeuvre of the artist.

This unequalled collection was a good starting point for Jan Piet Filedt Kok, former Director of Collections at the Rijksmuseum, to compile an oeuvre catalogue of the prints. At this moment, the collection in Paris is being described on the basis of the originals. Close contact with the artist

and his lavishly illustrated diaries, which are also part of the collection and cover the major part of his active period, provide a comprehensive picture of the artist and his work. The aim is to make everything available in the Fondation's database by the summer of 2018. Thereafter, a complete version of the online catalogue will be published as an *RKD Monograph* in collaboration with the Netherlands Institute for Art History and the Rijksmuseum's Print Room.

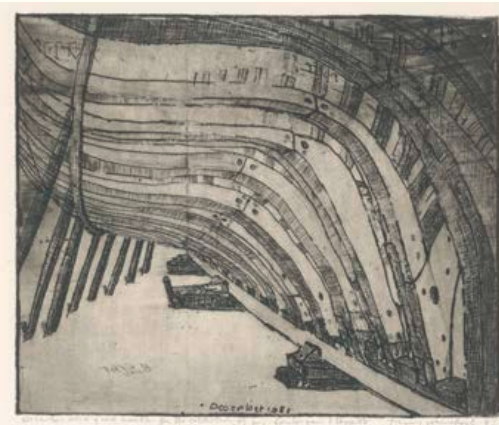
Willemijn Stammis



Dead Mole, 1967
Drypoint, 55 × 89 mm
inv. 1994-P.293



Landscape near the Sierra de Cadiz, 2009
Etching and aquatint printed in blue, brown and grey ink, 130 × 158 mm
inv. 2010-P.38



Boat under Construction
Etching, 134 × 162 mm
inv. 1994-P.154



Self-Portrait at the Etching Press, 2005
Drypoint, 113 × 70 mm
inv. 2007-P.29

Loans

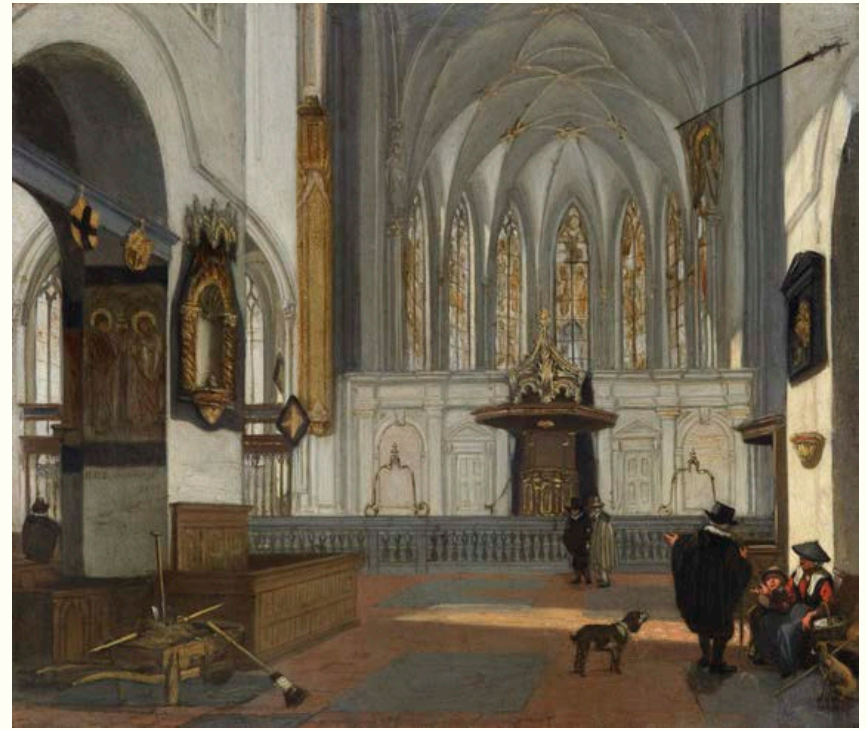
Tokyo, Orléans, Vienna, Cambridge, Lille, London... The Fondation Custodia's works travel far and wide, contributing to exhibitions organised both in France and abroad. Nor has the Netherlands, a privileged partner of our institution, been left out of these movements, for several drawings, letters and paintings have headed for the 'Low Country' in the past months. Among them, our precious *View of the Choir of St John's Church in Utrecht*, painted on copper by Emanuel de Witte, is participating in the monographic exhibition on this painter at the Stedelijk Museum in Alkmaar, the town of his birth. Two drawings by Govaert Flinck and Ferdinand Bol (inv. 2796 and 2529) have also left our albums to be presented in an event devoted to these two artists, *Flinck and Bol – Rembrandt's Master Pupils*, held at the Museum Het Rembrandthuis and the Amsterdam Museum.

Meanwhile, a painting by Jan van Beers titled *Souvenir de Barbizon*, offers a perfect illustration of the Dutch interest in Barbizon – a theme being explored by the Mesdag Collection in The Hague. This show is just one component of the major exhibition *The Dutch in Paris 1789–1914*, organised at the Van Gogh Museum in Amsterdam. The latter institution features our large gouache by Josephus Augustus

Knip (1777–1847), *View of Buffon's House in the Jardin des Plantes* (inv. 2014-T.5), and the letter written by Kees van Dongen (1877–1968) to Chris Addicks (inv. 1977-A.696) – pieces which demonstrate the wealth of mutual exchanges and influences between French and Dutch painters. Artists from the north were drawn to nineteenth-century Paris as it underwent a period of intense political, scientific and artistic transformations.

Emanuel de Witte (1617–1692)
View of the Choir of St John's Church in Utrecht from the Nave, 16[54?]
Oil on copper, 22.6 × 26.1 cm, inv. 3551

Jan van Beers (1852–1927)
Souvenir de Barbizon, 1873
Oil on paper, laid down on canvas,
27.8 × 32.7 cm, inv. 2014-S.46
Gift from B. Talabardon and B. Gautier, Paris



Collectors' Marks

ON DRAWINGS AND PRINTS

Since the launch of our [database](#) in 2010, we have updated over 1,200 entries on marks among the 5,216 indexed in Frits Lugt's volumes of 1921 and 1956. During the process, the owners of a few non-identified marks have emerged. This is the case of the mark L.580, with the interlacing initials 'JSC', identified by our colleague Martin Royalton-Kisch. Noticing that Mary Turner's print, *Portrait of William Camden Edwards* (London, The British Museum, Prints & Drawings, inv. 1902.0514.985), dedicated to watercolour painter and etcher John Sell Cotman, was stamped with these three initials, he deduced that this mark must have belonged to him. This attribution sheds light on a hitherto little-known aspect of the collection activity of this renowned painter of landscapes and marines, and lover of the Northern Schools, as attested by several drawings and prints bearing his red mark.

In its rich collection of artist's letters, the Fondation Custodia also conserves several letters by this painter, including three addressed to Dawson Turner – banker, botanist, collector and patron of Cotman, whose wife Mary Turner executed the above-mentioned print. One of his letters is even illustrated with a sketch of Castle Acre Priory, which the artist was visiting at the time.



John Sell Cotman
(Norwich 1782–1842 London)
painter and etcher



John Sell Cotman
Letter to Dawson Turner, 9 August 1804
3½ pp on a double sheet in-petit folio
inv. 1990-A.692

www.marquesdecollections.fr

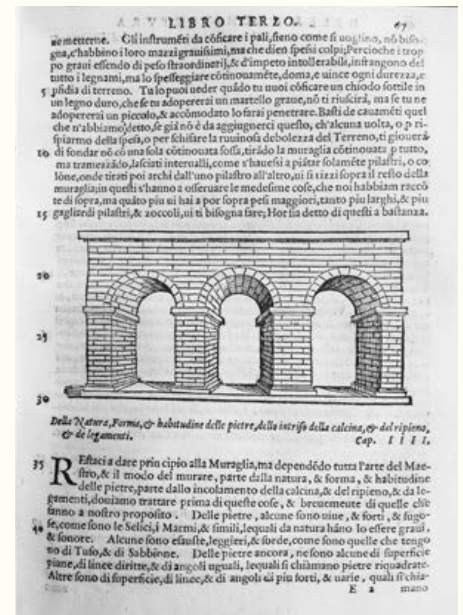
Library

OLIVIER MICHEL'S
BOOK DONATION REVEALS
PLEASANT SURPRISES

Our library has been considerably enriched by the generous donation of Olivier Michel, art historian and librarian from the École Française de Rome. Since the summer of 2015, when we began the sizable task of sorting and integrating this collection of 16,000 books, 5,400 have been catalogued. Each book has been equipped with an *ex-libris* specifying the donor, before finding a place in our stacks. Among them, we have discovered about 200 old books, most of them Italian works on art history and treatises.

L'Architettura, Cosimo Bartoli's translation of the well-known *De re aedificatoria* by Leon Battista Alberti, is a precious addition to our collection. This major treatise dating from the mid-15th century – the first work of this type since Vitruvius' *De architectura* – is, along with *De pictura* and *De statua*, one of a set of three fundamental renaissance texts theorizing on art. Our copy, dating from 1565, is the second edition of this translation. Richly illustrated, it contains copies of the prints from the 1550 edition.

L'Architettura di Leon Battista Alberti.
Venice, Francesco Franceschi, 1565



Another interesting text is *La Galeria* of Cavalier Giambattista Marino, a compilation of around 600 poems inspired by drawings or paintings by famous artists. The composition of this work led to a rich correspondence between the author and the artists of his time. Marino's intention was to present each poem next to a reproduction of the associated work; in the end, he was only able to insert a few prints. Our copy has the date 1620, and is not yet illustrated. Published in Milan by Giovanni Battista Bidelli, this first edition is very rare.

We also had the pleasure of finding the posthumous first edition of Giovanni Battista Passeri's *Vite de' pittori scultori ed architetti*. This seventeenth-century Italian writer and painter is best-known

for this compilation of biographies of Roman artists. Beginning with his master, Domenichino, then tackling others such as Guido Reni, Poussin and Salvatore Rosa, Passeri included many details and anecdotes about the artistic milieu with which he was extremely familiar. Our edition, published by Natale Barbiellini in Rome in 1772, is contemporary with the more wide-spread version published by Gregorio Settari. Passeri's book set out to follow on from Giovanni Baglione's *Vite* (1642), a work also in the library of Olivier Michel. Both are now integrated into our collection of old books at the Hôtel Turgot, along with the volumes by Alberti and Marino.



La Galeria del Cavalier Marino. Milan, Giovanni Battista Bidelli, 1620



Vite de' pittori scultori ed architetti che anno lavorato in Roma morti dal 1641 fino al 1673 di Giambattista Passeri. Rome, Natale Barbiellini, 1772. Chapter on Domenichino

PRACTICAL INFORMATION

EXHIBITIONS

Our exhibitions *Georges Michel. The Sublime Landscape, Portrait Miniatures in the Fondation Custodia* and *Art on Paper. Recent Acquisitions* are open every day except Mondays, without reservation, from 12 to 6 pm.

During the same opening hours, the Fondation Custodia's bookshop offers a large choice of catalogues, children's books, postcards and reproductions.

STUDY ROOM

Visitors can consult and study works and documents in the Frits Lugt Collection at the Hôtel Turgot. By appointment only. Opening hours: Mondays to Fridays, 10 am to 1 pm. To make an appointment, please email turgot@fondationcustodia.fr

LIBRARY

The art history library is open from Monday to Friday from 2 to 6 pm. It holds about 180,000 titles which include French, English, American, German, Italian, Dutch and Indian art history literature. The access is free upon registration. Click [here](#) to consult the catalogue.

FONDATION CUSTODIA / COLLECTION FRITS LUGT

121, rue de Lille
75007 Paris, France
Tel: +33 (0)1 47 05 75 19
www.fondationcustodia.fr
Access : Métro Assemblée Nationale (line 12) or Invalides (lines 8 et 13, RER C)
Bus : 63, 73, 83, 84, 94, stop Assemblée Nationale

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