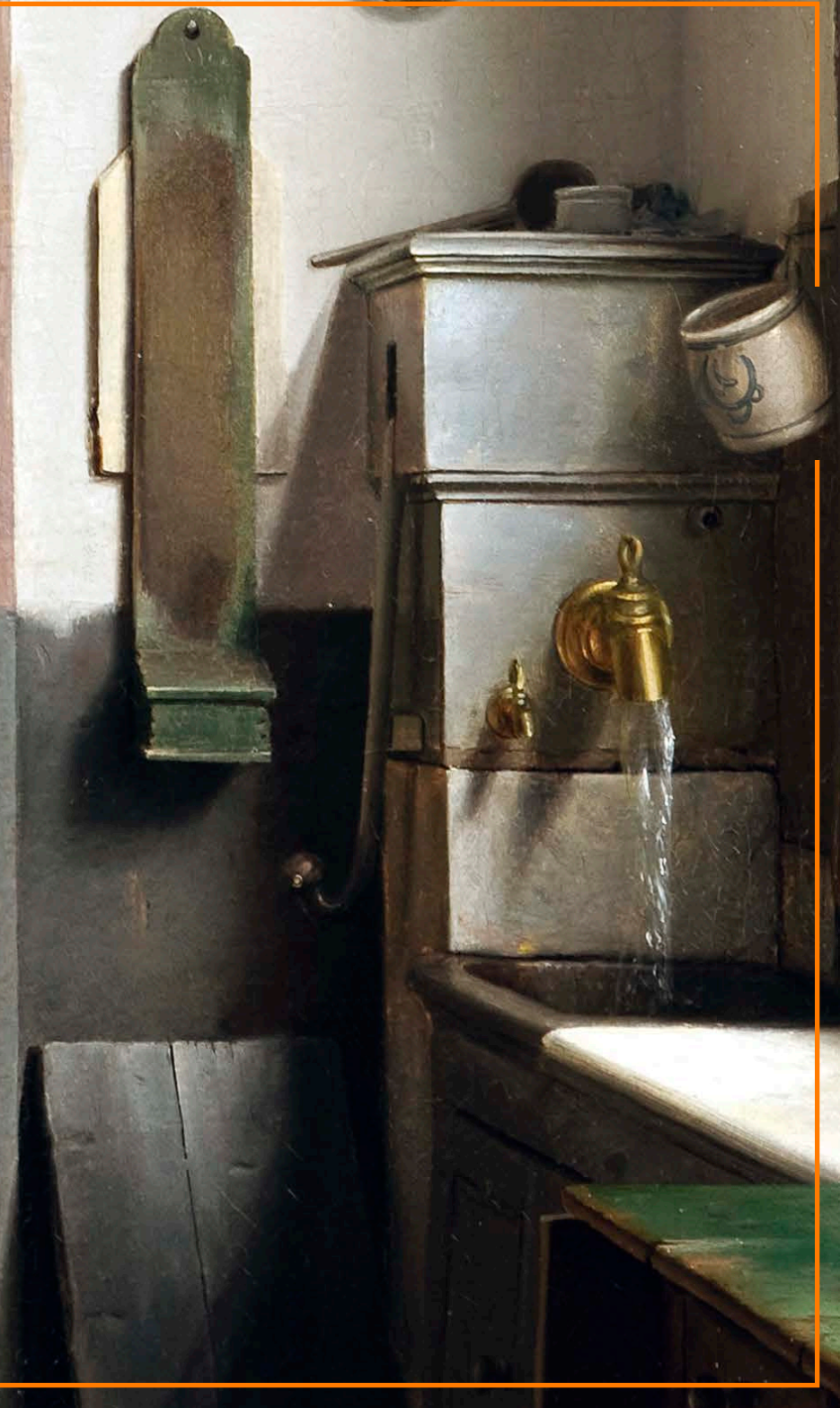




# 8

VI.MMXV

# IN THE ARTIST'S KITCHEN





[a] Aert van der Neer, *View of a Lake and Hills* (detail)  
Oil on panel, 21,8 x 38,3 cm, inv. 5504



[b] Théodore Rousseau, *Landscape with a Haystack*  
Oil on canvas, laid down on panel, 12,5 x 33,7 cm, inv. 2011-S.2

SOMETIMES you come across a painting or a drawing that totally confounds your expectations of an artist – and it can be a very refreshing experience. Frits Lugt had an eye and a certain predilection for such works. One example is Aert van der Neer's *Landscape with a View of a Lake and Hills*, which he bought in 1938 – a timeless, atmospheric painting that unmistakably points ahead to the nineteenth-century oil sketches that the Fondation Custodia has been collecting for several years now [a/b], but stands virtually alone in Van der Neer's oeuvre.

Last year we were unexpectedly offered for sale a painting from the estate of Petrus van Schendel (1806–1870), a specialist in lighting effects who caused a sensation throughout the Europe of his day with his nocturnes, evening and morning market scenes, in which he matched himself against Gerard Dou and Godfried Schalcken. Van Schendel was born in Terheijden, near Breda, a few miles from Made, where Schalcken first saw the light of day, and this may have prompted the artist's endeavour to revive this specialization after almost two centuries. In 2012 Breda's Museum dedicated a retrospective to Van Schendel in which early works by the artist were seen for the first time, among them informal canvases and self-portraits that had always remained in the family. They also appear in *Petrus van Schendel (1806–1870). Een leven tussen licht en donker*, a book by Jan M.M. de Meere that came out the same year. The *Kitchen Interior* with the striking signature 'P. van Schendel' in red is a remarkable painting that was published for the first time in this book and also hung in the exhibition [c]. No figures, but a wonderful effect of light that brings out the texture of everything in the room. The copper warming pan to take the chill off the bedclothes on the bed, the brass skimmer, a green china colander, a Cologne salt jar, a scouring board for sharpening knives and razors, the worn round reed mat in the doorway, a little red sock that has fallen on the floor, and the brass tap from which a powerful stream of water, pumped by unseen hands, splashes into the sink. We know of similar paintings of kitchens, but they are without exception populated by kitchen maids or mothers with children. It is its very emptiness that makes this work extraordinary. The painting came in an ornate, extremely heavily gilded frame, which has now been replaced with a more modest one that is in tune in all



[c] Petrus van Schendel  
*Kitchen Interior*, c. 1835  
 Oil on canvas, 66,5 x 53,7 cm  
 inv. 2015-S.13



[d] Vilhelm Hammershøi  
*The Four Rooms: Interior  
 in the Artist's House*, 1914  
 Oil on canvas, 85 x 70,5 cm  
 Ordrupgaard (photo :  
 Anders Sune Berg)

respects with the textural sensibility to which the picture attests. There is a version of this interior with a mother or maid and a child, which appears to be wholly based on this unpopulated variant in which any trace of anecdote has been omitted. The newly acquired painting appears to look ahead to the later works of the Danish artist Vilhelm Hammershøi (1864–1916), who also had a particular liking for empty rooms leading one off the other [d]. His concern, though, was not so much the materiality of the painted elements — the subject of his paintings is the emptiness of the spaces. Time after time they give us a glimpse of the interior of the artist's own home, number 25 Strandgade in Copenhagen, and it seems highly likely that Petrus van Schendel's painting is of a room in his house in Hoogstraat, Rotterdam, and we are looking here — as art historians love to do — into the artist's kitchen. Three years after the work was painted, the painter moved from Rotterdam to The Hague with his wife and four children. According to his biographer, 'the damp air and bad water were endangering his health'.

Ger Luijten, Director



## New in the Fondation Custodia: Gifts



Attributed to Jacob van Oost (1603–1671)  
*Head of a Man looking down*  
Oil on canvas, laid down on panel, 25 x 21,5 cm  
Gift from R. Russell, Amsterdam  
inv. 2014-S.19



Gerard ter Borch the Elder (1582/83–1662)  
*Lot and his Daughters*, 1632  
Etching (only state), 138 x 198 mm  
Gift from I.M. Veldman, Amsterdam  
inv. 2011-P.123



Jan van Beers (1852–1927)  
*Barbizon enfin*, 1873  
 Oil on canvas, 27,8 x 32,7 cm  
 Gift from B. Talabardon and B. Gautier, Paris  
 inv. 2014-S.46



Jules Dalou (1838–1902)  
*Le Grand Paysan*  
 Bronze with green patina, 60,8 x 21,7 x 20 cm  
 Gift from H. van der Ven, The Hague  
 inv. 2014-B.1





Jan van Ravenswaay (1789/90–1869)  
*Landscape with Travellers*, 1811  
 Watercolour, pen and brown ink, over a sketch in pencil, 531 x 678 mm  
 Gift from Coen baron Schimmelpenninck van der Oije,  
 Rotterdam  
 inv. 2012-T.76

[ 7 ]



Paul Mallard (1809–?)  
*Fisherman in a Boat at Dawn*  
 Black chalk, heightened with white chalk  
 and some red chalk on grey paper, 476 x 635 mm  
 Gift from L. Pêcheur, Paris  
 inv. 2014-T.43



Thomas Ender (1793–1875)  
*Roman Rooftops Silhouetted Against a Cloudy Sky*  
 Brush and watercolour, over a sketch in pencil, 109 x 182 mm  
 Gift from Th. and G. LeClaire, Hamburg  
 inv. 2015-T.8



Peter Vos (1935–2010)  
*Sketchbook with Studies of Birds*  
 Pen and grey ink, brush and watercolour, 191 x 109 mm  
 Gift from G. Luijten, Paris  
 inv. 2015-T.9





Jakob Demus (1959–)  
*Two Pieces of Lapis Lazuli*, 2009  
 Watercolour over a sketch in pencil, 382 x 560 mm  
 Gift from G. van Rossum, Amsterdam  
 inv. 2014-T.45



Jakob Demus (1959–)  
*Two Pieces of Lapis Lazuli*, 2009  
 Watercolour over a sketch in pencil, 381 x 560 mm  
 Gift from G. van Rossum, Amsterdam  
 inv. 2014-T.66

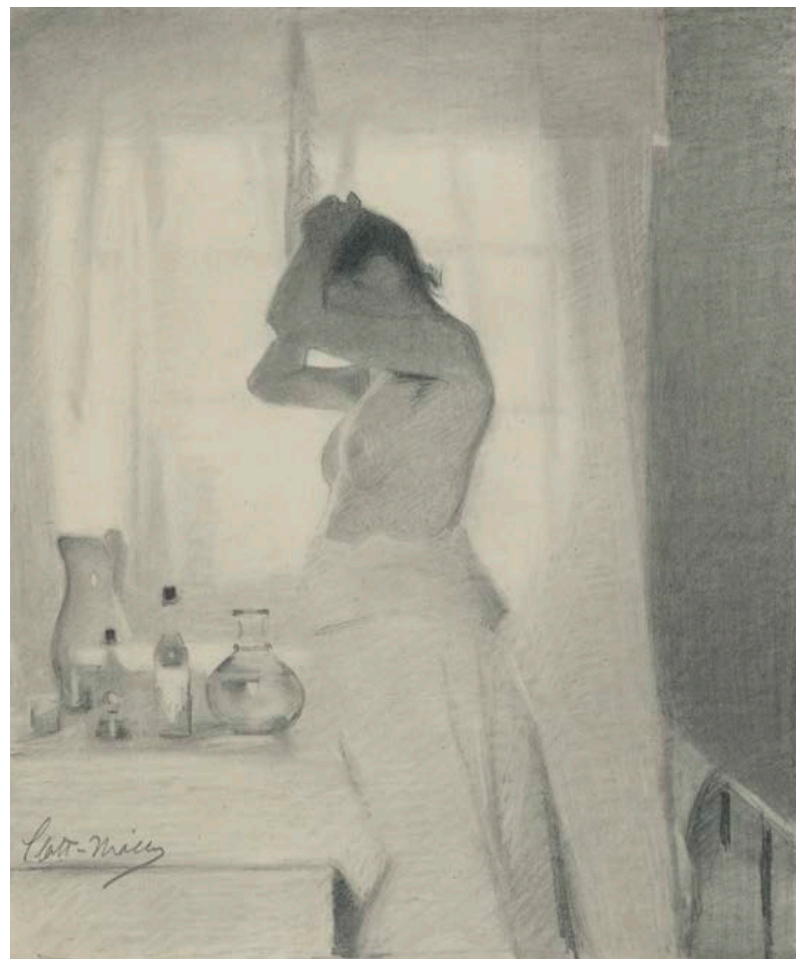
# New in the Fondation Custodia: Acquisitions



Elias Martin (1739–1818)  
*View of Copenhagen Seen from the Sea*  
Brush and grey ink and watercolour, 67 x 357 mm  
inv. 2010-T.15



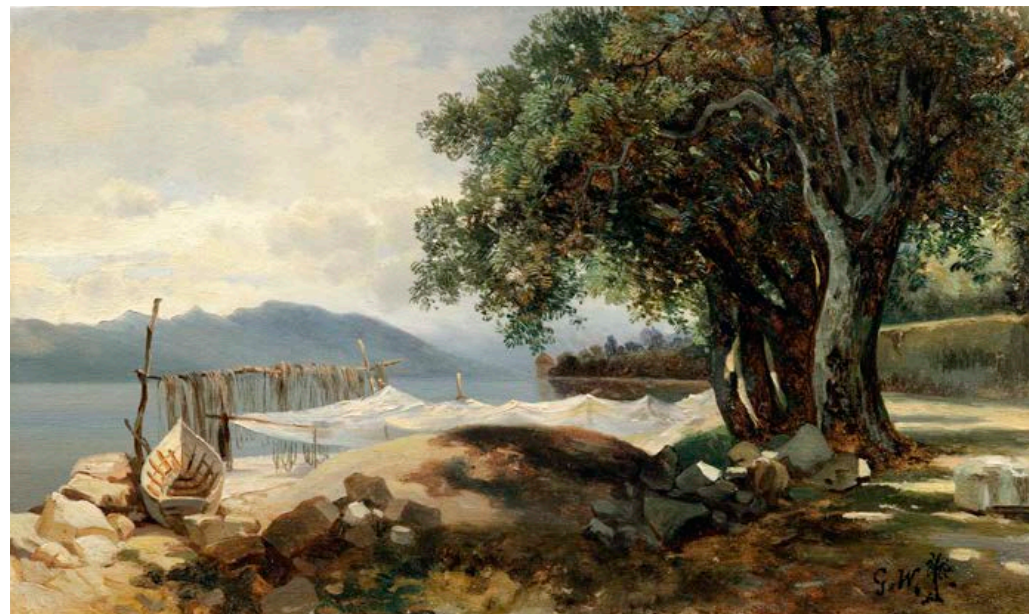
Alessandro Puttinati (1801–1872)  
*Full-Length Portrait of the Sculptor Bertel Thorvaldsen (1770–1844)*  
 Plaster, 43,1 x 23,1 x 18,1 cm  
 inv. 2014-B.2



Harald Slott-Møller (1864–1937)  
*Female Nude in Front of a Mirror, 1889*  
 Graphite, 24 x 19,9 cm  
 inv. 2015-T.7



Fritz Petzholdt (1805–1838)  
*The Coast of Capri with Breaking Waves*  
 Oil on paper, laid down on canvas, 26,3 x 34,8 cm  
 inv. 2013-S.41



Gustav Wilhelm Palm (1810–1890)  
*Landscape near Naples*  
 Oil on paper, laid down on cardboard, 21,8 x 37 cm  
 inv. 2014-S.14



Jørgen Valentin Sonne (1801–1890)  
*View over the Sabine Hills*, c. 1837  
 Oil on paper, laid down on cardboard,  
 14 x 34 cm, inv. 2015-S.5



Friedrich Wilhelm Kloss (1804–1863)  
*View of Calabria*, 1845  
 Oil on paper, laid down on cardboard, 16,5 x 31,1 cm  
 inv. 2015-S.8



Constantin Hansen (1804–1880)  
*Christiansborg Palace before the Fire of 1884*  
 Oil on canvas, 42,2 x 33,2 cm  
 inv. 2013-S.35



Constantin Hansen (1804–1880)  
*Forum Romanum*  
 Oil on paper, laid down on canvas, 28,6 x 35,5 cm  
 inv. 2014-S.42





Frederik Rohde (1816–1886)  
*Rooftops in Copenhagen*  
 Oil on canvas, 25,5 x 22,1 cm  
 inv. 2014-S.41



Carl Neumann (1833–1891)  
*Landscape with Dunes (Skagen Beach?)*  
 Oil on paper, laid down on canvas, 24,7 x 37,6 cm  
 inv. 2015-S.4



Johan Vilhelm Schirmer (1807–1863)  
*Landscape near Subiaco*, 1839  
 Oil on paper, laid down on canvas, 28,5 x 51,3 cm  
 inv. 2013-S.32

Anonymous  
*View of Houses in North Africa or on the Isle of Capri*  
 Oil on paper, 13,9 x 15,8 cm  
 inv. 2015-S.10







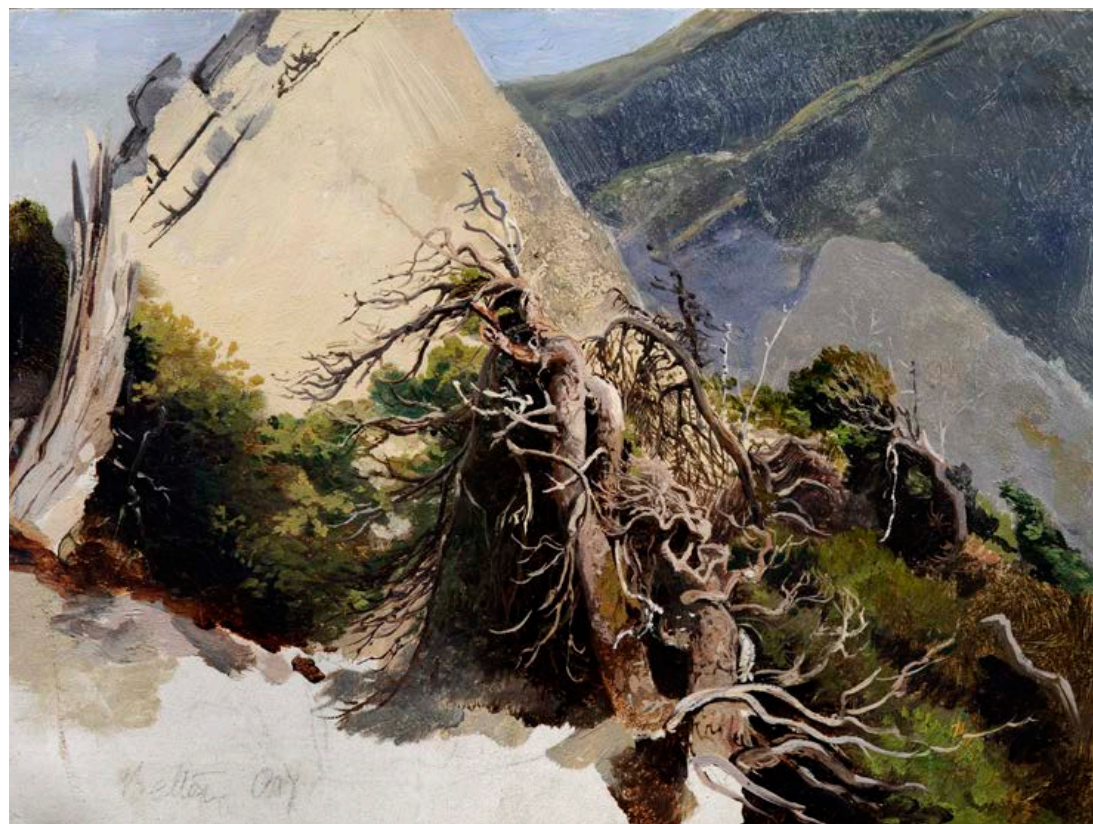
Raymond Monvoisin (1790–1870)  
*View of the Castel Sant'Angelo in Rome  
 Seen from the Janiculum Hill*  
 Oil on paper, laid down on panel,  
 23 x 28,5 cm  
 inv. 2015-S.14



André Giroux (1801–1879)  
*View of the Vesuvius Seen from the Ruins of Pompeii*, c. 1827  
 Oil on paper, laid down on canvas, 20,7 x 39 cm  
 inv. 2015-S.1



Carl Blechen (1798–1840)  
*View of the Baltic Sea*  
 Oil on panel, 8,2 x 19,2 cm  
 inv. 2014-S.40



Attributed to François Diday (1802–1877)  
*Uprooted Tree*  
 Oil on canvas, 21,7 x 29,3 cm  
 inv. 2015-S.23



# From Paris to Rome: two drawings by J.A. Knip recently joined the group of the artist's works in the collection

FROM a terrace where two elegant strollers are taking a pause, we are offered a view of a beautiful house. At one of the windows on the *piano nobile*, a seated man is at work, poring over a drawing board. It is the great painter of flowers and still lifes, Gerard van Spaendonck. This, in any case, is the story that has come down to us through several generations of the artist's descendants, with whom this work remained until 2012. And there is no reason to doubt it.



Detail from *View of Buffon's House in the Jardin des Plantes*

This amply sized house, better described as an *hôtel particulier* – of which only the side façade is visible in our drawing – still stands in the Jardin des Plantes in Paris. It was inhabited from 1739 onwards by Georges Louis Leclerc, the Count of

Buffon (1707–1788) who was the intendant of the park, called the Jardin du Roi (King's Garden) at the time. After Buffon's death, this residence provided official lodgings for certain artists working for the Jardin des Plantes. Among these was the Dutch artist Gerard van Spaendonck who lived there until his death in 1822.

This still-life painter settled in Paris during Louis XVI's reign, and his miniatures and floral compositions became enormously popular at the court. In 1800, when he was at the peak of his career, Gerard van Spaendonck became a teacher of iconography at the Muséum d'Histoire Naturelle, and was also one of its administrators.

When the young Joseph Knip arrived in Paris in 1801 to complete his artistic training, his compatriot Van Spaendonck, like him originally from the town of Tilburg, took him under his wing. Van Spaendonck quickly introduced Knip to influential circles and enabled him to obtain, in 1809, the *Prix de Rome* created by Louis Napoléon, King of Holland. Van Spaendonck sped up Knip's winning of this prestigious allowance comprising three years of studies in Rome, thanks to a letter of introduction that he had signed by many members of the Institute, but above all by two artists who set the tone

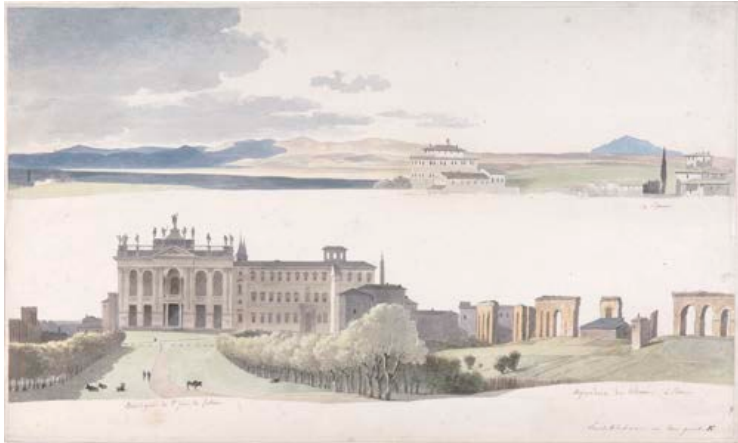
in Paris at the time: Jacques-Louis David and Baron Gérard.

It is certain that Knip produced this view of Buffon's House during his stay in Paris when he visited Gerard van Spaendonck regularly. This detail allows us to date our gouache between 1801 and 1808, a period during which Knip often painted topographical views of Paris, such as the *Place de la Concorde* or the *Dutch Embassy*, today in the collection of the Rijksmuseum in Amsterdam.

Josephus Augustus Knip  
*View of Buffon's House in the  
Jardin des Plantes*  
Gouache, 450 x 609 mm,  
inv. 2014-T.5



[a] Josephus Augustus Knip  
*View of Rome (above) and View of San Giovanni  
 in Laterano and Nero's Aqueduct (below)*  
 Brush and watercolour over a sketch in pencil,  
 277 x 465 mm, inv. 1993-T.29



[c] Josephus Augustus Knip  
*View of the Colosseum*  
 Brush and grey ink, over a sketch in pencil,  
 420 x 570 mm, inv. 2015-T.4

[b] Josephus Augustus Knip  
*View of the Interior of the Colosseum*  
 Oil on paper, laid down on canvas,  
 43 x 61,5 cm, inv. 2010-S.14



[d] Josephus Augustus Knip  
*View of the Colosseum*  
 Oil on paper, laid down on canvas,  
 43,5 x 61,5 cm, inv. 2010-S.13

Painter and draughtsman Josephus Augustus Knip is relatively little known in France, but he is without a doubt one of the Netherlands' most brilliant artists of the early 19th century. The Rijksmuseum in Amsterdam recently acquired a spectacular set of 46 watercolours by Knip, originating from the Van Regteren-Altena collection. The Fondation Custodia already owned ten drawings by him [a] and three oil sketches. This Parisian gouache is a substantial addition to the Fondation's collection, which otherwise primarily contains works from Knip's Italian period.

Two of Knip's oil sketches on paper preserved at the Fondation Custodia represent the Colosseum [b/d]. The recent acquisition of a wash drawing [c] executed by the artist in the famous Roman monument, very similar both in viewpoint and in aesthetic approach, reinforces the attribution of the sketches to Knip, as suggested by Elinoor Bergvelt and Margriet van Boven in the catalogue of their monographic exhibition dedicated to the artist in 1977 ('s Hertogenbosch, Noordbrabants Museum).

The Fondation Custodia is planning to organise an exhibition on Josephus Augustus Knip in the coming years, and thus hopes to share with art historians and the French public its enthusiasm for this artist's work.

Cécile Tainturier



## A royal guest at the Hôtel Turgot



Jean-Baptiste II Lemoyne,  
*Portrait of a woman (Marie Leszczyńska)*,  
c. 1750. Terracotta, approx. 43 by 43 by  
26 cm (socle not included), inv. 2013.B-2

ART HISTORY is composed of surprises and (re) discoveries – as well as good hunches! Take, for example, the one leading the alert Parisian art dealer Jacques Fischer to stop, at a second-hand stall, in front of this female terracotta bust, and to acquire it. Extremely well made, the work is in line with the tradition of the sculpted portrait that emerged in France starting from the Regency period. Its attribution to Jean-Baptiste II Lemoyne (1704–1778), probably the greatest portraitist during the time of Louis XV, was suggested by Jacques Fischer and later confirmed by Guilhem Scherf and Frits Scholten – an attribution deemed convincing by Cécilie Champy-Vinas, currently preparing a thesis on the artist. Seeking to enrich

its collection of eighteenth-century sculptures that already included – among others – a terracotta cast of the bust of Anne-Robert Turgot after Jean-Antoine Houdon, the Fondation Custodia acquired this work in January 2013. Placed ever since in the vestibule of the Hôtel Turgot, near a male terracotta bust produced by the Dutch artist Rombout Verhulst around 1655, this *grande dame* from the Age of Enlightenment seems to inhabit the premises and to welcome, with a benevolent gaze, visitors making their way to the study room.

The portrait bears neither an inscription nor a signature, like the great majority of Lemoyne's terracotta busts. The work can nonetheless be

associated with the sculptor's production due to the rounded shape of the shoulders, and above all, the treatment of the gaze, with its deeply hollowed-out irises, glancing sideways in relation to the rest of the body, in a dynamic attitude. The curls of hair escaping from the veil, detailed with spiral incisions in the clay, attest to the decorative attention paid by Lemoyne to his representation of the female figure. The outstanding expressiveness of the portrait, a harmonious combination of the natural and the ideal, compounds the argument in favour of the work being produced by Lemoyne.

The artist – a member of the Académie Royale de Peinture et de Sculpture, and above all the designated portraitist of Louis XV, his family and the most eminent members of the elite at the time – only left a few documents<sup>1</sup> outside of the inventory of his estate following his death. None of these offers any specific information on the identity of those commissioning his works. In addition, the works that have come down to us probably only represent one-half of his total production, so much do old sources insist on

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1. The Fondation Custodia incidentally conserves a letter signed by the sculptor, dated 19 February 1767, inv. 1973-A.995.

the impressive number of orders he had to meet. Gaston Brière further highlights that these “first drafts”, most often produced in terracotta – a technique in which the talent of Lemoyne was shown to great advantage –, were sometimes



[a] Maurice-Quentin de La Tour, *Portrait of Marie Leszczyńska*, 1745  
Pastel on paper, 64 x 54 cm, Paris, Musée du Louvre, inv. 27618 recto

finished by assistants. He however regrets the difficulty of finding such *ébauches*. The fact is, the catalogue for the sale of the sculptor’s estate, despite mentioning a series of terracotta busts remaining in the workshop, provides no details on them.

So who can be this woman who appears to be mature-aged, her hair soberly covered with a mantilla, dressed with an antique-styled drape? Lemoyne’s choice to represent his model as being veiled is indeed highly uncommon, as he prefers to leave his female figures “with hair”. Yet amongst the notable ladies who potentially belonged to Lemoyne’s clientele, there is one that iconography – whether painted or engraved – repeatedly presented with veiled hair: Marie Leszczyńska (1703–1768), princess of Poland and wife of Louis XV. The queen, whose many portraits are familiar to us, thus frequently appears coiffed with a mantilla or a lace *marmotte* hair-covering. This iconography originates in the pastel by Maurice-Quentin de La Tour, dated 1745 [a], before being established by the renowned portrait, painted in 1748 by Jean-Marc Nattier [b]. These two portraits constituted, according to contemporary testimonies, the most life-like effigies of the sovereign. They reveal the kindness of her expression and a discreet smile, a somewhat fattened oval face, a high forehead, thin lips, an aquiline nose with pronounced nostrils. All characteristics that can be found in our unknown lady...

The resemblance struck us immediately. Consulted on this question, Alexandre Maral confirmed the link between our model’s face and that of Marie Leszczyńska as portrayed by Nattier. Subsequently, Frits Scholten too agreed with this identification: he believes this is undeniably



[b] Jean-Marc Nattier, *Portrait of Marie Leszczyńska*, c. 1748  
Oil on canvas, 139 x 107 cm, Musée National des Châteaux de Versailles et de Trianon, inv. MV 5672



an informal portrait of *la Polonoise*. But is the hypothesis of the existence of a bust of the queen by Lemoyne plausible? While the sculptor became the official portraitist of Louis XV, the archives of the Bâtiments du Roi, the division responsible for royal building works, indicate no order for a portrait of the queen. This is all the more surprising as Lemoyne also completed a number of portraits of the king's daughters, namely Madame Adélaïde and Madame Victoire. Given these elements, it is difficult to imagine that the issue of producing a bust of the queen never arose, even if there is no trace in the old administrative documents. The single clue that we have today seems to be this very brief mention in the footnotes of the *Historical Elegy* of Lemoyne by Dandré-Bardon, who observed, regarding the terracotta studies remaining in the workshop, that "*the number of portraits commissioned from Le Moyne only allows us to indicate part of his production here: the busts of the Queen, of the Dames de France [...]*"<sup>2</sup>. According to the author, there was therefore, when Lemoyne died in 1778, a terracotta bust representing the queen, that probably belonged to one of the lots constituting the sale of his estate. But in the absence of any detailed list of these *ébauches*, it is tricky to retrace the history of the work. If Lemoyne was indeed requested to supply a sculpted portrait of Marie Leszczyńska, and there is no trace of such a request in the administrative documents, it is possible that the

order emanated from a private initiative, which would be highly surprising given the importance of the model, or alternatively, no order was passed. Naturally, this last possibility is not common, but at the same time, nor would it be unheard of. Another hypothesis would be that the order came from Stanislas I Leszczyński, duke of Lorraine, her father, to whom she remained very close and who had his apartments in the castle of Lunéville adorned with many portraits of Marie. An amateur artist himself in his spare time, he even painted in oil a portrait of his daughter dressed as a vestal<sup>3</sup>. Unfortunately, among the duke's correspondence and writings that have been published, we found no mention of Lemoyne. In the absence of sources, the question of the commissioner thus remains unanswered for the moment. Still, the sculptural representations of the queen are very rare, apart from a few allegorical, idealized portraits.

As is often the case in art history, and this example is yet another illustration, research raises more questions than it provides answers. If we are indeed looking at a portrait of Marie Leszczyńska, only a unique, old source has been found to back up our initial hypothesis, while no mention of its provenance enables us to retrace the work's history. Furthermore, the existence of a marble bust made after this terracotta model is yet to be confirmed or documented. But if such

a work was actually executed, it becomes even harder to explain why no mention of it exists. Perhaps this terracotta model was merely left in Lemoyne's studio and never transposed into marble, which could have ensured its posterity. However, nothing takes away from the intrinsic quality of this piece, and even less from the pleasure of discovering a new work by Lemoyne.

Marie-Noëlle Grison

(For more details see Marie-Noëlle Grison, « A newly discovered bust of a woman by Jean-Baptiste Lemoyne », *The Burlington Magazine*, CLVII, January 2015, pp. 9-13)

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2. "*La quantité de portraits dont Le Moyne était chargé ne nous permet d'en indiquer ici qu'une partie : les bustes de la Reine, des Dames de France [...]*". M.-F. Dandré-Bardon, *Vie ou Eloge Historique de Jean-Baptiste Le Moyne*, Paris, 1779, p. 46, note 21.

3. Nancy, Musée lorrain, inv. 56.1.14, repr. in exh. cat. *Stanislas, un roi de Pologne en Lorraine*, Nancy, Musée lorrain, 2004-2005, p. 188.

# New Acquisition: Rob and Nicky Carter's Video Animation of Ambrosius Bosschaert's *Dead Frog*

IN 1918, Frits Lugt purchased an extraordinary little painting of a dead frog surrounded by four flies by Ambrosius Bosschaert II (1609–1645). Lugt had a knack for finding true rarities within artist's oeuvres, and this gem certainly attests to that ability. As far as we know, this is the only painting of a single animal by Bosschaert, an artist who is otherwise known primarily for his flower still lifes.

To a seventeenth-century viewer, Bosschaert's sumptuous flower pieces would have been a superb demonstration of nature's glory, but they would also have been reminders of life's brevity and vanity. This reference to mortality is arguably even more pronounced in the *Dead Frog*. Bosschaert's creature lies painfully isolated on a stone ledge in a pose that mirrors that of a human being: on his back, with his limbs elongated. Bosschaert painted the frog on copper, thereby enhancing the glistening quality of its skin, still moist from life. The big, black flies that will soon feed on his decomposing body are poignant reminders that the little animal has ceased to exist, like we will one day, too.

Ambrosius Bosschaert II,  
*Dead Frog with Flies*  
Oil on copper, 12,5 x 17,5 cm, inv. 182



In January 2015, almost a hundred years after Lugt made his acquisition, the Fondation Custodia received a special gift from the British artists Rob and Nick Carter: a mesmerising video animation of Bosschaert's *Dead Frog* that lasts more than two hours. It is part of a project that the Carters initiated for the Fine Art Society in 2013 in which they transformed several works by famous masters. The transformations are varied and include a bronze sculpture of Vincent van Gogh's *Sunflowers* and neon line drawings of dancers

after Andy Warhol. In each case they wanted to find new ways to relate to these artworks while staying as close to the originals as possible. As for Bosschaert's *Dead Frog*, they chose to make a video so that they could show the artist's distinctive brushstrokes and eerily realistic rendering of the frog.

Husband and wife Rob and Nick Carter were drawn to the *Dead Frog* because of his human pose, which invites us to reflect on our own mortality. To reinforce this experience, the artists de-





Rob and Nick Carter presenting their gift to the Fondation Custodia staff in January 2015



Rob and Nick Carter's video hanging at the Fine Art Society, London

cided to go back in time a little. The video starts with the frog's last moments: he breathes, moves his hind leg in a spasm, and blinks his eyes. After the frog dies, the first fly arrives, followed by the others, and over the course of the subsequent two hours, the viewer is a witness to the disintegration of the animal's flesh until nothing but his bare bones are left. The pace of the film is meditatively slow, and the movements of the frog and the flies so realistic, that the viewer is captivated, and moved.

The British artists started the *Transformations* project after being confronted with the statistics that museum visitors only look at objects, and especially old master paintings, for four to six seconds on average. In fact, visitors often spend more time reading the wall label (or taking a picture with their phone or tablet for that matter)

than looking at the artwork at hand. By using modern technology, the Carters hope to inspire modern, often saturated viewers, to revisit the old masters and to look carefully at what they were trying to accomplish.

The video animation of the *Dead Frog* is part of an edition of twelve. Several have been sold, and others are on view in various venues, including the Fine Art Society in London. The artists are very explicit about inviting people to spend time with their art. For this reason, the video of the *Dead Frog* is not available online, but people are encouraged to travel to a location where it is on show. The Fondation Custodia is proud to be one of the sites where this video can be viewed.

Ilona van Tuinen

# Edmond de Goncourt on His Deathbed, Drawn by Lucien Daudet

IN the early hours of 16 July 1896, Edmond de Goncourt (1822–1896) died unexpectedly at the country house of his friend, the writer Alphonse Daudet (1840–1897), in Champrosay to the south of Paris. A month later, Daudet would publish an account of the fatal outcome of his friend's visit<sup>1</sup>, but on the day itself the Daudets' youngest son, Lucien (1878–1946), captured the final image of the deceased in a small pencil drawing that was acquired by the Fondation Custodia in 2014 [a]. We see Edmond on his bed—he had his own guest room at Champrosay—surrounded by flowers, undoubtedly the roses that Julie Daudet,

as her husband tells us, had fetched from the garden to place around the body. Lucien, who had just turned eighteen, wanted to become a painter and was studying at the Académie



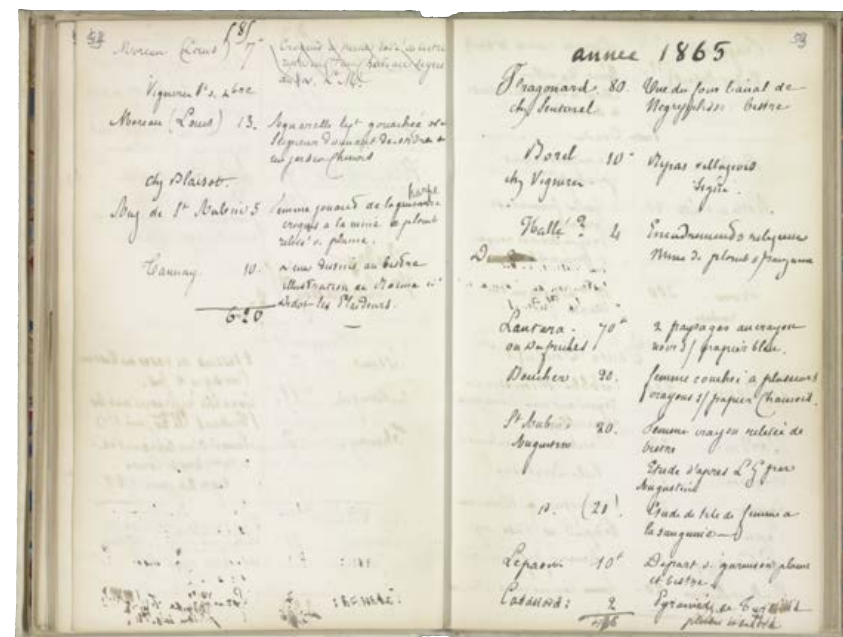
Jullian. His father's old friend had influenced his choice, but in the end he gave up art to become a writer like his father and his brother. We know from his father's article that he was present at Edmond's death,<sup>2</sup> an event that profoundly

affected him. In a note on the mount, possibly made later, he wrote that he made the drawing on the day of Edmond's death. The following day Eugène Carrière (1849–1906), arriving post-haste from Paris, also tried to preserve a last impression in a small painting that is now in the Louvre.

The little sheet, which came from the collection of Lucien's friend, the writer Robert de Flers (1872–1927), is a valuable addition to the important but still little-known collection of Goncourtiana in the Fondation Custodia. The nucleus of this group was acquired in 1933, when

Frits Lugt succeeded in getting his hands on the notebook in which Edmond and his younger brother Jules (1830–1870) kept the record of their purchases of French drawings — obviously a funda-

mental source for the reconstruction of that collection, which provided a superb overview of drawing in the age of Boucher and Fragonard [b].<sup>3</sup> The brothers, creators of an extensive literary œuvre, must have interested Lugt primarily



[a] Lucien Daudet, *Edmond de Goncourt on His Deathbed*, 1896  
Pencil, 18,9 x 11,1 cm,  
inv. 2014-A.435

[b] Edmond and Jules de Goncourt, catalogue of their collection of French drawings  
Manuscript, inv. 9573

1. Alphonse Daudet, « Ultima, ou la dernière heure d'Edmond de Goncourt », *Revue de Paris*, 15 August 1896
2. 'Edmond de Goncourt sur son lit de mort/Crayon exécuté dans la chambre mortuaire/à Champrosay le 16 juillet 1896 par Lucien Daudet.' With thanks to Thierry Bodin.

3. For their drawings collection, see Élisabeth Launay, *Les frères Goncourt collectionneurs de dessins*, Paris 1991, and her supplementary notes in 'Le cabinet d'Auteuil revisité', *Cahiers Edmond & Jules de Goncourt*, no. 11 (2004), *Les Goncourt et l'image*, pp. 159–166.





[d] Unknown photographer,  
Edmond de Goncourt and  
Joseph Primoli near  
the House in Auteuil, 1894  
Photograph, 22,2 x 16,4 cm, in  
the album of photographs  
of Edmond de Goncourt's  
house in Auteuil, inv. AL-1

[c] Jules de Goncourt after Paul Gavarni,  
Ex libris of the Goncourt Brothers  
Copper, 7,3 x 6 cm, inv. 1982-A.2

in their capacity as collectors and aesthetes, and as champions of eighteenth-century French art. The long article he devoted to them in the *Marques de collections* – certainly the best summary of the subject at the time – attests to his sympathy with and admiration for the two men, from whom, among other things, one of the finest drawings by Watteau in his own collection had come. On various occasions Lugt therefore acquired letters by the brothers for his growing collection of autographs, which has since grown to around forty items.<sup>4</sup>

There is much more to the collection than this, however. It also contains some pages from the famous *Journal*, notes for *L'Art du XVIII<sup>e</sup> siècle* (*French Eighteenth-Century Artists*), the copper plate for Edmond's portrait, etched by Jules, the small plate for the brothers' ex libris; designed by Paul Gavarni and likewise etched

by Jules [c], editions of their works, some with a dedication (including the extremely rare *La Peinture au Salon de 1855*, of which only forty-two copies were printed), the catalogues of the sales of their collections held after Edmond's death in accordance with his will, interspersed with additional manuscript material of all kinds, and an exhaustive collection of newspaper cuttings, pasted into seven albums and arranged by subject, which contains every article in the contemporary press in which the brothers or their works were mentioned.

The most important item in this heterogeneous ensemble is without doubt the large photograph album containing the photographs of the house in Auteuil, which Edmond ordered from Ferdinand Lochard in 1883 and 1886 for an illustrated edition of *La Maison d'un artiste*, a publication that never saw the light of day. This one,



which belonged to Edmond himself, is more extensive than the other two known versions and contains forty-four pictures by different photographers, among them a number of unique photographs of Edmond in his last years and with his friends [d].<sup>5</sup> Also unique are three decorated volumes from the series of twenty-nine for which Edmond had commissioned the portraits of author friends; these he kept in a separate display case in the famous *Grenier* at the house in Auteuil, headquarters of his literary gatherings. Edmond rightly regarded Eugène Carrière's

4. The letters acquired before 1988 were published by Élisabeth Launay, 'Lettres d'Edmond et de Jules de Goncourt', *Archives de l'art français*, nouvelle période XIX (1988), *Correspondances d'artistes des XVII<sup>e</sup>, XVIII<sup>e</sup>, XIX<sup>e</sup> et XX<sup>e</sup> siècles appartenant à la Fondation Custodia et conservées à l'Institut Néerlandais à Paris*, pp. 63-75; for a letter from Jules to Philippe de Chennevières acquired in 1993 see *id.* in *Morceaux choisis parmi les acquisitions de la Collection Frits Lugt réalisées sous le directorat de Carlos van Hasselt, 1970-1994*, Paris (Hôtel Turgot), 1994, no. 91. There is a supplementary transcription of the letters with a commentary by Élisabeth Launay of 2005 in the Fondation's documentation. A number of these letters have meanwhile been included in the first volume of the edition of the *Correspondance générale* by Pierre-Jean Dufief (Paris 2004).
5. For the photograph album see Michel Beurdeley & Michèle Maubeuge, *Edmond de Goncourt chez lui*, Nancy 1991; and for the copy in the Fondation Custodia, Élisabeth Launay, 'Le dernier grenier où l'on cause. Chez Edmond de Goncourt à Auteuil', *Monuments historiques*, no. 195 (March 2015), pp. 33-34; Pamela Warner, 'Framing, symmetry and contrast in Edmond de Goncourt's aesthetic interior', *Studies in the Decorative Arts* xv, vol. xv, no. 2 (Spring-Summer 2008), pp. 36-64.



[e] Eugène Carrière, *Portrait of Gustave Geffroy*, 1891  
Oil on parchment, 19,4 x 11,4 cm, on the cover of Gustave Geffroy, *Notes d'un journaliste*, Paris 1887, inv. 1974-S.1

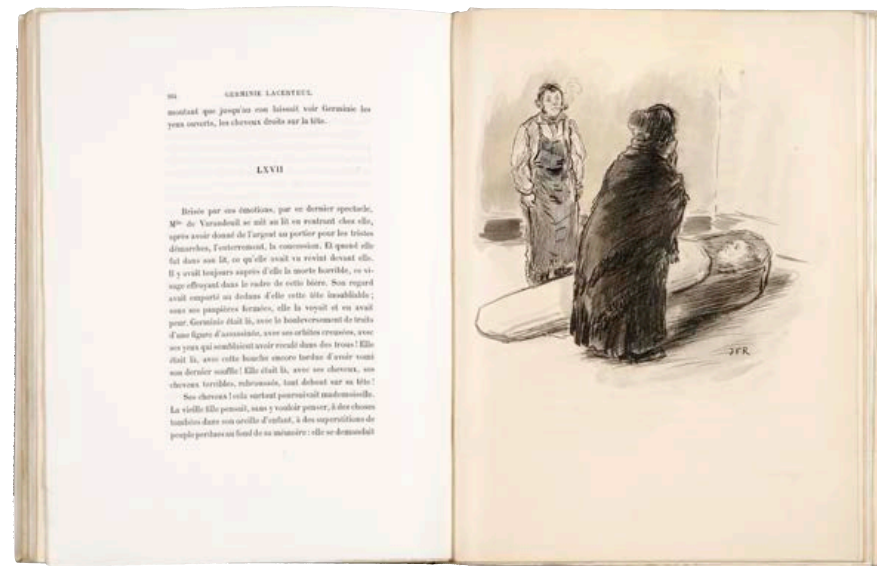
[f] Eugène Carrière, *Portrait of Edmond de Goncourt*, 1892. Oil on parchment, 26 x 19,5 cm, on the cover of Edmond & Jules de Goncourt, *Germinie Lacerteux*, Paris 1890, inv. 2006-OB.3



monochrome portrait of Gustave Geffroy, on the cover of his *Notes d'un journaliste*, as a masterpiece [e].<sup>6</sup> He called on the artist again for the cover of the reissue in three (!) copies of *Germinie Lacerteux* of 1890, an initiative of the collector and bibliophile Paul Gallimard (1850–1929). Edmond's copy, with a double portrait of the two brothers, is now in the Bibliothèque nationale de France, but a few years ago the Fondation Custodia acquired the volume that had belonged to Gallimard, likewise adorned with a portrait by Carrière, this time of Edmond alone [f].<sup>7</sup> In a second binding, the copy contains the prints especially made for the edition by Jean-François Raffaëlli in from six to nine states, plus the ten

prints by Georges Jeannot for an earlier reissue of 1886, in proofs on Japanese paper. The first volume also contains ten of Raffaëlli's original preliminary sketches for the prints, as well as two that in the end were not produced as prints [g].

A significant proportion of this material, including the photograph album, was acquired by Lugt in 1966 at the sale of the estate of the French man of letters Alidor Delzant (1848–1905), the Goncourts' first biographer and one of the executors of Edmond's will.<sup>8</sup> Delzant's activities and his relationships in the literary and artistic world have so far been barely studied. The compendiums of correspondence addressed



[g] Jean-François Raffaëlli, *The body of Germinie Lacerteux identified by Mademoiselle de Varandeuil*, vers 1888–90. Pen and black ink, grey wash, watercolour, 25,1 x 19,3 cm, bound with Edmond & Jules de Goncourt, *Germinie Lacerteux*, Paris 1890, inv. 2006-OB.3

to him by Félix Bracquemond, Philippe Burty, Jean-Jacques Henner and the Dutchman Philippe Zilcken in the Fondation Custodia's collection, would seem to suggest that he has been unjustly

6. For the series see Christian Galantaris, « Les Goncourt bibliophiles », *Le livre & l'estampe* xxxx (1994), no. 142, pp. 7–63; Edmond de Goncourt, *La maison d'un artiste*, Dominique Pety and Christian Galantaris (eds.), Dijon 2002, vol. 1, pp. XXI–XXIII.

7. *Ibid.*, p. XXIII.

8. Sale *Bibliothèque de M. X...*, Paris, Hôtel Drouot (Rheims, Laurin, Rheims/Vidal-Mégret), 14–15 November 1966. For Delzant see Frits Lugt, *Les Marques de collections et d'estampes*, vol. 11, *Supplément*, La Haye 1956, no. 137a.





[h] Album of press cuttings and letters addressed to Alidor Delzant on the occasion of the publication of his book *Les Goncourt* (Paris 1889). Papier mâché binding with polychrome and gold tooling, without inv. no.

neglected.<sup>9</sup> The style of Delzant's bindings was clearly derived from that of his great exemplar, witness the magnificent Japonized cover – a type that Edmond de Goncourt claimed he had introduced himself – in which he collected the reactions in the press and in letters to his *Les Goncourt* (Paris 1889) [h].

Philippe Burty's 1876 catalogue of Jules de Goncourt's prints – Edmond's own annotated copy in a heavy black leather binding by the Paris bookbinder Charles Meunier, with twenty of Jules's etchings in various impressions and

[i] Jules de Goncourt, *The Fish Market in Rome*, 1856 Watercolour, 33 x 25 cm, bound with Philippe Burty, *Eaux-fortes de Jules de Goncourt*, Paris 1876, inv. 2007-OB.8

two of his drawings bound in with it [i] – is a more recent acquisition. The significant quantity of material originating with him has, needless to say, made Alidor Delzant an interesting subject in the Fondation's acquisition policy. In 2006, for instance, we acquired a large album from his collection containing prints by Norbert Goeneutte (1854–1894), including the five states of his portrait of Delzant and his little daughter, bound in an equally remarkable cloth binding (inv. no. 2006-P.15).

Hans Buijs

9. The letters from Bracquemond (inv. nos. 1996-A.36/118) were published by Pierre Sánchez, 'Le portrait gravé d'Alidor Delzant par Félix Bracquemond: lettres inédites de Bracquemond à Delzant', *Nouvelles de l'estampe*, no. 156 (1997), pp. 23-36.



20 — La Poissonnerie à Rome.  
Aquarelle, encadrée. (H., 27,35 — L., 20,33)

# Frits Lugt's Old Book Collection Added to the *Short-Title Catalogue, Netherlands*



Daphne Wouts with Marja Smolenaars and Nynke Leistra from the Royal Library during the STCN activities in Paris

FRITS LUGT was only fifteen years old when he purchased his first old book from the Amsterdam antiquarian bookseller R.W.P. de Vries in 1899. It was an eighteenth-century edition of Karel van Mander's artist's biographies, *Het leven der doorluchtige Nederlandsche en eenige Hoogduitsche schilders* (Life of the Dutch and German painters). The two volumes were the start of Lugt's book collection, now managed by the Fondation Custodia, which numbers over 2,000 titles and is still growing today. Titles printed in the Netherlands account for almost three-quarters of the collection. Among these are many illustrated

works: emblem books, travel journals, joyous entries, and descriptions of towns and countries. The collection also includes a large number of historical works, political pamphlets, religious and academic texts, poetry, as well as an impressive number of sales catalogues and artists' biographies.

In 2009, a string of interns from the University of Amsterdam supervised by Paul Dijstelberge (professor of book history) began systematically cataloguing the early modern book collection. During this project, the quality of the collection became clear – a realization that only grew after the final round of cataloguing in 2014. The books that are preserved in Hôtel Turgot are undeniably a collection in its own right, which contains countless special and unique editions. Often the books are in outstanding condition, thanks, among other things, to Lugt's preference for flawless copies.

Because of these reasons, it was soon decided to add the early modern copies in Lugt's collection to the *Short-Title Catalogue, Netherlands* (STCN). This is a bibliographical project managed by the Royal Library in The Hague, which aims to give a complete overview of Dutch book production up to 1800. As such, the STCN database gives insight into the availability of an increasing number of early modern editions in Europe. For historians and other researchers, the STCN has become a starting point to search for a specific title, making it the most impor-

tant catalogue in the Netherlands detailing rare books and their current location.

In order to add Lugt's library to the STCN database, a careful check of all Dutch titles printed before 1800 was required. This revealed whether or not a title was already known in another collection, but also brought to light edition differences and unique copies. Over a period of four months, almost 1,700 titles from the collection were added to the STCN, with Marja Smolenaars and Nynke Leistra from the STCN team in The Hague assisting in the final weeks of the project. Around five percent of the books added had not yet been described: these are unknown titles or editions that, for the time being, can only be seen in Paris.

To celebrate that the early modern collection of Dutch editions can now be consulted in its entirety in the STCN database and focus attention on the fact that the Frits Lugt Collection is the first collection in France to be part of this online bibliography, a web exhibition has been designed in collaboration with the Royal Library.

This presentation features ten remarkable or unique copies from Lugt's collection and showcases, for example, a sixteenth-century psalter – one of the oldest editions in Lugt's library to be added to the STCN – that is particularly striking because of its original calfskin binding and the manuscript fragments it contains. Equally remarkable is a sixteenth-century text published by the Leiden University printer Franciscus Raphelengius, entitled *Theses logicae de scientia*.





[a] David Origanus, *Kleyne almanach*,  
Haarlem: Hans Passchiers van Wesbuch,  
1646, inv. OBL-1854

At present, it is the only known copy. Although cheaply produced works like Raphelengius's *Theses* must have been widely available to professors and students during the early modern period, their intensive use has often made them a rarity today. It is on the same principle of 'the more there were, the fewer there are' that the seventeenth-century *Kleyne almanach* (small almanac) could be labelled a 'unique copy' as well [a], as can a number of eighteenth-century sale catalogues. The unique first editions of Jillis Noozeman's plays *Lichte Klaertje* (1645) and *Krijn Onverstant* (1659) and an undated and previously unknown edition of Jacob Cats's *Bieboek*, on bee-keeping, are among the most interesting discoveries in the Fondation Custodia's book holdings.

[Click here for or access to the STCN database and the web exhibition.](#)

Daphne Wouts

## The Collection of Print Albums in the Frits Lugt Collection. Susanne Bartels' Traineeship at the Fondation Custodia

ON MANY OCCASIONS while I was studying art history at the University of Leiden, I visited the university library's print room, where lectures were illustrated on the basis of the material that was there. This direct contact with works of art sparked my interest in printmaking and the various possibilities this medium had to offer artists and collectors. For part of my Master's dissertation I researched the graphic oeuvre of the Dutch artist Pieter van Laer (1599–1642?) and his rela-

[a] Susanne Bartels with the *Rubens*-album of the Rudge collection, inv. 2015



tionship with the collector Fernando Afan de Ribera, to whom he dedicated a set of prints. Since I wanted to broaden my knowledge and interest in Flemish and Dutch prints I decided to begin a traineeship at the Fondation Custodia with the aid of a Leonardo da Vinci scholarship. Aside from a magnificent collection of drawings, paintings, books and prints, the Fondation Custodia also has a collection of print albums, many of which are still in their original bindings. These albums, which contain individual prints and sets of prints, provide a picture of collecting practice in the seventeenth and eighteenth centuries.

Examples include a splendid album of high-quality prints after Rubens [a], an album containing the oeuvre of Baillie, and an album of prints by De Bruyn and Tempesta. Lugt bought these albums for their content, the quality of the prints, the completeness of the sets and, in many cases, also for the bindings and the provenance. He also often purchased empty albums in which he would keep drawings, just as collectors had done in the past. This practice continues in the

Fondation Custodia to this day.

In the past months I described the albums and prints with the intention of making them fully accessible online in the future. I also researched the provenance of the bindings and endeavoured to build up a clearer picture of the way collectors put their collections together by analysing the contents. Surprisingly, these albums in the Lugt Collection had rarely been studied as a whole.

For my first project I was entrusted with a number of magnificent albums, in calfskin covers with gold tooling. Lugt purchased the ‘Sadeler’ album at the sale of the collection of the Duke of Northumberland, Syon House, in 1951 [b]. The album is oblong and has a frontispiece on the back which reads horizontally: *Paisages de P. Stephanus, Saury & Bril*. This indicates that the album was kept flat, a common custom in the Netherlands. The album was bound in Amsterdam around 1730, and contains various series of landscapes, published and for the most part engraved by the Sadeler family after drawings by

Roelant Savery, Paul Bril, Pieter Stevens, Isaac Maior and Jan Bruegel. The Fondation Custodia owns a number of these drawings, among which a drawing by Roelant Savery depicting a wooded landscape with three hunters [c], for the engraving of the same name by Aegidius II Sadeler [d]. Most of the prints were made when many of these artists were working in Prague at the court of Emperor Rudolf II. Some were also published there, but the majority were reissued by Marco Sadeler in Venice on Venetian paper. As well as a number of complete sets, this album also contains interesting – and rare – ‘reverse copies’, where both the original print and the mirror-image copy have been included in the album. The way the prints were affixed to the supporting folio is unusual. Two sheets were glued together and a frame cut out of the topmost sheet. In most cases the print was cut out within the platemark and stuck in this frame.

[c] Roelant Savery, *Wooded Landscape with Three Hunters*, 1608  
Charcoal, blue-green chalk, red and yellow-green washes, heightened in white, traced with metalpoint, 190 x 267 mm, inv. 2436



[b] Top:  
Kunstboeck Binderij Amsterdam  
*Paisages de Titian*, c. 1730  
Blue morocco, gold tooled, tight back binding: six raised cords,  
446 x 595 x 31 mm  
Oblong sheets, each with one engraving, inv. 7620  
Bottom:  
Kunstboeck Binderij Amsterdam  
*Paisages de P. Stephanus, Saury & Bril*, c. 1730  
Brown calf, gold tooled, tight back binding, six raised cords,  
452 x 585 x 37 mm  
Oblong sheets, each with one engraving, inv. 6437



[d] Aegidius II Sadeler, *Wooded Landscape with Three Hunters*, 1609, state II  
Engraving with burin, 203 x 263 mm,  
inv. 6437-fol.41/1



Ten years later Lugt purchased an album with similar binding and dimensions, from the same bookbinder in Amsterdam, which came from an anonymous sale at Sotheby's. The volume bears the label '*Paisages de Titian*' and contains prints after work by Campagnola and Titian, published by Herman De Neyt, J. van Campen and Claes

Jansz Visscher II and engraved by Valentin Lefebvre, Lucas van Uden, Cornelis Cort and Antonius Wierix [b]. The prints are attached to the folios in the same way as in the Sadeler album. Where possible the collector cut off the names of Van Campen and Lefebvre so that only the reference to Titian as the inventor remained.

From the way the prints were cut out and stuck on the supporting paper, which was done around the same time as the leather binding was made, as the watermarks indicate, it seems likely that this is an album that was especially made for a collector. It is quite possible that the two albums with the same dimensions, the same stamps on the bindings and the same way of mounting the prints, which moreover came from the same binder and can both be dated around 1730, belonged to the same owner, perhaps a Dutch collector.

My experience at the Fondation Custodia has helped me enormously in expanding my knowledge of printmaking and the general context of art collecting in the eighteenth century. The extremely beautiful setting and intimate atmosphere of the Fondation Custodia are tremendously stimulating and the approachability of the curators and the staff has made this traineeship a unique and instructive experience.

Susanne Bartels

# Digitising the Drawings Collection

ONE YEAR AGO, in May 2014, Picturae started work on digitising the Fondation Custodia's collection of drawings using a photography studio set up in the basement of Hôtel Turgot [a]. In parallel with this, the Fondation also chose Memorix Maior, developed by Picturae, as the collection database.

Picturae is a Dutch company specialising in digitising heritage collections, which opened a branch in Paris some years ago. They offer a total package, from digitisation to the management of metadata in a database. A process developed by Picturae is being used to digitise our works on paper. It requires only a few operations to photograph an artwork on paper or an archival document, which saves a great deal of time.

The database Picturae offers is flexible and meets the wishes and requirements the Fondation Custodia formulated for a database for the collection. So far, a large part of the collection of artists' letters and manuscripts is all that has been described in a database, and inventory cards and short inventory lists are still being used for the rest of the collection. It was long felt that there was no need for a database as the number of works in the collection is not that high (ca. 7000 drawings). Furthermore priority was originally given to the database of the [Fondation](#)

[Custodia's art historical research library](#). One advantage of starting a database relatively late is that the Fondation can profit from the experiences of other institutions and from technological advances. Indeed, recently developed databases, like Memorix Maior, are more flexible than earlier versions and offer many more possibilities.

Memorix Maior can be further adapted, so the Fondation Custodia has been able to organise the input fields to suit its own requirements in collaboration with Picturae. For example, four separate forms for data entry have been created for the following areas of the collection: paintings and portrait miniatures; drawings and Indian miniatures; prints; and finally letters and manuscripts. This spring the last thesauruses will be implemented and then the database will be ready for the staff to catalogue the works of art in the collection.

As Memorix Maior was being adapted, Picturae scanned the inventory cards, Frits Lugt's acquisition books and the various inventory lists. Records in the database were created using basic information from these sources. In addition, the records of the artists' letters from the old database were imported into the new one. This means Picturae can immediately input the digital photographs into Memorix Maior and link

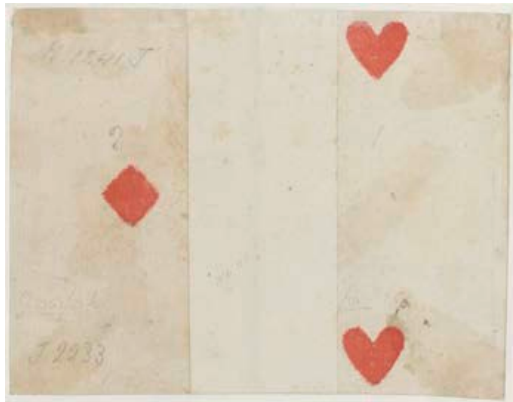


them to their record, simplifying the management of the images.

Last year saw the start of the photographing of the drawings collection. It was a logical choice to begin with this section as it is the core of the collection that Frits Lugt amassed. Not only the rectos of the drawings are photographed, but also any old mounts that are present and the versos if they have drawings, inscriptions by the artist or old annotations on them [b]. Special attention is being given to the Indian miniatures, which are often heightened with gold. One of the two floodlights was reduced in power in order to show the gold to best advantage. The stronger

[a] Photography studio in the basement of Hôtel Turgot  
© Yannick Pyanee





[b] Herman Saftleven, *Woman Standing, Seen from the Back and a Seated Man, in a Landscape*  
Executed on two joined playing cards, photograph recto and verso, inv. 2233

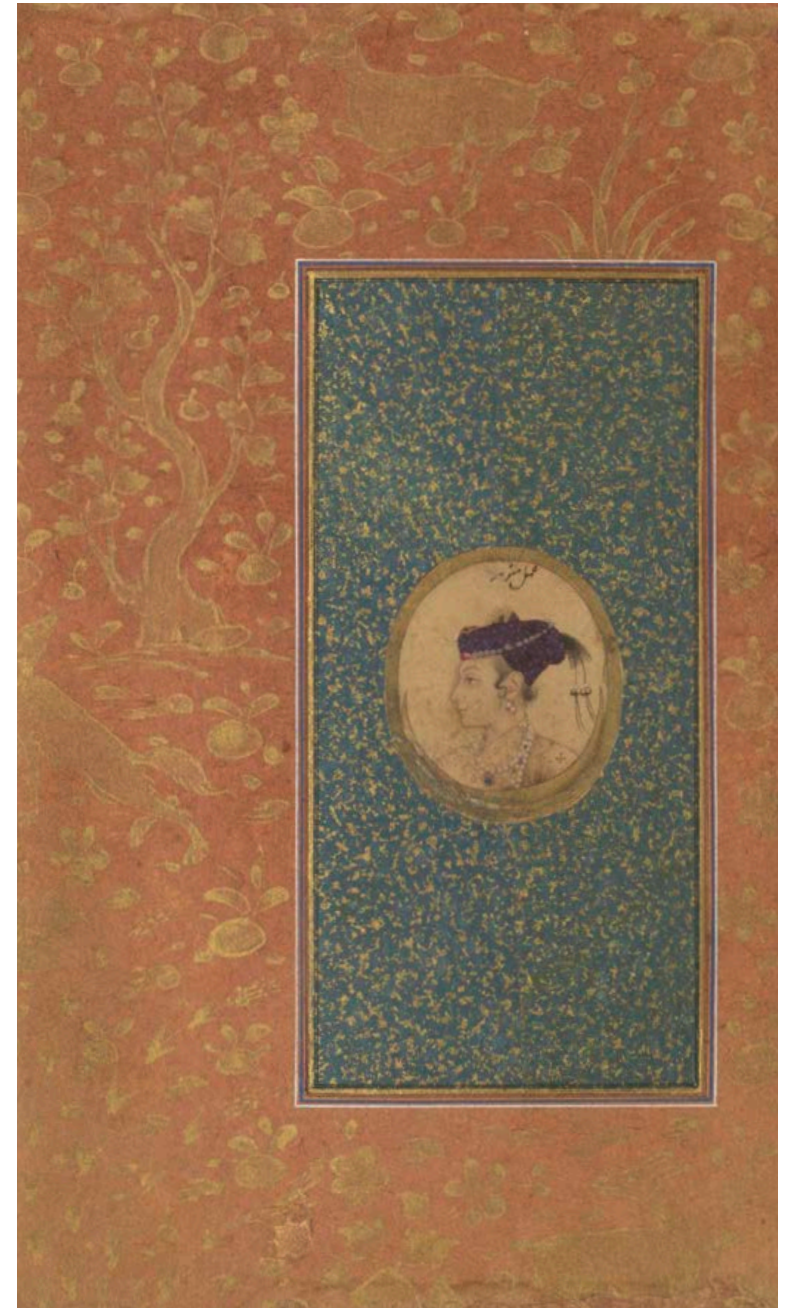
light on one side increases the gleam of the gold [c]. The drawings are digitised at 450 ppi as standard. The small sizes are digitised at 600 ppi and the large ones at 300 ppi.

The last drawings – the unusual formats such as sketchbooks and large sizes – are currently being processed. The digitising of the drawings will be completed this spring and the print collection will subsequently be photographed, followed by the artists' letters and the manuscripts. There are already digital photographs of the paintings, taken by photographer Pascal Faligot, that have been imported as well in the database.

Now that the photographs of the drawings are available digitally, the Fondation Custodia has decided to supply them free of charge. All you need to do is submit a written request by letter or [email](#), explaining what you wish to use the photograph for. The digital photographs can then be sent to you quickly, at no charge. In the future, when the database is accessible on the Internet for the general public, you will also be able to download them yourself. The Fondation Custodia is working towards making a first part of the collection available online within a few years.

Rhea Sylvia Blok

[c] Mughal School c. 1628,  
*Portrait of Prince Dara Shikoh as a Boy*, inv. 7539



# A passion for paper

THE SALON of the Hôtel Turgot was this year's venue for the general assembly of the AFHEPP, Association Française pour l'Histoire et l'Étude du Papier et des Papeteries (French Association for the History and Study of Paper and Paper Mills), which took place on Saturday 14 February 2015. This association, created in 2008, has ties with the IPH (International Paper Historians), which was founded in the 1970s. In 2010, they organised the IPH's 30th congress in Angoulême. This city is no other than the location of the Musée du Papier (Paper Museum), curated by Denis Peaucelle, president of the AFHEPP. In 2014, the IPH congress took place in Fabriano and Amalfi in Italy, where paper museums are also found on historical fabrication sites.

One of the association's aims is to encourage all initiatives useful for scientific research and the spread of knowledge about the history of paper and paper mills. Its members are paper specialists: papermakers and engineers, but also conservators, curators, archivists, historians, researchers, teachers, librarians, collectors, binders and artists.

The members represent extremely diverse focuses of interest as paper has been used in many domains ever since it started being made in Europe in the 12th century. Their fields of study also go beyond Europe and extend to the

study of oriental papers with far more ancient origins, whose technology was adapted by European papermakers. Regarding the latter, the study of watermarks in paper is a fascinating domain that is nonetheless difficult to tackle due to its complexity. It is therefore in the interests of institutions such as the Fondation Custodia, that conserve primarily works on paper, to follow the progress of research, not only to improve our understanding of materials but also to optimise their conservation.

During the AFHEPP meeting, we presented our research, carried out in conjunction with conservation students from the Graphic Arts department of the Institut National du Patrimoine (French National Institute of Cultural Heritage), on a set of 17th-century drawings by Cornelis Schut. We systematically made a life-sized tracing of each drawing on a transparent sheet, and indicated the spacing of chain lines (marks left by the mould's chain wires, generally separated by 2 to 4 cm), the position of the watermark and/or the papermaker's countermark, the mark of the sheet's drying fold, the face of the sheet that was used (side in contact with the manufacturing mould or the felted side, less marked by the mould's chain wires) and also the appearance of the sheet's edges, to ascertain, for example, whether they had been cut or not.



We then used these precious indications to reconstitute the types of supports that were used and their original formats, thus enabling us to more easily make links between drawings, some of which bear no watermarks, matching them for example via the spacing of water chains with the help of the transparent tracings.

As a result of this study, we wish to widen our documentation to drawings by the same artist conserved in other collections.

Number 8 of *Papiers*, the association's journal, is available to members and includes exclusive articles on paper history, techniques and professions, reports on seminars, exhibition news, events, publications and projects relating to the study of paper. The association also organises visits to exhibitions, papermaking sites (mills, factories, museums, etc.), conferences and workshops. All information can be found on the [AFHEPP website](#).

Corinne Letessier

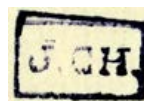
Left: two drawings by Cornelis Schut, studies for *The Holy Family's Return from Egypt* (inv. 2011-T.11 and 2011-T.12), probably from the same sheet

Right: the two tracings on transparent film; vertical chains, with indications of the watermark on the tracing on the right and the countermark on the left



# Collectors' marks: *Fine spirit.*

## *Wine and liquor merchant Jules Chavassee (1858–1919)*



L. 1430, Jules Chavassee's collectors' mark



[a] Pierre Bonnard, *The Dancers*, Musée d'Orsay, Paris, inv. RF. 2013.20



[c] Adolphe Monticelli, *Château Reunion*, Musée Paul Valéry, Sète, inv. 897.1.1

IN DECEMBER 2013, the Musée d'Orsay acquired a painting by Pierre Bonnard (1867–1947) entitled *The Dancers*, representing an overhead view of dancing ballerinas in tutus [a]. This painting had been the first lot in the second sale of the collection of Jules Chavassee (1858–1919), which occurred on 22 June 1922 in Paris.

Wine dealer in Sète (known as “Cette” at the time) and art lover, Jules Chavassee was among those who made a fortune on wine in the Languedoc. Along with his brother Paul Chavassee (1860–1910) [b], Jules took over the vermouth, absinthe, Trois-six, wine and spirits factory and warehouses of his father Hippolyte Chavassee (1815–1867), who had settled in Sète in the middle of the 19th century. In his *Portraits de famille en bas-Languedoc* published in 2009 (Editions LBM, Paris), Michel Lanneau devoted a paragraph to the history of this family. In 1821, their grandfather François Joseph had been the inventor of the first French vermouth, the Chambéry vermouth, a blend of wine from Savoie and aromatic plants, which developed following the Empire's wars and the ban on imports of British vermouth. In Sète, Hippolyte managed to diversify his activities: after supplying wine and provi-

sions to the Crimean army under Napoléon III, he purchased land between Sète and Frontignan, while investing in maritime armaments and in the Newfoundland fishing industry, acquiring more and more properties, and ultimately amassing a considerable fortune.

As underlined by Frits Lugt in 1921, Jules Chavassee was a great lover of modern art and dedicated his fortune to acquiring prints, drawings and paintings by his contemporaries, claiming an interest in avant-garde artists. In 1897, he donated a painting by Adolphe Monticelli (1824–1886) to the Musée de Sète [c]. A few years later, he was asked by Joseph Moulin, the museum's curator, to become a curator himself, an invitation that he declined on the grounds that he feared that his modern tastes would go against the museum's grain. Precisely for this reason, in 1919, the Musée de Sète refused the offer of the gift of Chavassee's collection.

Showing his commitment to his era, Jules Chavassee gathered several pastels and paintings by Odilon Redon (1840–1916), among which *The Cyclops*, today at the Kröller-Müller museum in Otterlo. He also possessed a pastel by Auguste Renoir (1841–1919) [Cincinatti Art



PAUL CHAVASSE



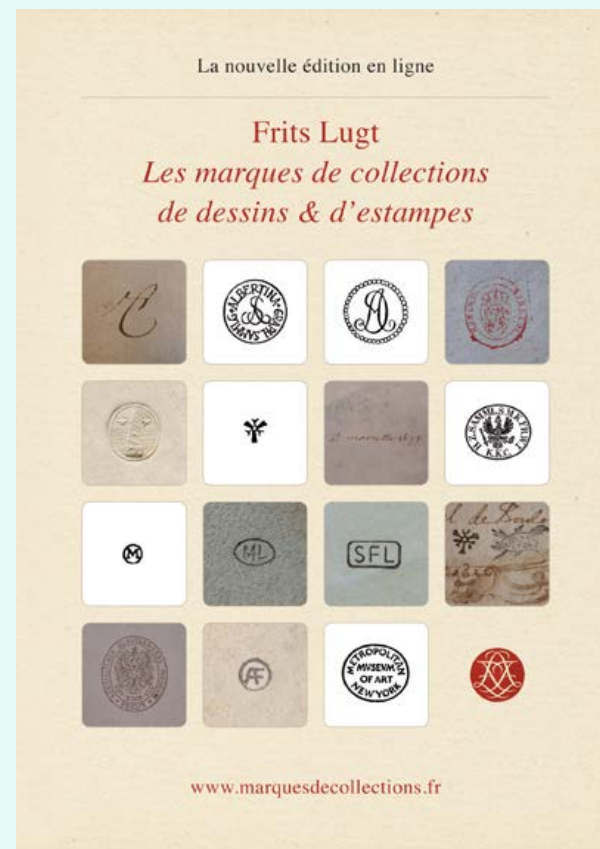
JULES CHAVASSE

[b] Paul Chavassee and Jules Chavassee (in M. Lanneau, *Portraits de famille en bas-Languedoc*, Paris 2009, p. 531)

Museum], prints and canvases by Paul Gauguin (1848–1903), Paul Signac (1863–1935), Édouard Vuillard (1868–1940), Maurice Denis (1870–1943), and Van Dongen (1877–1968). He owned, in addition, paintings by Henri Le Sidaner (1862–1939), Ker-Xavier Roussel (1867–1944), Henri Matisse (1869–1954), Othon Friesz (1879–1949) and Jean Metzinger (1883–1946). His collection of drawings and prints includes beautiful sheets by Albrecht Dürer (1471–1528) and Hans Burgkmair (1473–1531) alongside others by Charles Meryon (1821–1868), Félix Buhot (1847–1898), Auguste Lepère (1849–1918), Toulouse-Lautrec (1864–1901), David Young Cameron (1865–1945) and Léon Bakst (1866–1924). He also owned drawings, a marble statue and bronzes by Auguste Rodin (1840–1917). Two posthumous sales in Paris dispersed most of these works (6 June 1919 and 22 June 1922).

And yet, Jules Chavasse claimed that he only paid attention to art secondarily, “paintings only [being] the consequence of [his] literary occupations” that were “the essence” for him. A fine spirit indeed!

Laurence Lhinares



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# Inauguration of the Art History Library, Fondation Custodia

## Begin afresh, afresh, afresh

THESE ARE the final words of the poem “The Trees” by Philip Larkin, quoted by our director Ger Luijten, during the official inauguration for a part of the library’s professional network on 12 February 2015.

And with freshness aplenty – even fresh paint – we are well and truly ready for spring! Ever since the collection and the offices of the library and the Collectors’ Marks team moved, at the start of November 2014, to the fourth floor of the Hôtel Lévis-Mirepoix, we have adopted a new space designed by the architects from FL & CO. Readers are now welcomed into a bright, comfortable reading room where it is possible to consult recent acquisitions, reference works as well as the latest journals.

True, Frits Lugt never formed the specific project of founding a research library, but little by little, the working library of Fondation Custodia and Institut Néerlandais collaborators has turned into the largest private art library open to the public in France. While it has long remained a well kept secret among a few researchers in the know, things are changing. Today, the library plays a key role in the mission so dear to Frits Lugt, of *serving art history*.

The public now has open-shelf access in the gallery to reference works, such as the Hollstein and monographs on Dutch artists. This new space has thus been conceived to welcome, serve, aid and direct the research of all curators, art dealers, teachers, interns, students at any level, librarians, collectors, researchers, enthusiasts and interested persons, wishing to deepen their knowledge and, therefore, their love of art.

Not only does the library hold works on Flemish and Dutch art, but also a large collection on Italian, French, German art, as well as studies of the graphic arts, book history, private collections, art dealership, miniature portraits and Indian miniatures.

To serve our public even more effectively, our team, in conjunction with Gaëlle de Bernède, the Fondation’s Communication Director, has come up with different projects to increase our visibility. A [brochure](#) has been created and designed by Wigger Bierma. Known for its graphic design for Custodia’s publications, the latter is also responsible for the distinctive

Reading-room of the Art History Library of the  
Fondation Custodia





The Art History Library's team : Nelly Gloaguen, Wilfred de Bruijn, Floortje Damming

signage in the Hôtel Lévis-Mirepoix and inside the library. The Bureau Loodvrij designed the OPAC (online public-access catalogue) of the new Koha ILS (integrated library system). Yannick Pyanee captured the reading-room ambience in photos used as new visuals. Partnerships with universities, schools and institutions where art history is taught will also be set up or reinforced.

Along the same lines, we are developing different activities to enhance our relationships with the network of research libraries. Since last autumn, our old book collection has been inventoried thanks to Daphne Wouts, in partnership

with the Royal Library of the Netherlands, in the *Short Title Catalogue Netherlands*.

This year, we are also joining SUDOC, the French university documentation system. This large-scale project will give the French research community direct access to our catalogue, and enable our institution to gather a network of major professionals. As of this summer, we will also be collaborating closely with our new tenants, the Terra Foundation, and its library in particular.

In order for our unique collection – ranging from Flemish medieval art to 19th century Danish painting, and handling themes as diverse as Indian miniatures and Spanish drawing – to be of service to all art lovers, don't hesitate to refer it to people you know, and above all, feel free to drop in!

Floortje Damming

On behalf of the library team



EXHIBITION 21 MARCH – 21 JUNE 2015

## *Raphael, Titian, Michelangelo Italian Drawings from the Städel Museum in Frankfurt (1430–1600)*

THE FONDATION CUSTODIA is delighted to present in Paris a selection of drawings by Italian Renaissance masters from the exceptional collection of the Städel Museum, Frankfurt. During three months this spring, the public has the opportunity to admire almost 90 masterpieces from the fifteenth and sixteenth centuries by Raphael, Titian, Michelangelo, Correggio and many others, that are on display in the exhibition rooms of the Hôtel Lévis-Mirepoix at 121 rue de Lille in Paris.

One of the missions of the Fondation Custodia is to bring the very best of the art of drawing to the French public. The little-known collection of the Städel Museum is amongst these treasures that it wishes to share, and contains many magnificent surprises. Following in-depth analysis of the Italian drawings in a recent research project, original interpretations as well as new attributions await the public's discovery in the exhibition catalogue written by Joachim Jacoby.

The core of the collection is formed by the bequest of Johann Friedrich Städel, a banker and great art collector. His will, drawn up in 1815, resulted in the creation of Germany's oldest museum foundation, the Städel Museum. The group of Italian Renaissance drawings was enriched in the mid-nineteenth century by art historian Johann David Passavant, and today forms a collection of the first order that illustrates the different artistic movements of that epoch. Before coming to Paris, this exhibition was presented at the Städel Museum in Frankfurt.

The exhibition confronts visitors with a wide and representative selection of drawings from between 1430 and 1600, some of which are rarely or have never been unveiled to the public.

The show starts with a number of remarkable fifteenth-century drawings: four elegant Gothic standing figures from the circle of Pisanello (c. 1430), a silverpoint study of a live model for a *Crucifixion* (c. 1450) [a], a Venetian drawing of a young man looking upwards (c. 1500) [b], as well as an exceptional mourning scene by Marco Zoppo (c. 1470).

Between 1500 and 1525, Italian art took a completely new direction. This period was dominated by the artists Fra Bartolommeo and Michelangelo in Florence, Raphael in Rome, Correggio in Parma, and Titian in Venice, all represented



[a] Venise (?), vers 1450 (?), *A Bad Thief, Study for a Crucifixion*. Metalpoint, on light grey prepared paper, 185 x 129 mm, © Städel Museum, Frankfurt am Main



[b] Venetian, c. 1500, *Head of a Man Looking Upward*. Black chalk (charcoal?), on grey-brown prepared paper, 353 x 255 mm © Städel Museum, Frankfurt am Main



Exhibition by the  
Städel Museum,  
Frankfurt am Main.  
Its presentation in Paris is  
made possible thanks to the  
generous support of  
the Wolfgang Ratjen  
Stiftung.



[c]

[c] Michelangelo, *Grotesque Heads and Other Studies*, c. 1525 (?)  
Red chalk (various shades),  
260 x 410 mm  
© Städel Museum,  
Frankfurt am Main



[d]



[f]

[d] Raphael, *Study of a Horseman*,  
c. 1511/1512  
Silverpoint, heightened with lead white,  
on grey prepared paper, 198 x 144 mm  
© Städel Museum, Frankfurt am Main

[e] Titian, *Sketch of St Sebastian  
for the High Altar in Santi Nazaro  
e Celso in Brescia*, c. 1519/20  
Pen and brown ink, brown wash,  
on grey blue paper, 182 x 115 mm  
© Städel Museum,  
Frankfurt am Main



[e]

[f] Antonio Allegri, called Correggio,  
*Seated Prophet with a Book Facing Right*,  
c. 1523  
Brush (and pen?) and brown ink,  
brown wash, over red chalk, on red  
tinted paper, 98 x 128 mm  
© Städel Museum, Frankfurt am Main

in the exhibition. This generation of artists working in the early years of the *Cinquecento* produced pioneering works that would have a fundamental influence on their contemporaries and generations to come. Alongside Michelangelo's *Grotesque Heads* (c. 1525) [c], visitors can admire three drawings by Raphael including his *Study of a Rider* that was used for producing a fresco in 1511/12 for the Room of Heliodorus in the Vatican Palace [d], Correggio's *Seated Prophet with a Book* (c. 1523) [e], and Titian's unique *Study of St Sebastian for the High Altarpiece in SS Nazaro e Celso in Brescia* (c. 1519/20) [f].

The exhibition also allows visitors to contemplate works from the second half of the sixteenth century from central and northern Italy, covering a wide geographical zone extending from Genoa to Venice.

The drawings from central Italy, especially Florence and Rome, include works devoted to the demonstration of power and the refinement of court life. Among these are drawings by Pontormo [g], Vasari, Zuccari, Poccetti and Primatice [h], as well as Bronzino's sketch for a ceiling fresco in the Palazzo Vecchio in Florence (c. 1539/40).



[h]



[g]



[j]



[i]



[k]



Meanwhile, the selection from northern Italy will delight visitors with its striking drawings: *Venus Mourning the Death of Adonis* (c. 1560) by Luca Cambiaso of Genoa, *The Adoration of the Magi* (c. 1527/30), the *Portrait of a Man* by the highly influential Parmigianino [i], as well as the *Study of the Head of Michelangelo's "Giuliano de' Medici"* (c. 1545/60?) executed by Tintoretto, presumably after a cast of the well-known sculpture in the Medici Chapel in Florence [j].

The works on display comprise preparatory drawings for frescoes and paintings, studies *en plein air*, landscapes, as well as portraits and finished drawings, independent artworks such as the black-pen depiction of Narcissus by Giuseppe Cesari, also known as Cavaliere d'Arpino (c. 1595/1600) [k].

The diversity and the quality of the works in the exhibition *Raphael, Titian, Michelangelo. Italian Drawings from the Städel Museum in Frankfurt (1430–1600)*, provide an opportunity to contemplate all the functions and techniques of drawing in the Renaissance, a period in which this medium enjoyed an unprecedented heyday.

[g] Pontormo, *Study of Two Male Figures Looking into a Mirror*, c. 1520  
Black chalk (?), white chalk, on blue paper, 422 x 272 mm  
© Städel Museum, Frankfurt am Main

[h] Francesco Primaticcio, *The Dance of the Horae (Hours of the Day)*, c. 1547/48  
Red chalk, red and white wash, heightened with lead white, 358 x 335 mm  
© Städel Museum, Frankfurt am Main

[i] Parmigianino, *Head of a Bearded Man Facing Right*, c. 1523/25 (?)  
Red chalk, 189 x 131 mm  
© Städel Museum, Frankfurt am Main

[j] Jacopo Robusti (Comin), called Tintoretto, *Study of the Head of Michelangelo's Giuliano de' Medici*, c. 1545/60 (?)  
Charcoal (?), heightened with white, on blue-grey paper, 373 x 267 mm  
© Städel Museum, Frankfurt am Main

[k] Giuseppe Cesari, called Cavaliere d'Arpino, *The Metamorphosis of Narcissus*, c. 1595/1600  
Black chalk (charcoal?), test lines in red chalk, 266 x 389 mm  
© Städel Museum, Frankfurt am Main

EXHIBITION 21 MARCH – 21 JUNE 2015

## *Ink Circus* *Works on Paper by* *Gèr Boosten*

IN PARALLEL à with the Städel exhibition, a display of works on paper by the painter, draughtsman and printmaker Gèr Boosten is presented in the basement of the Hôtel Lévis-Mirepoix. Boosten was born in Maastricht in 1947 and lived there until 1996, when he and his family settled in France. For the last ten years he has lived and worked in a converted hangar in the village of Poilly-lez-Gien, 140 kilometres to the south of Paris. Boosten is a Dutch-born artist with, as he says himself, a French spirit, so an exhibition of his drawings in the Paris house of a Dutch drawing collection seems entirely appropriate.

In staging shows like this, the Fondation Custodia turns the spotlight on contemporary artists who know their Classics. They are not nostalgic, but they do have an understanding of the history of drawing. They are artists who have no desire to break with tradition, but seek to continue it; artists for whom the work of the draughtsmen of the Renaissance, the Golden

Age and Modernism is still a source of inspiration today. In the recent past the Rue de Lille has hosted, among others, Peter Vos's *Metamorphosis* drawings, and, earlier this year, the works on paper by painter and sculptor Arie Schippers.

For Gèr Boosten, the tradition in which he draws goes much further back than the Renaissance. He feels a kinship with prehistoric cave artists. 'Not that I want to copy them, make prehistoric drawings myself. But in those wall drawings you see for the first time a monumentality, an artistic spiritual force, conveyed in such a way that we are still astounded by it in the twenty-first century. In my own drawings I want to build a magnetic field, too, a tension between the black and the white. An open structure, comparable to the structure of the stars in the night sky. When I go outside in the evening and stand on the plateau near my house and look up at the stars, I understand very clearly what prehistoric man felt. They tried to take what they saw up above and place it down here. Stones with a hole in them have been found in France: this was the lens they looked through. In fact this hole is the rectangle of a drawing. The frame. Two hundred and fifty thousand years ago we were already looking for a frame, and we are still exploring our place in the universe within frameworks like this. I believe that every drawing should be a reflection of the universe.'



Boosten sets the bar high. And not just formally, with that tension between black and white, but with the subjects of his drawings. As a toddler in his father's studio he was already drawing what he imagined when he heard news reports about the disastrous floods in Zeeland and the Korean War. Around 1970 he was an exchange student in Yugoslavia, where he hung around with gypsies, alcoholics and prostitutes. 'Looking back, I can see that that time in Belgrade was the basis of the whole of the rest of my life. It was a harsh world, and I've captured that in my work: the

*Tango*, 06/01/2014  
Indian ink, 50 x 65 cm





*Charity*, 29/7/2008  
Sketchbook page, Indian ink, 26 x 40 cm



*Blinding*, 08/04/2009  
Indian ink, 50 x 65 cm



*Star Rain*, 15/03/2013  
Indian ink, 50 x 65 cm



*Autoportrait*, 23/02/1999  
Sketchbook page,  
Indian ink wash,  
29,2 x 22,2 cm

mess, the mud, the poverty, the sharp definition. It lay there for the taking and I thought it was fantastic. Life and death were very close.'

On his return to the Netherlands Boosten graduated with drawings and paintings of crowds of ordinary people, crammed together in buses and trams or smoking and drinking at large tables. He drew people pushing and shoving, mini rebellions and murders. The setting is often stage-like: the figures stand and lie on the wooden planks of a shed floor or on a piece of flat land stretching in perspective to a high horizon. Beds, tables and stoves look like pieces of scenery, curtains and washing lines like stage wings.

After taking his finals at the Jan van Eyck Academy in Maastricht, Boosten stayed on

and took a course in set design. His teacher, the painter, printmaker and set designer Nicolaas Wijnberg (1918–2006), soon became a good friend. In the nineteen-seventies Boosten designed sets for the Groot Limburgs Toneel and the Amsterdam theatre group Globe. His sets for Hugo Claus's plays *Suiker* (Sugar) and *Een bruid in de morgen* (A Bride in the Morning) have a great deal in common with his 'Yugoslavian' etchings and drawings.

Ger Luijten of the Fondation Custodia came across Gèr Boosten's work a decade or so ago, when he was the keeper of the Rijksprentenkabinet in the Rijksmuseum in Amsterdam. The first etchings and drawings by Boosten came into the collection there as part of the Nicolaas Wijnberg bequest. More works were added to

the group later in consultation with Boosten.

Last year Boosten gave a series of etchings to the Fondation Custodia. The exhibition at the Fondation includes some of these etchings and other early prints, a selection from Boosten's sketchbooks and a series of large pen and ink drawings he made recently. In these new drawings, men and women are struck by flying chairs and shoes or by stones from space. They are attacked by dogs and wolves or by one another. People are injured, people are killed. Boosten's work is as theatrical as ever and still deals with *la condition humaine*.

'It is very existential,' he says himself. 'It is to do with the plays of Beckett and Ionesco, and Pasolini's films. My work is not an indictment, absolutely not. I don't make these etchings to



*We Fight*, 03/06/2010  
Indian ink, 76 x 56 cm



*Sugar (from a play by Hugo Claus)*, 1974  
Indian ink over etching, 58 x 70 cm



*Much Ado About Nothing*, 31/12/1995  
Sketchbook page, gouache, 27 x 43,5 cm



*My Father's Deathbed*, 08/04/1986  
Black chalk, 38,5 x 56 cm

say just look at what a mess it all is. No, it's a kind of serenity, it's behold mankind. *Ecce homo*. We could all end up in the gutter. You only have to go through a divorce. First you lose your house, then you sleep in your car, and the next thing you know you're in the gutter. It's only too possible. I can put myself in the position of people who commit a crime or are supposedly mad. I don't think I can do anything about the evils in the world, my reach is too short, but I'm an artist and I can do something with that. Like Pasolini or Lars van Trier, like Rembrandt, Grünewald and De Gheyn.'

Gijsbert van der Wal

#### CATALOGUE

The exhibition is accompanied by a catalogue by Gijsbert van der Wal, *Cirque d'encres*.

*L'œuvre sur papier de Gèr Boosten / Inktcircus*.

*Werk op papier van Gèr Boosten*

Fondation Custodia, Paris – De Weideblik, Varik, 2015

152 pp, 27 x 27 cm, ca. 128 pl., hardback

ISBN 978-90-77767-55-9

Price: 25,00 €

[ORDER HERE](#)

The Bonnefantenmuseum in Maastricht and DSM in Heerlen are showing Boosten's recent paintings from 3 April to 7 June.

Gèr Boosten – *Entre chien et loup*

([www.bonnefanten.nl](http://www.bonnefanten.nl))



## Other activities at 121, rue de Lille

THE DUTCH EMBASSY is proud to announce a rich photography programme that will take place this autumn at Atelier Néerlandais, housed at 121, rue de Lille. Two exhibitions will be organised in collaboration with two of the most prestigious photography museums in the Netherlands: the National Photography Museum in Rotterdam and Foam, the Amsterdam photography museum.

### Viviane Sassen UMBRA

11 September – 1 November 2015

Opening hours: Tuesday – Sunday, 1 – 7 pm

Opening on Thursday 10 September  
from 7 to 10 pm

UMBRA is an installation exhibition consisting of photography and multimedia works by acclaimed photographer Viviane Sassen, in which she focuses on the play of light and shadow that is so characteristic of her work.

These new series of works were especially created for the Nederlands Fotomuseum, and made possible by a sponsor of the museum. At the invitation of Viviane Sassen, the artist, writer and poet Maria Barnas wrote a number of poems about shadows, of which several are integrated in the exhibition. A publication, also titled UMBRA, with photographs and poems accompanies the exhibition.



Viviane Sassen, *Axiom GB #01-2014*



### Foam Talent 2015

11 November – 20 December 2015

Opening hours: Tuesday – Sunday, 1 – 7 pm

Opening on Tuesday 10 November  
from 7 to 10 pm

For the second year in a row, the Atelier Néerlandais showcases young photographers selected by the Foam Talent Call 2015. With this exhibition, also entitled *Foam Talent Call 2015*, the photography museum of Amsterdam aims to give an overview of contemporary photography and offers international exposure to young talents. These photographers, all under the age of 35, also feature in the Foam Magazine Talent Issue.

LA FONDATION CUSTODIA in Paris is a unique, accessible and still growing art collection, created by the extraordinary Dutch collector Frits Lugt. It consists of more than 100.000 works of art: mainly drawings, prints, artists' letters and paintings. The Fondation Custodia is also renowned for its extensive publications and research as well as its exhibitions. If you wish to study the collection and its library, you will find more information on our website: [www.fondationcustodia.fr](http://www.fondationcustodia.fr). At regular intervals there are guided tours of the salons in the eighteenth-century Hôtel Turgot where the paintings, antique furniture and other works of art in the Frits Lugt Collection are displayed.

#### LIBRARY

The Fondation Custodia's collection of books on art history is open to the public. It consists of about 180,000 titles which include French, English, American, German, Italian, Dutch and Indian art history literature. ——— Opening hours: Monday to Friday from 2 to 6 pm. ——— Click [here](#) to consult the catalogue.

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