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# F

RIENDS are people who empathize and are interested in what you do. You can turn to them if you need support or advice. I have been the director of the Fondation Custodia since June 2010 and every day I am with the team in and around the Hotel Turgot, which lies between Rue de Lille and Rue de l'Université in Paris. Together we receive our guests: studious researchers, who come to consult the collection, colleagues from other museums, dealers, groups of students, conservators – young and old – and the many who visit the exhibitions we stage in the galleries of the Institut Néerlandais. We carry out research into a variety of subjects, among them the *marques de collections*. And we look after the collection that Frits and To Lugt bequeathed to us – drawings, prints, paintings, rare books, artists' letters and manuscripts, antiquities, stained-glass panels, sculptures and Chinese porcelain. We are fortunate that there are the resources to add to this collection at the highest level. I have noticed that there is a large community of friends in the above sense: people who follow us with interest, who are pleased to come here and who visit our exhibitions faithfully and with great attention – and who give us advice when it is needed.

We believe it is vital to maintain contact with our friends and to inform them about everything that goes on in the Fondation Custodia – and that is quite a lot. There is news on all sorts of levels. We would like to keep you up to date with what's happening by way of this e-newsletter, which will be published four times a year. We asked you to tell us if you wanted to receive our e-newsletter and we are delighted that you do. If you have friends who would also appreciate receiving this letter, please make them aware of it. They can let us know they are interested by e-mailing [coll.lugt@fondationcustodia.fr](mailto:coll.lugt@fondationcustodia.fr) or register via our website.

The e-newsletter will always contain articles by Fondation Custodia staff and by a guest author. This time it is Frédéric Ladonne, the architect who is in charge of the present renovation of the basement. The emphasis is on short news items. If you have any comments about the news you receive or if you have any suggestions for improving the letter please e-mail us at [coll.lugt@fondationcustodia.fr](mailto:coll.lugt@fondationcustodia.fr).

I hope you enjoy these *faits divers* from the Hotel Turgot, Ger Luijten, Director

# L



HÔTEL TURGOT SEEN FROM THE GARDEN

## *Un Univers intime* is over

[www.fondationcustodia.fr/  
ununiversintime](http://www.fondationcustodia.fr/ununiversintime)

IT'S always something of a wrench to see the close of an exhibition on which a group of people have worked for a long time. The works in the show are taken down; the posters removed from the showcases. The staged adventure for the eye is over. Whitsun marked the end of *Un Univers intime*, an exhibition of paintings from the Frits Lugt Collection in the Institut Néerlandais, after three months when we were delighted with the number of visitors. Clink for the security guards on the last day – and it was all over. This was the first exhibition of works selected from right across the collection, and it meant that numerous paintings that are familiar to visitors to the Hotel Turgot were shown to a far wider audience. The Flemish paintings and a number of works by French and Italian masters were also on display, along with a series of recently acquired oil sketches, including a number of Danish works. A large group of paintings were reframed, always contemporaneously, cleaned and, where necessary, restored. Instead of labels with explanations alongside the paintings on the walls, visitors were given a booklet with this information when they came in, which many of them thought was a very good idea.

The good news is that these texts, with illustrations of all the 115 pictures exhibited, will be available on the Fondation Custodia website so that the exhibition remains accessible in a virtual

form, including the opportunity to zoom in on the pictures and look at the details. This web exhibition was highly praised by Adrien Goetz, the art critic of *Le Figaro*: 'The Fondation's website is without doubt the best in Europe...a mine of information with supremely elegant graphics. It is a model of the genre that should inspire the museums of France.'

The paintings themselves can be seen in the Hotel Turgot, where the majority of them have been rehung in their traditional setting. You can make an appointment or visit Hotel Turgot during the monthly free guided tour.





### Acquisition: Two Portraits by Jan de Bray

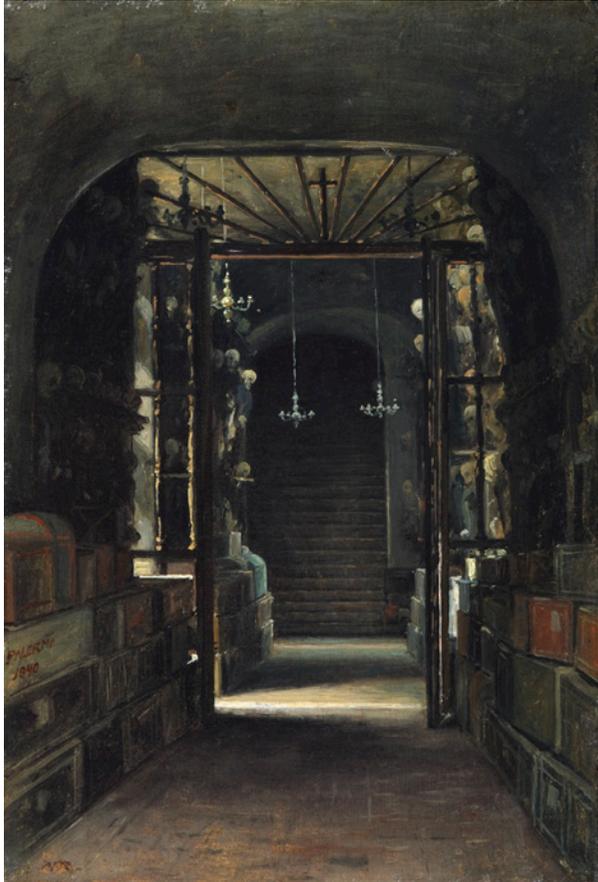
**T**HIS spring the Fondation Custodia managed to acquire two captivating portraits by the Haarlem artist Jan de Bray (c.1627–1697). They are oval pendants signed in full and dated 1662. According to the inscriptions the sitters are twenty-two and nineteen years old. Until now we only knew the little paintings from two watercolours dating from 1785, in which the subjects are identified as Lambert Schatter and Eva van Beresteyn. Schatter was born in 1640 and so was twenty-two when his portrait was painted. The

two married on 24 September 1662 and it would seem that they posed to mark that occasion. They would unquestionably have been extremely pleased with the result. The woman's slightly shy expression and the self-assured presence of the man make the portraits especially attractive. He has a hat in his hand; she holds a folded fan. The paintings, which were previously privately owned in France, are in perfect condition; the frames are probably original. The sparkling quality of De Bray's artistry leaps out to meet the viewer.

On 3 April the portraits were added to the exhibition under the banner 'Un Univers intime enrichi'. Now they are kept in one of the cabinets in the Hôtel Turgot, where they are totally at home. It is already impossible to imagine being without them.

JAN DE BRAY, «PORTRAITS OF LAMBERT SCHATTER AND EVA VAN BERESTEYN», 1662.  
OIL ON PANEL, 27 X 19 CM

## Acquisition: Danish Oil Sketches



MARTINUS RØRBYE,  
«CORRIDOR IN THE CAPUCHIN MONASTERY  
IN PALERMO», 1840.  
OIL ON PAPER, PASTED ON CANVAS,  
36.5 X 25.5 CM

AFTER the acquisition of Carlos van Hasselt and Andrzej Nieweglowski's collection of oil sketches in 2010, the Fondation Custodia set about building on it; the aim is to create a representative collection of the highest quality. The emphasis is on sketches by the French school and on work by Danish artists, who in many cases are already represented in the collection. One of the most recent purchases is an 1840 sketch by Martinus Rørbye (1803–1848), which he made in the catacombs of the Capuchin monastery in Palermo. It is a depiction of the famous crypt where skeletons are arranged wearing hats and robes, and gesturing as if they had come back to life. The artist has paid no attention whatsoever to the morbid nature of the place. The anecdotal and the macabre are subsumed into this atmospheric, controlled study of light and shade. By contrast, *View of the Parsonage of Hellested*, dated 1850, by Rørbye's pupil Christen Dalsgaard (1824–1907) is sun-drenched. He had painted the same spot three years earlier (Copenhagen, Hirschsprung Samling), but in the spring. It is high summer in the newly-acquired sketch. The poplar is in full leaf and the sun dazzles on the whitewashed wall of the parsonage. It is typical of Dalsgaard that he focused not on the oft-depicted church but on the idyllic courtyard where everything is perfectly ordered and wash-

CHRISTEN DALSGAARD,  
«VIEW OF THE PARSONAGE OF HELLESTED», 1850.  
OIL ON PAPER,  
PASTED ON CANVAS, 24.8 X 32.2 CM



ing hangs out to dry on the line. The brightness of the light and the colours are characteristic of nineteenth-century Danish painting.



CHARLES NICOLAS COCHIN,  
«PORTRAIT OF ANNE ROBERT JACQUES TURGOT»,  
BLACK CHALK, GREY WASH,  
DIAMETER 10,4 CM

## Acquisition: *Encyclopédie* by Diderot and d'Alembert returns to the Hôtel Turgot

THE 1743 mansion that houses the Fondation Custodia takes its name from a famous early occupant – Anne Robert Jacques Turgot (1727–1781). A progressive economist, he championed religious tolerance and for a while was Louis XVI's controller of finances. In his attitude and views he embodied the ideas of the Enlightenment and he made a number of contributions to Diderot and d'Alembert's *Encyclopédie*. A brief biography can be read on the plaque placed by the City of Paris on this historic building in the Rue de l'Université. This makes it all the more surprising that there was no copy of the *Encyclopédie* in the otherwise impressive library in the Hôtel Turgot. The omission was recently rectified with the purchase of a beautifully preserved complete copy at a sale in Paris: seventeen volumes of text, twelve volumes of plates, four supplementary volumes and two volumes of tables. The books have two *ex-libris* book plates, one belonging to the bibliophile Eugène Villeroy and the other to the Congregation des Soeurs de la Providence in Peltre. They were either extremely careful in their use of the *Encyclopédie*

or signally lacking curiosity: most of the pages are pristine and seemingly untouched. The thirty-five volumes are now arranged in one of the rooms to be used for the reconstruction of the thinking behind the technology, nature, art, economy and religion in the eighteenth century, to display the rare, instructive and splendid illustrations, which still have much to tell us today, and to serve as homage to the inspirational Turgot.

*Encyclopédie ou Dictionnaire  
raisonné des Sciences, des Arts et Métiers,  
par une société des gens de lettres,  
Mis en ordre & publié par M. Diderot &  
M. D'Alembert, Paris 1751*

Édouard Manet, letter to Théophile Thoré, Paris, 15 October 1866

Lundi 15 octobre

*Cher Monsieur Thoré,*

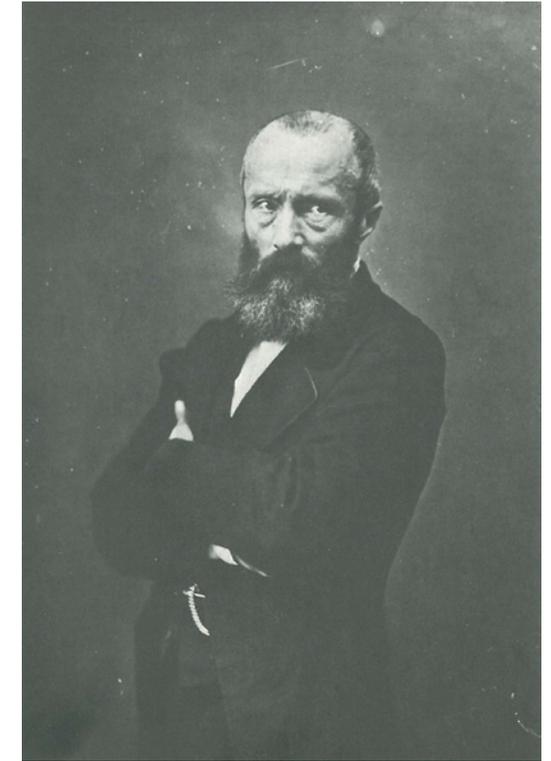
*J'ai réuni dans mon atelier vingt à vingt-cinq tableaux que je compte envoyer à l'exposition universelle. Comme vous m'avez toujours montré de l'intérêt je prends la liberté de vous prier de passer chez moi un de ces après-midi, je serais bien aise de vous soumettre ces quelques ouvrages.*

*Veillez croire à ma respectueuse sympathie.*

*Ed. Manet*

*rue Guyot 81*

Lundi 15<sup>bre</sup>  
Cher Monsieur Thoré,  
J'ai réuni dans mon atelier vingt à vingt-cinq tableaux que je compte envoyer à l'exposition universelle. Comme vous m'avez toujours montré de l'intérêt je prends la liberté de vous prier de passer chez moi un de ces après-midi, je serais bien aise de vous soumettre ces quelques ouvrages.  
Je suis très brave à ma disposition  
Sympathie.  
Ed. Manet  
rue Guyot 81



### Acquisition: the Thoré-Bürger Archives

THE Fondation Custodia's collection of artists' letters and documents owes its origin to two of the seven surviving letters by Rembrandt that Frits Lugt managed to acquire in 1918. It has since grown into one of the most surprising and sizeable sections of the collection. We do not know exactly how many letters and documents there are, but there must be around fifty thousand and every year we add several hundred more. The collection also contains letters and manuscripts written by art dealers, collectors, critics and art historians: a treasure trove of material for present and future researchers. This year,

as part of the Franco-Dutch context in which the foundation operates, we have been able to acquire a truly exceptional collection: part of the archive of the French art historian, critic and politician Théophile Thoré (1807–1869). After all it was Thoré – with his revealing pseudonym 'Willem Bürger' – who determined the image of the Dutch art of the Golden Age for more than a century by promoting artists like Frans Hals and Johannes Vermeer and stressing the 'bourgeois' and truth-loving nature of the Dutch school – an expression of the Republican values that Thoré himself championed. The archive contains more

than five hundred letters and documents, some by Thoré but most of them to him. His correspondents reflect the various areas in which he was active: many were journalists and personalities from the world of politics, but there are also letters from dealers, art critics and artists including Champfleury, Decamps, Delacroix, Durand-Ruel, Duranty, Ingres and Manet – to name just a few. One highlight is the thirty long and highly personal letters from Louis Viardot, evidently one of Thoré's closer friends.

ÉDOUARD MANET,  
LETTER TO THÉOPHILE THORÉ,  
PARIS, 15 OCTOBER 1866

NADAR, PORTRAIT OF  
THÉOPHILE THORÉ, CA. 1865

## A Special Gift: Cornelis Holsteyn

**I**N the spring of 2011 the Fondation received a much appreciated gift from Jacques Foucart and his wife Élisabeth Foucart-Walther, in memory of Carlos van Hasselt, who died in 2009. He was Frits Lugt's successor in 1970 and the director of the Fondation until he retired in 1994. The gift is a seventeenth-century Dutch drawing of *Solomon Asking God for Wisdom*, which bears an old handwritten attribution to Cornelis Holsteyn (1618–1658), a Haarlem-born artist who settled in Amsterdam during the 1640s. The attribution is hard to verify because we know of hardly any drawings by Holsteyn, who died young, and certainly no other comparable sheets. Nonetheless the maker must be one of the Amsterdam painters who, like Holsteyn, assisted with the decoration of the new town hall on the Dam, now the Royal Palace. It is even possible that this sheet is directly linked to the town hall: the subject – one that is seldom depicted – is the same as that of the large overmantel painting in the Council Chamber dated 1658. The drawing may have been a rejected design for that commission, for which Ferdinand Bol competed but which ultimately went to Govaert Flinck. Whoever the author may be, it is a lively drawing that is impressive by virtue of its size and its splendid condition – a worthy addition to our portfolio of drawings by the Dutch history painters of the Golden Age, in which elaborate compositions like this are still somewhat underrepresented.



ATTRIBUTED TO CORNELIS HOLSTEYN, «SOLOMON ASKING GOD FOR WISDOM»  
BRUSH IN BLACK AND GREY INK, GREY WASH OVER A SKETCH IN BLACK CHALK,  
41.5 X 54.4 CM

## Restoration

**T**HE Fondation Custodia has for many years played an important role in training restoration experts in the graphic arts in France. Carlo James, a restorer working with the Fondation from its inception to 2005, taught many students from IFROA (which became INP, the Institut national du patrimoine) notably enabling them to study works in the Frits Lugt Collection.

Corinne Letessier was one of his students and has now taken over from him at the Fondation. She also teaches at the INP and in 2012 gave its five students an important and exciting opportunity – to work on the programme to restore the twenty-three drawings by the Flemish painter Cornelis Schut (1597–1655) acquired in 2011. The students worked on these pieces, which were in a critical condition, enjoying a rare chance to study a complete set of drawings. They were able to study the different drawing techniques used by the artist, as well as the types of paper used, and in particular the manufacturing characteristics of the paper: the location of watermarks, the spacing of chain lines and laid lines, the dimensions of the original sheets, drying out marks etc...



CORNELIS SCHUT, «ADORATION OF THE SHEPHERDS»  
PEN AND BROWN INK, BROWN WASH ON A RED CHALK  
SKETCH, 40,7 X 27,3 CM ; PRE-RESTORATION CONDITION.

The drawings were extremely fragile, and the use of iron gall ink in some had caused losses. These sheets were strengthened as part of the restoration and conservation programme.

The students then put the drawings into custom-made mounts, created with hand-tinted paper. Finally, they modified an old album so that all Schut's work could be preserved between the pages of this large bound volume, as collectors used to do in the past – a practice which Frits Lugt and the Fondation Custodia chose to continue.

## Marques de collections

**O**N 24 March 2010, the Fondation Custodia, in association with the musée du Louvre, published an on-line version of *Les Marques de collections de dessins & d'estampes*.

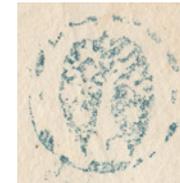
Collectors' marks, essential for tracing the provenance of a print or drawing and its journey through different hands, are the subject of these two reference works by Frits Lugt, who indexed them in 1921 and then in 1956.

At present, this on-line database contains the 5,000 or so marks known to Lugt, including 640 updated items, and 1,141 new marks have already been added. Each month we put on line about thirty articles illustrated with the reproduction of the marks.

← The very first mark added to those known to Lugt is L.3030 belonging to the Fondation Custodia and the latest in May 2012 is the very surprising L.4170, fictitious but nevertheless real, belonging to Egisto Rossi! In 2010 and 2011, the Rencontres internationales du Salon du dessin focusing on collectors' marks were held at the same time as the launch of the on-line edition. The proceedings are now published by the Société du Salon du dessin.

The very favourable reception given to our database encourages us to augment and improve this unique tool for collectors, dealers, museum professionals and many lay people. Please visit this free database on

[www.marquesdecollections.fr](http://www.marquesdecollections.fr)



### Studying Indian Art in the Library

**A**NNE-LAURE SDIKA, a student studying for her master's degree at the Sorbonne, is working hard to finish her *mémoire* on Indian miniatures of the Bikaner School. She discovered our library two years ago.

'I came across the beautiful miniatures in the Frits Lugt Collection in many catalogues. To my surprise I saw on the website that the Fondation Custodia's library in the Institut Néerlandais had a good collection of books on the subject. I only expected to find Dutch art-historical literature. Bikaner painting between 1600 and 1700 is very refined and often has scenes from the great Hindu epic poems and melodies, the *raga* and *ragini*, as their subjects. I have really come to love it but it was not easy to find recent studies. At 121 Rue de Lille I nearly always find what I need, for example *The Bikaner School* by Shanane Davis, published in India in 2008. I think this is the only copy in a library anywhere on the European continent! The intimate nature of the reading room and the speed at which they bring the works you ask for are fantastic. When I'm at home I often use the online catalogue to prepare

for my visit. What's more you don't need to fill in a complicated registration form to get access: a signature in the visitors' book is enough!'

The library is open throughout the summer every working day from 1.00 p.m. – 7.00 p.m.

(no evenings in July and August).

Tel: +33 (0) 1 53 59 12 43

[www.fondationcustodia.fr](http://www.fondationcustodia.fr) (under "Library")



**O**N 14 May 2012 thirty or so French and Dutch researchers attended a meeting in the Fondation Custodia. It was prompted by the recently-established collaboration between l'Université Paris 1 Panthéon-Sorbonne and the University of Leiden in the form of an ERASMUS contract, which will simplify and promote the exchange of undergraduates, postgraduate students and lecturers. During a visit to Paris lasting several days and entitled 'Journées doctorales', students and lecturers from the University of Leiden presented recent research at various venues to their French colleagues, who in their turn organized guided tours in the Parisian district of Le Marais and around the Château de Chantilly. Amanda K. Herrin and Maureen Warren, two American PhD students, who are temporarily at the University of Leiden's Art-Historical Institute on a Kress Foundation Fellowship, gave animated lectures in the Fondation Custodia with drawings by Crispijn van den Broeck (1524–1590/91) and Jan Lievens (1607–1674) from the Frits Lugt Collection as their starting points. Finally, Dr Edward Grasman unveiled Vitale Bloch's possible role in the controversial restoration history of Giorgione's (1477/8–1510) *Il tramonto* (*The Sunset*) in the National Gallery in London like a veritable whodunit.



BASEMENT OF HÔTEL TURGOT BEFORE AND DURING THE RENOVATION

### ‘More Space for Art’

**T**HE Fondation has decided to make better use of the building’s basements, long neglected and used solely for storage. These are huge stone-walled cellars covering about 200 m<sup>2</sup>. Instead of simply renovating them and bringing them into line with current safety standards, the Fondation hopes to build two new areas for its collections, by establishing a reserve heritage collection and a specialist workshop cum display area. In this reserve collection, paintings will be stored

safely and in ideal conservation conditions on sliding panels, and ancient works of art will be kept in display cabinets. The workshop will be the place where the seven hundred heritage frames in the collection will be conserved and used to frame works when required.

The Fondation hopes eventually to use this new space to hold what it describes as ‘classes in front of the art’. Improvements will make it possible to show small groups of students series of drawings or prints at very close quarters.

The first phase was to clean out the whole building, remove interior decoration and false ceilings and restore the building’s basement to its original dimensions. Work is currently concentrating on stripping back to the bare stone. The next phase will focus on fitting out the space ready for the collections.

Frédéric Ladonne  
Architect, FL&Co

## Farewell to a Special Member of Staff – Marie-Louise van der Pol

SHE started work at the Fondation Custodia more than thirty years ago, but she took on so many roles it is impossible to sum up her contribution in a few words. In the end her job title was *Intendante*, but before that (and afterwards, too) she did almost everything that no one else did. You very soon become indispensable that way. Marie-Louise van der Pol began as a social worker, in the Netherlands and later in England and France. When social work became too much for her she came to the Fondation Custodia.

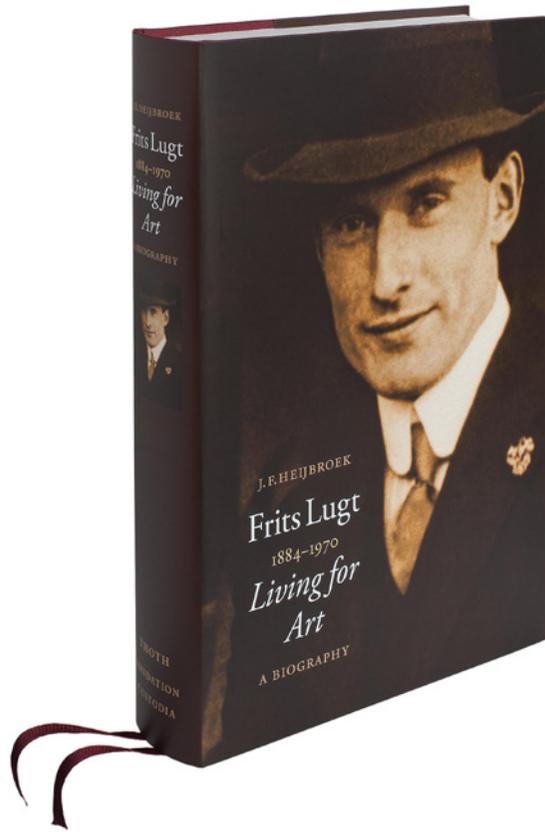
At that time there was a team of seven, which included the director and the manager. Her position as secretary to the director encompassed tasks that would be done by several different people in a larger organization. At one and the same time she was the registrar and managed the photography archives, she booked trips and hotels, organized receptions and dinners and looked after maintenance and repairs. A one-man band – it was a role that she played with ease, and when it was necessary she could stick to her guns. She made short work of the mistrust of the computer that had paralyzed the Hôtel Turgot for too long. She was quite right – her secretarial work was noticeably reduced and, now officially a superintendent, she was increasingly able to dedicate herself to the upkeep of the buildings. In those fifteen years she tackled everything,

from the fire extinguishers to the sunken pond in which a fountain splashes again during receptions, but she considers her magnum opus to have been the major renovation of the Institut Néerlandais in 2004–06, which she and Elisabeth van Boetzelaer managed. Three long years of getting up at impossible hours to be on time at the building works, endless difficulties with permits, but she achieved her aim: a new lift, air-conditioned exhibition spaces and full disabled access – to name just some of the improvements. But aside from all those practical activities she had another task, which perhaps was closest to her heart: editing the ever-growing autograph collection. It was no accident that she had ended up in an environment that centred on the arts. There is no museum within miles of Paris that Marie-Louise has not been to, she sees more exhibitions than the curators, devours historical biographies and knows English literature inside out, from Ruskin to the Bloomsbury Group. A spontaneously-created erudition which meant she was cut out for reading and summarizing letters. The work itself always gave her the greatest pleasure and was not infrequently reason for a renewed visit to By or Auvers-sur-Oise. When she counted, she discovered that she had input thirty-five thousand entries into the database set up in 1994 – again through her doing.



So it won't be a new life after she retires: reading, travelling, drawing, it will all just carry on, but now she really has the time for it. A month in Florence is already planned, but in the meantime she is also not denying herself the human involvement with which it all began: once again she has resumed her work helping Dutch people who have been arrested in France.

## Biography of Frits Lugt translated into English



**W**E are proud to announce the English publication of *Living for Art*, the long-awaited biography of our founder Frits Lugt. The first copy was recently presented to Hugo Chapman, keeper of Prints and Drawings at the British Museum in London, by the author Freek Heijbroek in the presence of Ger Luijten, the director of the Fondation Custodia.

*Living for Art* is the fascinating life story of the eminent Dutch collector, art dealer, researcher and author Frits Lugt (1884–1970). It tells the story of Lugt’s search, not to say hunt, for works of art, and gives an account of his personal life – his family, his friends and his relationships with art collectors and museums in Europe and America. This book covers the life of an art collector whose passion and dedication created a unique collection of enduring worth from nothing.

476 pages, jacketed hardback,  
300 colour illustrations. Published in an English  
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the Netherlands.

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price: € 45.00 Books can be ordered via  
[coll.lugt@fondationcustodia.fr](mailto:coll.lugt@fondationcustodia.fr)

## Fondation Custodia in the media

### AVRO Kunstuur

Recently, the Dutch broadcasting company AVRO made a programme about the Fondation Custodia. This documentary of 40 minutes can be seen on our website, subtitled in French and English: [www.fondationcustodia.fr](http://www.fondationcustodia.fr).

### La Tribune de l’Art

In the first edition of the programme *L’Art sur un plateau*, the online art magazine La Tribune de l’Art invited as a special guest Ger Luijten, director of the Fondation Custodia. See: [www.fondationcustodia.fr](http://www.fondationcustodia.fr).

### Financial Times

The Fondation Custodia was asked to organize a special exhibition at the 25th edition of TEFAF. Many of you visited this presentation “The Director’s Choice: Studying on paper” in Maastricht with great attention. Susan Moore reviewed it in the *Financial Times*. See: <http://on.ft.com/MuSo2Y>

The 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, which are generally staged in the adjacent Institut Néerlandais. 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. The guided tour, which takes about an hour, is free of charge.

Guided tours in September :  
Saturday 15 September at 3 p.m.  
Reservation (essential):  
[coll.lugt@fondationcustodia.fr](mailto:coll.lugt@fondationcustodia.fr)

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