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institut néerlandais

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AFTER FIFTY-SIX YEARS THE INSTITUT NÉERLANDAIS HAS CEASED TO EXIST ON 1 JANUARY 2014.

The Dutch ministry of Foreign Affairs has decided to end its grant. Promoting Dutch culture in France will be organized differently and on a more limited scale, with a new role for the cultural attaché at the Dutch Embassy in Paris. Much has already been said and written about this. I think it is important to express my view that the government's retrograde step with regard to supporting culture is regrettable and – sadly – a sign of the times. Respect is due for everything the staff of the Institut Néerlandais have achieved in all those years. French and Dutch people alike speak enthusiastically about the exhibitions and concerts, the literary evenings and debates that the Institut has staged. Frits Lugt, with his wife To Lugt-Klever, founder of the Fondation Custodia, was at the inception of the Institut Néerlandais. Soon after the war he urged the minister to set up an institute in Paris on an equal footing with Maison Descartes in Amsterdam. He believed that international exchange was extremely important and regarded knowledge and culture as the most essential things a country has to offer. The institute proved this in all manner of ways and for a long time was also a place where the Dutch – researchers, writers, artists – could stay in Paris and meet one another. The library played a role in this context because it made a collection of Dutch books and periodicals available for study, research and entertainment and offered anyone in France with an interest the opportunity to become acquainted with Dutch language and literature.

The closing of the Institut Néerlandais marks the end of an era. It may seem simple to write this, but in reality it is a highly emotional affair. This is understandable when we are talking about something that means so much to so many. For months the closure has been nearing for the staff and the regular visitors to the house. There was a magnificent musical farewell in Salle Gaveau on 19 November with a select group of Dutch musicians. A fitting and dignified salute.

It is to be hoped that the staff, who are losing the basis of their existence, are able to pick up their lives and move on. We wish them the very best of luck and thank them for their friendship and dedication over the years.

On behalf of the team and board of the Fondation Custodia, Ger Luijten, Director

What now?

COUNTLESS aspects have had to be considered since the announcement of the closure of the Institut Néerlandais. What to do with the Hôtel Lévis-Mirepoix? It has been decided that we should try to maintain the house's cultural function and seek partners willing to assist us in this. The Fondation Custodia has always provided the content for the exhibition

programme for the older art in the Institut Néerlandais and that has attracted a great many people; indeed it is an important factor in the Parisian exhibition landscape, not to say an island for lovers of art on paper, entirely in line with the interests of the founder Frits Lugt. The art history library is the fourth largest in France and holds many titles that cannot be found

elsewhere. As the Fondation Custodia's mission defined by the Lugts is to serve art history, this must continue and be given new substance.

In the course of 2014 the library will be housed on the fourth floor of the Hôtel Lévis-Mirepoix. The treasure trove of nineteenth- and twentieth-century Dutch literature will shortly be transferred to the University Library of Lille 3, where the Dutch language and literature department is important and where the books can be studied, read and borrowed. Thereafter the focus of the library holdings that remain in Rue de Lille in Paris will be on the history of art and culture up to the present day, history, especially that of the Netherlands, and old books. The accent will lie primarily on the specific areas that are strongly represented in the Fondation Custodia's collection: drawings and prints, painting, artists' letters, portrait miniatures, Indian miniatures, the history of the collection, and so on. The intention is to offer free access to a considerable number of the books in the immediate vicinity of the new reading room, which will contain reference works and recent issues of scholarly periodicals, and where new acquisitions can be swiftly made available after their arrival.

The same floor will also house the offices of the staff involved with the *Marques de Collections* and part-time researchers who make intensive

use of the library. Almost all titles, volumes of periodicals and sale catalogues will be stored close by, guaranteeing excellent access.

The Hôtel Lévis-Mirepoix houses a series of well-equipped exhibition spaces, so the intention is to continue to use them for exhibitions of art in various forms, with the emphasis on art on paper. The Lugt Collection is one of the most important collections of art on paper in private hands and is happy to put out items from the collection for visitors to study and enjoy. Furthermore, if the works permit, it is willing to collaborate on the staging of exhibitions elsewhere in the world by making loans. We want to develop into the house for art on paper, the house where a dialogue is possible with drawings from our own collection and from drawing collections worldwide. Partners are being sought on the basis of the importance of the ensembles in their collections in order to allow an interested Parisian public to become acquainted with drawings, prints, oil sketches and paintings that can otherwise only be seen on rare occasions. These do not necessarily have to be works from the Dutch or Flemish schools, although these will of course remain a special area of attention.

In the spring of 2014 there will be an important exhibition of fifteenth- and sixteenth-century Netherlandish drawings from Museum Boijmans Van Beuningen in Rotterdam, one of

1. Giovanni Battista Tiepolo,
The Entrance to a Barn in a Farmyard
Pen and brown ink, brown wash,
202 × 281 mm, Paris, Fondation Custodia,
Frits Lugt Collection, inv. no. 473

the world's finest collections in the field (see pp. 6 and 7). At the same time there will be a literal dialogue in the basement between drawings from the Lugt Collection and sheets from the Rotterdam collection, which will create an intense viewing experience. They may be combinations of drawings by a single artist, sheets with a stylistic relationship, or drawings whose subjects generate an exciting confrontation.

Examples include two views of a courtyard by Giovanni Battista Tiepolo, drawn *en plein air* in strong sunlight. They radiate the same summery atmosphere and probably come from the same album (figs. 1 and 2). In fact, on closer consideration it seems that the well in the Rotterdam drawing is a close-up of the structure visible through the gate. It could very well be that the two sheets were drawn during the same session and in the same place.

Some of the sheets selected from the Museum Boijmans Van Beuningen's holdings come from the collection of the improbably energetic collector Franz Koenigs (1881–1941), a banker

2. Giovanni Battista Tiepolo,
Well in a Rural Courtyard
Pen and brown ink, brown wash,
193 × 280 mm, Rotterdam,
Museum Boijmans Van Beuningen,
inv. no. I.437

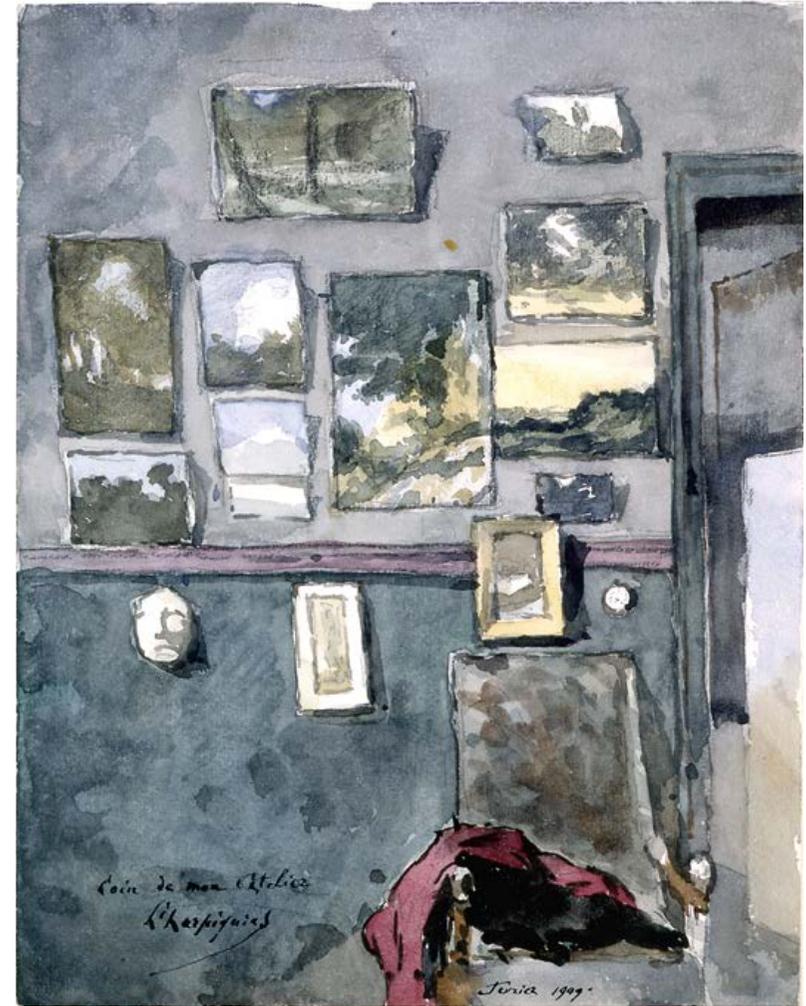




3. Honoré Daumier, *The Collector*
 Black chalk, pen and black ink, watercolour,
 189 × 237 mm, Rotterdam,
 Museum Boijmans Van Beuningen,
 inv. no. F II 12

by profession. Between 1921 and 1930 he was the foremost collector of drawings in the international market. In his *Marques de Collections* Frits Lugt described him thus: 'He was prepared to pay any price, provided it was an exceptional sheet, and his eye, his flair and the speed with which he took decisions amazed everyone who knew him.' *Dialogues : drawings from the Fondation Custodia and the Museum Boijmans Van Beuningen*, which will run from 22 March to 22 June, will also contain the ultimate

depiction of the acquisitive collector's gaze that characterized both these people. It is Honoré Daumier's *The Collector*, acquired by Koenigs in 1926 (fig. 3). We see a man sitting at a table in a room hung with frames. He browses through a portfolio and looks—happily?—enraptured?—covetously?—at a drawing or a print that lies on



4. Henri-Joseph Harpignies, *The Artist's Studio*, 1909
 Watercolour over a sketch
 in chalk, 291 × 229 mm
 Paris, Fondation Custodia,
 Frits Lugt Collection,
 inv. no. 1980-T.31

the table. Originally there was another man, a rival collector, sitting beside him as in a variation of this drawing in Winterthur, but here he has been erased. This explains the point of the furtive sidelong look. The feeling that another buyer has found a more interesting work of art is common among collectors. Koenigs and Lugt

were rivals and from time to time Koenigs bought an important drawing from Lugt. The room in which the collector sits may be a gallery or an artist's studio. The Daumier will hang beside a watercolour of a corner of a studio, actually that of Henri-Joseph Harpignies, who painted it himself in February 1909 at the age of eighty-nine (fig. 4). The paintings on the wall are suggestively simplified reproductions of his landscapes reduced to sometimes one or two strokes of paint—an oeuvre in a nutshell. Harpignies would go on to live for another seven years. Art keeps you young.

The two exhibitions, this time with a single collaborative museum, give an impression of what may be expected. Discussions are taking place with Stichting P. & N. de Boer in Amsterdam about a book and an exhibition to mark the fiftieth anniversary of the collection amassed by the art dealer Piet de Boer. He was a contemporary of Frits Lugt but had a keener eye for modernity and at a time when that was still possible collected paintings and drawings by Vincent van Gogh, which will adorn the walls of the Hôtel Lévis-Mirepoix. And there are further plans for exhibitions, about which more will follow.

We have identified the partners who will be renting a floor in the Hôtel Lévis-Mirepoix. The first tenant is the Dutch Ministry of Foreign Affairs, which will occupy the third floor as of 1 January 2014, headed by the cultural attaché,

and will initiate activities on behalf of the Dutch embassy. This includes staging exhibitions, particularly of photography and modern art, to commence in September 2014. Talks are underway with the Terra Foundation, founded in 1978 by the collector Daniel J. Terra (1911–1996), for the lease of the second floor, which will first have to be cleared and renovated. This thriving foundation, non-profit making like the Fondation Custodia, promotes interest in American art from the colonial period to the mid-twentieth century. With its headquarters in Chicago, it has offices in Paris, a specialist library and the desire to stage exhibitions or to make them possible. This often now occurs with museums in a number of countries, including the National Gallery in London. Collaboration with the Fondation Custodia and an office in the Hôtel Lévis-Mirepoix may mean an increase in the number of exhibitions in Paris, and the two foundations and their staffs have high expectations of working together.

First, though, there will be renovations in the building. It will be stripped of its false ceilings, added partitions etc., and space will have to be found to accommodate 120,000 books, floors will have to be strengthened for them, the premises will be refurnished and much else. You will, as you have always been accustomed to in the Hôtel Turgot, be more than welcome.

Ger Luijten

Exhibition: *From Bosch to Bloemaert*

MUSEUM BOIJMANS VAN BEUNINGEN in Rotterdam has an unusually comprehensive collection of early Netherlandish drawings running from the late Middle Ages to the period known as the Dawn of the Golden Age. It boasts key names like Jheronimus Bosch, Lucas van Leyden, Pieter Bruegel and Hendrick Goltzius. This group of four hundred or so sheets has been catalogued over the last few years and a selection of 142 of the finest works will be the subject of an exhibition in the Fondation Custodia (22 March to 22 June 2014).

Almost every function of drawing is covered—the search for a composition or a group of figures for a painting, practising folds and drapery, portrait drawings, designs for a stained-glass window or a print, capturing nature and depicting imaginary scenes or episodes from literature or the Bible. The techniques are very diverse, so the exhibition and the book provide a perfect overview of early drawing in the Low Countries. Due to this variety, the ensemble is unexpectedly colourful.

One of the most important sheets in Jheronimus Bosch's tiny graphic oeuvre is *The Owl's Nest* (fig. 1), which will occupy a central place in the exhibition. There is also a series of rare fifteenth-century drawings, most of them in silverpoint and very delicately drawn. Then

there is *The Portrait of a Young Woman* by Petrus Christus, the direct follower of Jan van Eyck (fig. 2). There are no fewer than six sheets by Pieter Bruegel: three sketches for engravings and a number of landscapes (fig. 3). There are twelve round drawings of the months of the year conceived as a mediaeval calendar by his immediate follower Hans Bol, which Museum Boijmans Van Beuningen purchased some years ago.

Aside from masterly sheets by such artists as Aertgen van Leyden (fig. 4), Joos van Winghe, Adam van Noort, Hans Speckaert (fig. 5), Maarten de Vos, David Vinckboons and others, there are very varied ensembles by artists like Maarten van Heemskerck, Hendrick Goltzius (sixteen drawings), Jacques de Gheyn (fig. 6), Karel van Mander, Johannes Stradanus and Abraham Bloemaert (fig. 7).

The exhibition is accompanied by a book (in English) containing the drawings shown full-page in colour with explanatory texts and comparative illustrations.



Ger Luijten

Bosch to Bloemaert:
Early Netherlandish Drawings in the Museum Boijmans
Van Beuningen, Uitgeverij THOTH,
Fondation Custodia, 2014, 296 pp,
22.5 × 28 cm, 235 pl., paperback with flysheets,
ISBN 978 90 6868 644 9

1. Jheronimus Bosch, *The Owl's Nest*, c. 1505–15,
Pen and brown ink on paper, 141 × 197 mm,
Museum Boijmans Van Beuningen, Rotterdam
(Franz Koenigs Collection), inv. N 175



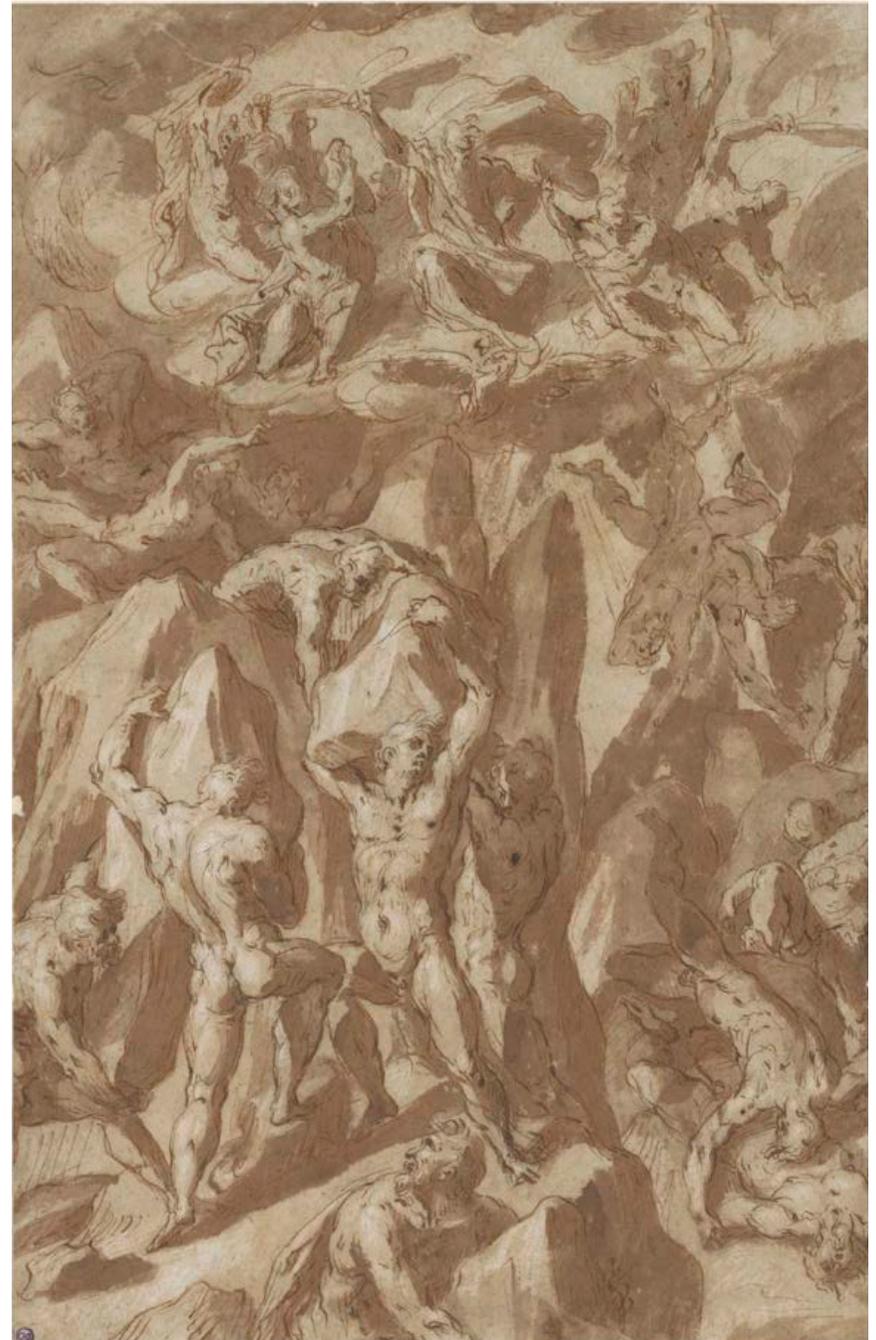
2. Petrus Christus, *Portrait of a Young Woman*,
c. 1450, Silverpoint, on grey prepared paper, 132 × 89 mm
Museum Boijmans Van Beuningen, Rotterdam
(Legs F.J.O. Boijmans 1847), inv. MB 328



3. Pieter Bruegel the Elder,
Mountain Landscape with a Mule Caravan, c. 1552–55
Pen and dark brown ink, red chalk (traces),
blue ink (traces), 217 × 302 mm
Museum Boijmans Van Beuningen, Rotterdam
(Franz Koenigs Collection), inv. N 146



4. Aertgen Claesz van Leyden (attributed to),
Dancing Peasant Couple and a Bagpiper, c. 1525–30
Pen and black and grey ink, 127 × 148 mm
Museum Boijmans Van Beuningen, Rotterdam
(Franz Koenigs Collection), inv. N 12



5. Hans Speckaert,
The Battle of the Gods and Giants, c. 1575
Black chalk, pen and brown ink, brown wash,
heightened with white, 415 × 268 mm
Museum Boijmans Van Beuningen, Rotterdam,
inv. MB 1988/T 5



6. Jacques de Gheyn II,
Heads of an Old Man, a Boy and a Woman, c. 1600–10
Pen and brown ink, on brownish paper, 205 × 184 mm
Museum Boijmans Van Beuningen, Rotterdam
(Franz Koenigs Collection), inv. H 259



7. Abraham Bloemaert, *Studies of a Young Woman*, c. 1595–1602
Red and black chalk, heightened with white, 202 × 247 mm
Museum Boijmans Van Beuningen, Rotterdam, inv. MB 336

Acquisition: Claude-Henri Watelet – ‘another Jan Six’

LAST autumn two bulky volumes containing copies of Rembrandt’s etchings were published as part of *The New Hollstein*. The comprehensive publication is now complete (see E-newsletter 5, p. 22). For the first time we can see the extent to which Rembrandt was imitated and copied, particularly in France. Many of the prints described are direct copies, others are exercises, and yet others were deliberate forgeries, intended for circulation. The Fondation Custodia has recently managed to acquire an ingenious copy by Claude-Henri Watelet (1718–1786), which is described in *The New Hollstein* (fig. 1). Ingenious because the artist is playing a game with the viewer, who has to know that the print references Rembrandt’s famous masterpiece, the *Portrait of Jan Six*, which was (and still is) essentially impossible to come by because the sitter only allowed a small number of impressions to be

printed (fig. 2). The copper plate remains in the possession of the Six family in Amsterdam to this day. Less known is that Watelet, who at one point owned many of Rembrandt’s copper plates in Paris (and judging by the sale catalogue of his possessions, no fewer than three impressions of the *Portrait of Jan Six*), based his etching on an oil sketch by Greuze (fig. 3). On the back of a unique proof of Watelet’s print in the Bibliothèque nationale de France there is a long text explaining that Greuze made the model for the print. He also substituted Jan Six’s head with that of a bewigged, youthful-looking Watelet. The inscription in an eighteenth-century hand continues ‘Jan Six ... was Rembrandt’s friend and benefactor, M. Watelet is likewise a friend of this artist after whom he himself engraved this print, which is at the same time his portrait, and who, like another Six, is also a friend of literature and the arts.’¹

Ger Luijten

1. Claude-Henri Watelet,
Self-Portrait as Jan Six, 1785
Etching, drypoint and roulette,
243 × 190 mm, 2013-P.33

¹ ‘Jean Six ... était ami et le bienfaiteur de Rembrandt, M. Watelet est aussi l’ami de cet artiste d’après il a gravé lui même cette estampe, qui est en même temps son portrait, et qui comme un autre Six est aussi l’ami des Lettres et des arts.’



2. Rembrandt van Rijn, *Portrait of Jan Six*, 1647
Etching, engraving and drypoint, 244 × 191 mm
913



3. Jean-Baptiste Greuze,
Portrait of Claude-Henri Watelet as Jan Six, c. 1764
Canvas, brunaille, 26 × 20,5 cm
Karlsruhe, Staatliche Kunsthalle



Acquisition: Isaac de Moucheron, *Woodland with Resting Roe Deer*

NOWADAYS Isaac de Moucheron (1667–1744) has been largely forgotten, but during his lifetime he was one of the best-selling artists in the Netherlands. De Moucheron was taught art by his father Frederik (1633–1686), a successful painter of Italianate landscapes. He obviously

mastered his father's style quickly because at the age of eighteen, after his father's death, he took over the running of his workshop without any problems.

In 1695 De Moucheron left Amsterdam and went to Italy, where he visited cities like Bologna

and Rome. During his time in Rome he encountered the Roman landscape art of his time, and particularly the work of the French painter Gaspard Dughet (1615–1675) made a deep impression on him. While he was there De Moucheron also became a member of the

1. Isaac de Moucheron, *Woodland with Resting Roe Deer*

Pen and brown and black ink, watercolour and gouache, framing lines in pen and brown and black ink, signed and dated "Moucheron Fecit 1742", 230 x 342 mm 2013-T.12

Bentveughels, the illustrious painters' brotherhood. Like other painters in this company he was given a nickname during the ceremonial initiation. The Bentveughels called him *Ordonnantie* – The Arranger – a fitting name, wrote the painters' biographer Johan van Gool (1685–1763), “om dat hy de Kunst van ordonneeren zo meesterlyk verstant” (because he understood the art of composition so exceptionally well). Despite his short time in Italy De Moucheron made an extraordinary number of drawings while he was there. He took them with him when he returned to Amsterdam in August 1697, and made use of them for the rest of his life.

After his stay in Rome, De Moucheron became famous for painting wall hangings, usually Arcadian landscapes with ancient ruins and buildings inspired by Roman baroque. Most have been lost, but two canal houses on Herengracht still retain decorations by De Moucheron.

De Moucheron's drawn oeuvre largely covers the same subject matter. There are many preparatory studies for wall hangings, of course, but also highly finished drawings that were clearly intended for sale from the outset. Sheets like these were regarded as high-quality works of art in their own right and were extremely popular with eighteenth-century collectors like Valerius Röver, Cornelis Ploos van Amstel and Johann Goll van Franckenstein.

In the last years of his life De Moucheron produced a number of extremely sophisticated

watercolours of woodland landscapes. He had a very specific technique: under the elaborate painting in watercolour there is a detailed drawing in pen and brown ink. The Fondation Custodia recently acquired one of these sheets (fig. 1). The signed drawing, dated 1742, is perfectly preserved and shows De Moucheron's ability at its best. The provenance of the watercolour is largely unknown, although one collector's mark (L. 2095) establishes that it once belonged to Pieter Langerhuizen Lzn (1839–1918), the most important collector of old drawings in the Netherlands at that time.

Although architecture and people almost always feature in the artist's oeuvre, this watercolour depicts an Arcadian wooded landscape with three unconcerned roe deer. Yet this peaceful atmosphere must only have been temporary, as the watercolour is probably one work in a small series of hunting scenes. Another watercolour, formerly in the collection of Jacobus A. Klaver, and a third sheet (whereabouts unknown) are the same size, technique and date but represent a hunting party itself and the hunters' return. All three feature deer, but this time as shot game in the foreground of the composition.

De Moucheron was also a master in the 'finishing' of old drawings. Nowadays this may be regarded as a highly dubious practice, but in the seventeenth and eighteenth centuries it was not unusual for old drawings to be 'finished' or

'improved' by or for collectors by adding colours and staffage or vegetation in the foreground. In 1740 De Moucheron 'finished' a superb drawing by Roelant Savery (1576–1639) – also a wooded landscape with roe deer.

In the Klassik Stiftung in Weimar there is a sheet of studies attributed to De Moucheron (fig. 2). The three deer in the watercolour recur in this sheet of five deer, which means that it can be credited to him without doubt.

Lukas Nonner

2. Isaac de Moucheron,
Study for Resting Roe Deer
Black chalk, watercolour,
222 × 232 mm
Stiftung Weimarer Klassik
und Kunstsammlungen,
Weimar (Thüringen)

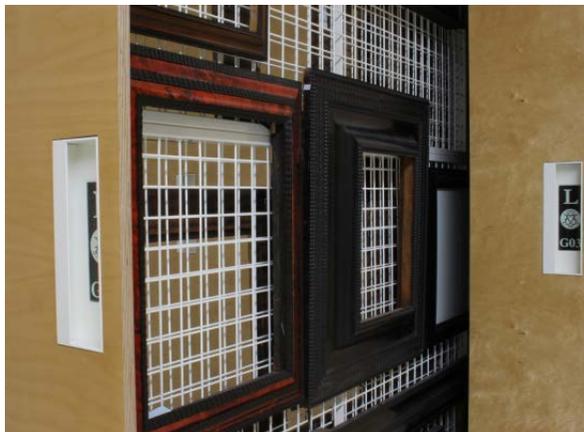


A new reserve for ancient frames

THE Fondation Custodia conserves a collection of period frames, most of which were acquired by Frits Lugt during the 20th century.

In the 1970s, a basement room was organised to store the frames in wooden cupboards fitted with vertical storage spaces. An inventory was then established in the form of cardboard index cards accompanied with photographs, reproducing the information that Lugt himself had noted when purchasing the frames and complemented by technical descriptions (type of frame, materials and state of conservation).

In 2011, we decided to design a new reserve with the help of Frédéric Ladonne's architecture



studio, FL&CO, specialised in the creation of museum reserves and equipment.

Despite the complexity of the works to be carried out, we were finally able to reintegrate, in autumn 2013, the period frame collection. From now on, the frames benefit from storage on sliding grating racks specially designed for the Fondation Custodia. These grating racks offer the advantage of being self-supporting and no rails are visible in this new space.



The frames are classified by era and by school, a little like the old master drawings collection, and can easily be viewed by interested visitors.

This development follows on from a major project carried out over a number of years, consisting namely in computerising data collected on the frames based on an evaluation grid assessing the state of the collection, conducted with the collaboration of Sylvain Oudry, a specialist in the conservation and restoration of wooden media.

To facilitate the setting up of the new storage system, a selection took place and specimens deemed interesting from a historical, aesthetic or technical point of view were classified according to the future storage mode. A database will shortly allow descriptive data on each of these to be consulted; this is a quick way to list, for example, those frames necessitating conservation treatment or those whose dimensions best correspond to works requiring framing. We currently conserve 375 frames on grating racks, 140 small-formats in drawers and around 150 in cupboards.

We are proud to be able to enhance this collection which held a great deal of interest for Frits Lugt. Indeed, this collector sought, for the display of his works, a mode of presentation that stood apart, from the mid 1950s onwards, from the fairly neutral approach taken by many graphic-arts collections. In his opinion,

authentic frames were crucial elements for the full enjoyment of artworks.

We hope to be able to continue to enrich this ancient-frame collection in order to widen the selection available for future temporary exhibitions on graphic works, in the vein of the Rembrandt drawings exhibition presented in 2010 at the Frick Collection in New York as well as in 2011 in Paris*, which was an opportunity to produce a booklet on the exhibited frames**.

Corinne Letessier



1. Frame in the *à cassetta* style, Netherlands, 18th century, ebony inlay and guilloché framing sticks on walnut backing framing a drawing by Rembrandt, *The mill on the bulwark* « *Het Blaauwboofd* » in Amsterdam, pen and brown ink, inv. 5174

* *Rembrandt and his Circle. Drawings in the Frits Lugt Collection*, Institut Néerlandais, Paris, 30 June to 2 October 2011

** *Framing Rembrandt and his Circle. Drawings in the Frits Lugt Collection and their Antique Frames*, Fondation Custodia, 2011. *Out of stock.*



1. Jean Joseph Xavier Bidault (1758–1846)
Edge of a wood with a tree in bloom, RF 74,
 © RMN-Grand Palais - Photo C. Chavan

Marques de Collections: Jacques-Edouard Gatteaux (1788–1881) *A gift salvaged from a blaze*

IN the context of the update of Frits Lugt’s repertory of collectors’ marks, conducted by the Fondation Custodia in association with the Louvre Museum, a selection of drawings, a copper engraving and a painting from Jacques-Edouard Gatteaux’s collection were presented from 18 September to 2 December 2013 in the Current Events Room of the Louvre Museum’s Graphic Arts department.

An enlightened collector, sculptor and medal engraver, Jacques-Edouard Gatteaux collected drawings by old masters including the most renowned, such as Leonardo da Vinci, Michelangelo, Raphael, Albert Dürer and Hans Baldung Grien, but also rare and surprising artists including Girolamo da Carpi and Timoteo Viti. In addition, his collection comprised remarkable pieces by his contemporaries, namely his close friend Jean-Auguste-Dominique Ingres, as well as lesser-known artists such as François-Louis Dejuine or Joseph Bidault (ill. 1). All his drawings and the other treasures in his collection – paintings, engravings, enamels, sculptures and medals – were handed over to national collections. On 23 May 1871, during the

“Bloody Week” marking the end of the Paris Commune revolt, fire destroyed a bulk of these marvels stored in his house on Rue de Lille. The damage to this artistic heritage was considered to be a public disaster. What remained was then transferred to the Louvre Museum, the École Nationale Supérieure des Beaux-Arts, the Bibliothèque nationale de France and Montauban Museum. By an inexplicable twist of fate, as the art lover himself called it, the twelve portfolios holding drawings by the masters remained untouched even though the cupboard containing them burned. A selection of these drawings were chosen for the exhibition, also featuring a small devotional painting by Hans Memling – the jewel of Gatteaux’s collection, that by chance that day, happened to be in the hands of the engraver Alphonse François – displayed opposite a copper plate with the engraving made after the painting by the latter.

A majority of these pieces bear the art lover’s mark: the letters E, G and X inside an oval, that Frits Lugt indexed in 1921* under number L.852 . The current research work on Jacques-Edouard Gatteaux has enabled identification of the mark L.851  as belonging to Emile Gasc (1818–1866) rather than to the former as Lugt had supposed.

Laurence Lhinares

* F. Lugt, *Les Marques de collections de dessins & d’estampes*, online edition by the Fondation Custodia, L.851 and L.852
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Loan: Théophile-Narcisse Chauvel in Evreux

AN ‘exposition-dossier’ dedicated to the nineteenth-century French artist Théophile-Narcisse Chauvel (Paris 1831–1909 Paris) was on show in the Musée d’Art, Histoire et Archéologie d’Évreux until 5 January 2014. Most of the drawings, prints and oil sketches in this exhibition come from the museum’s own collection and have been restored for the occasion. There are also two important loans: photographs from the Musée d’Orsay, and no fewer than four drawings, three oil sketches, three documents concerning the Second Prix de Rome and two photographs from the Fondation Custodia’s collection.

The artist is known above all as a printmaker. Aside from his original and reproductive prints, the exhibition in Évreux also focused on his drawings and paintings.

Chauvel was a pupil of the Neo-Classical painter François-Édouard Picot (1786–1868) and the landscape painters Théodore Caruelle d’Aligny (1798–1871) and Jean Joseph Belle (1816–1898). In 1854 he won the Second Prix de Rome with his historical landscape *Lycidas and Moeris*. Its preparatory oil sketch from the collection of the Musée d’Art, Histoire et Archéologie could be seen in the exhibition, along with a certificate of the receipt of this prize (Fondation Custodia). Chauvel went on to specialize in landscapes and

belonged to the group of landscape painters of the Barbizon School, among them Théodore Rousseau, Camille Corot and Charles-François Daubigny. He made many drawings, mainly in charcoal and black chalk, sometimes heightened with white chalk. A very large and ambitious sheet, *Plateau de la Mare aux Fées, forêt de Fontainebleau* shown here (fig. 1), is a good example and, like three splendid tree studies, is also from the Fondation Custodia’s collection.

Three oil sketches from the collection, among them one of the former railway station at Auteuil and one of a village on a hill, show that Chauvel did not limit his subjects to the Forest of Fontainebleau. One highly original composition is his view of roofs and gardens, probably in Paris (fig. 2). The unusual subject, the extraordinary cropping and the rhythm of colours and planes make it an exceptional work in the artist’s oeuvre. It is possible that the composition was influenced by photography. Chauvel was also a photographer and a collector of photographs, which he used as models for his work.

The exhibition explored this aspect. Amazingly, his collection of more than two hundred photographs has survived: it is now in the Musée d’Orsay. It is made up mainly of landscape photographs and photographs of rural life. In the exhibition there were moreover two photographs



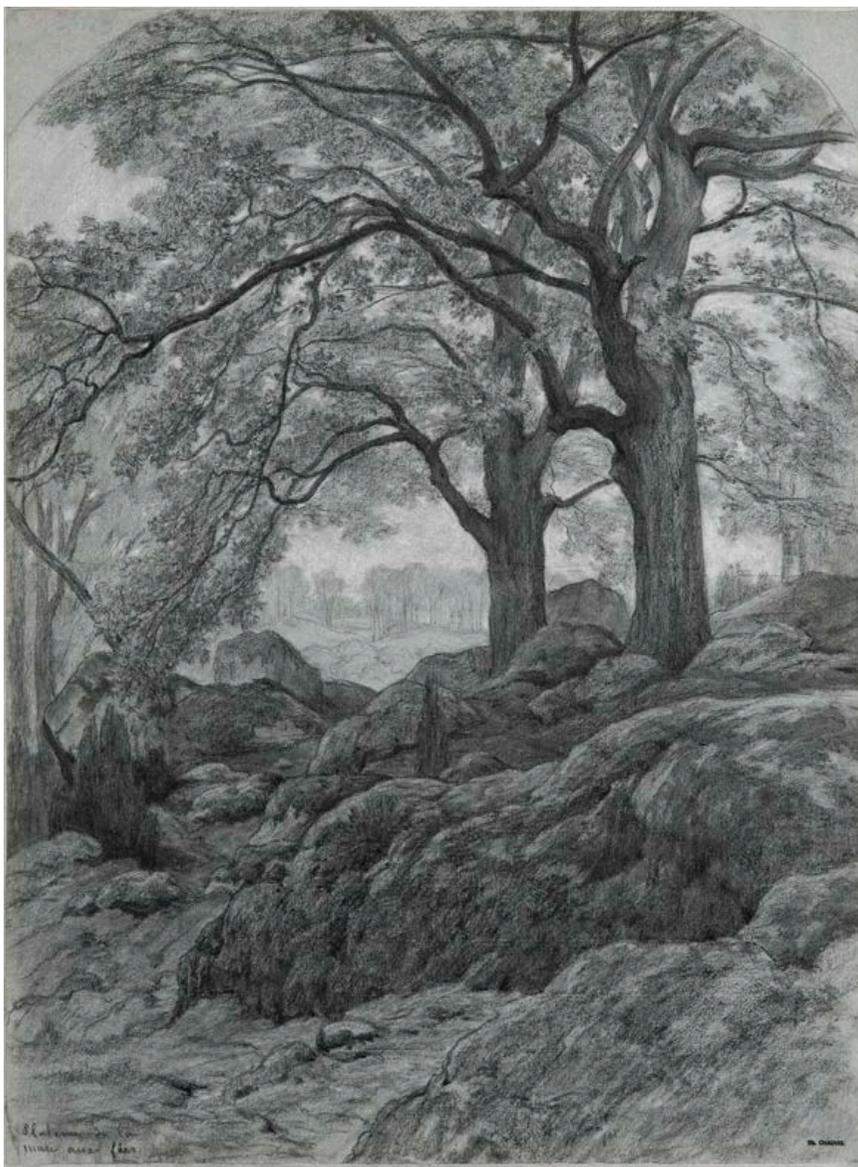
3. Photograph of Chauvel’s studio and room 1976-A.560(1)

of Chauvel’s bedroom, which also served as his studio, from the Fondation Custodia’s collection (fig. 3). The photographs allow us an intimate glimpse into the artist’s life.

The exhibition in Évreux has given visitors the opportunity to rediscover the magnificent drawings and oil sketches by this almost forgotten artist and showed how, with his interest in printmaking and photography, Chauvel was a man of his time.

Rhea Sylvia Blok

Théophile-Narcisse Chauvel,
une vraie nature
Musée d’Art, Histoire et
Archéologie d’Évreux
From 18 October 2013
to 5 January 2014



1. Théophile-Narcisse Chauvel,
Plateau de la Mare aux Fées, forest of Fontainebleau
Charcoal and black chalk, heightened with
white on bluish-grey paper, 593 × 447 mm
1976-T.30

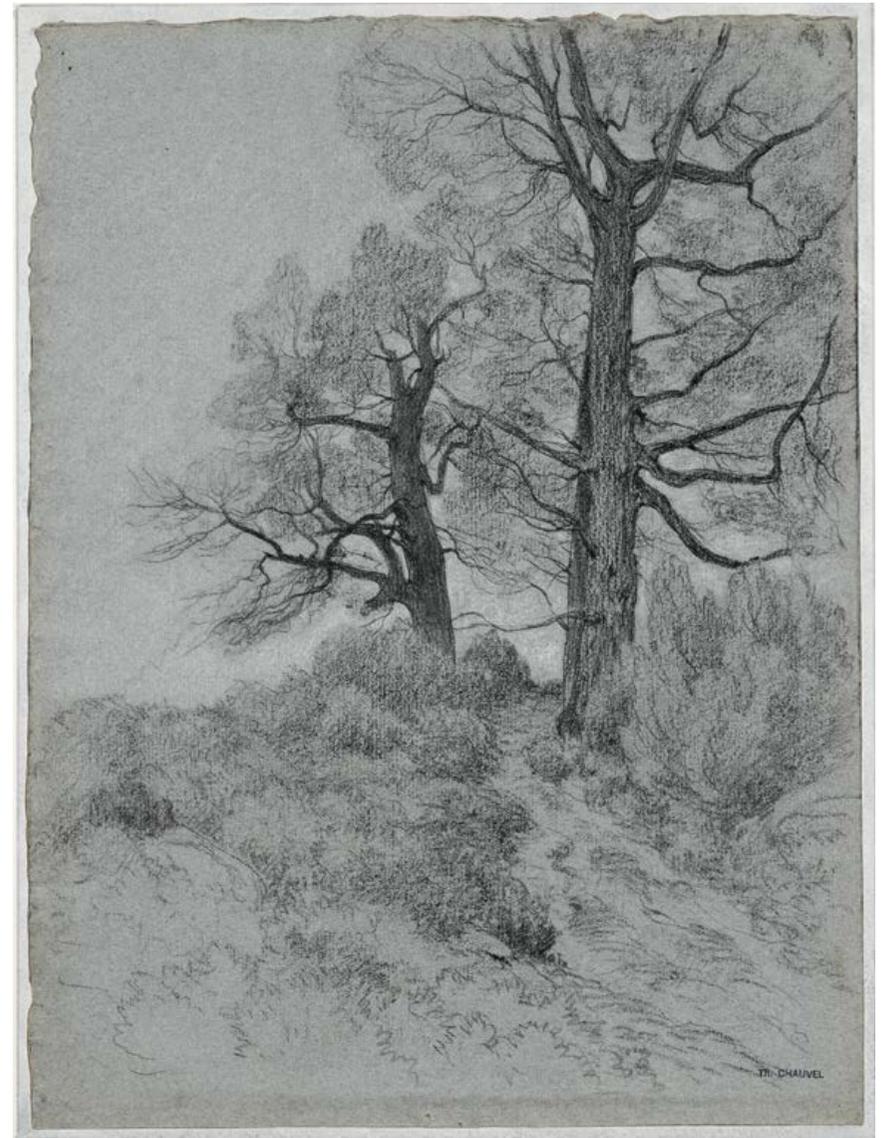


2. Théophile-Narcisse Chauvel, *Roofs and Gardens*
Oil on paper on canvas, 23.2 × 30.3 cm
2010-S.28

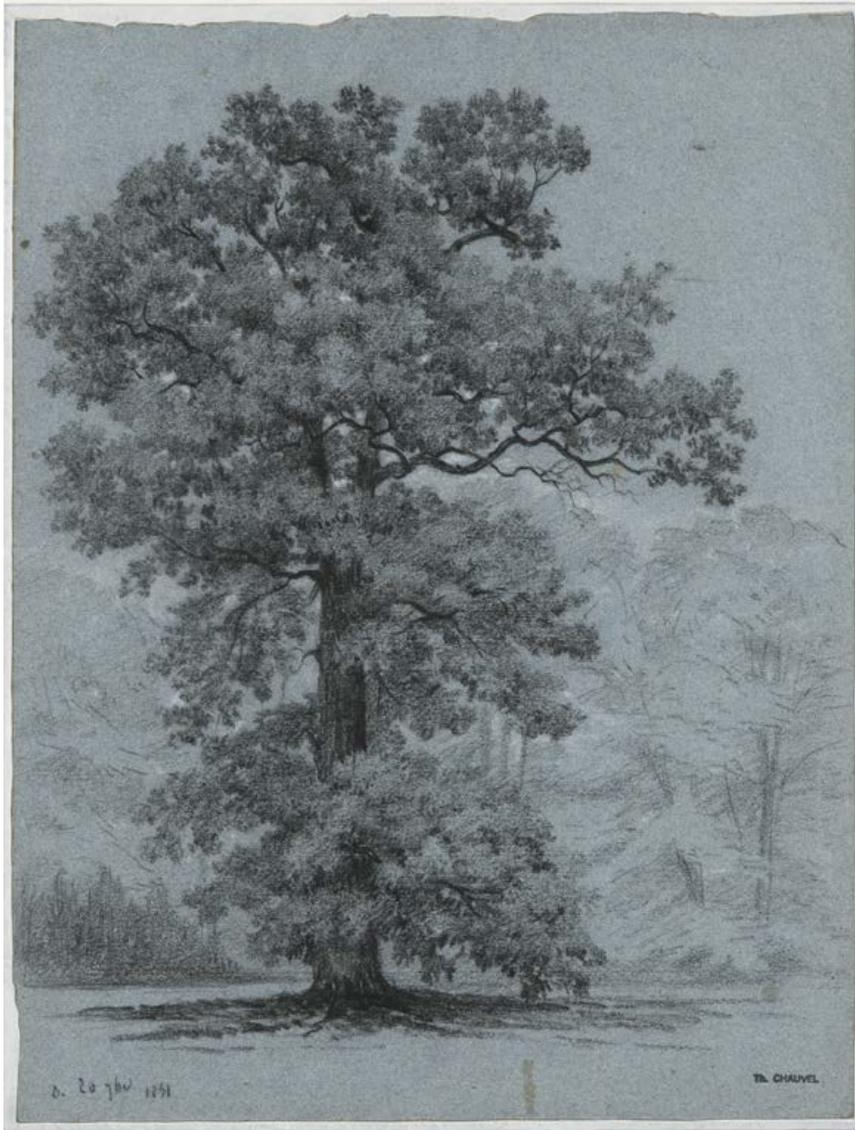
Other works by Chauvel in the Frits Lugt Collection



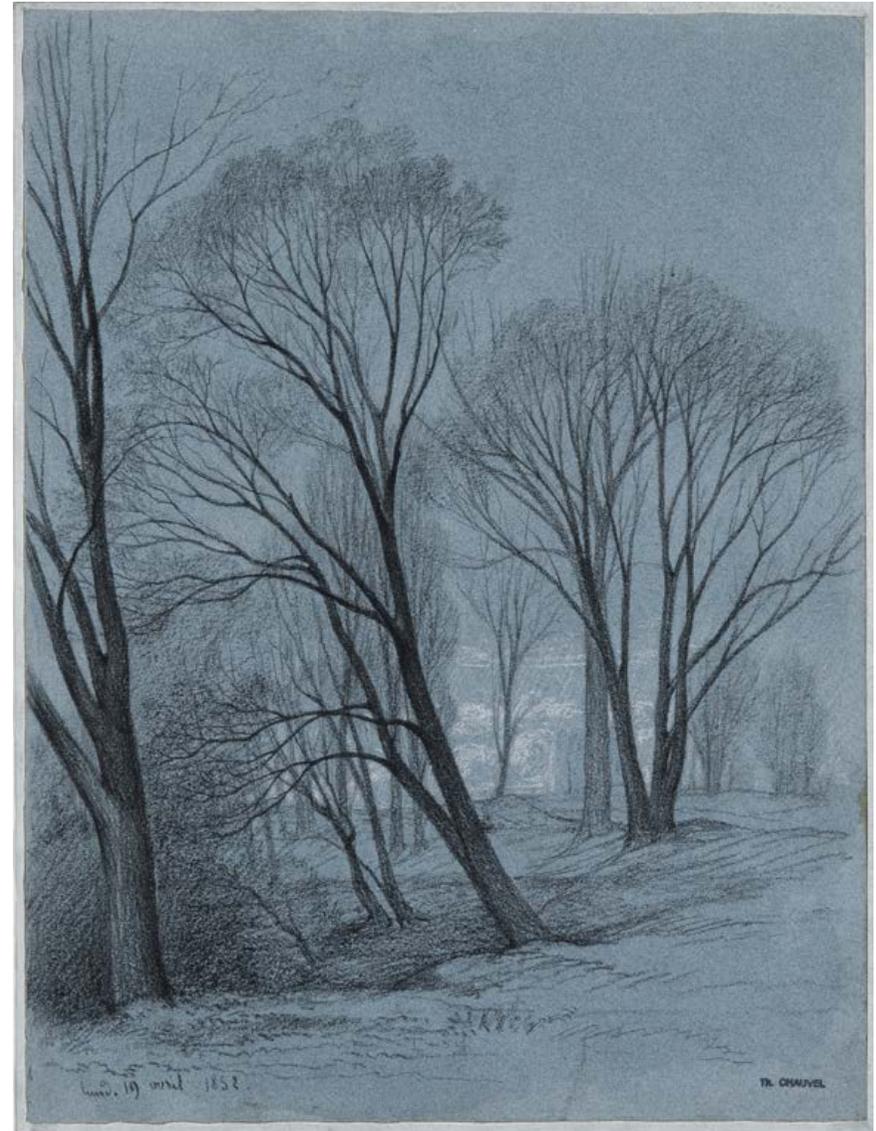
4. Théophile-Narcisse Chauvel,
Landscape (near Fontainebleau)
Watercolour, 233 × 285 mm
2013-T.6



5. Théophile-Narcisse Chauvel,
Study of two trees, forest of Fontainebleau
Black chalk, heightened with white,
on blue-gray paper, 307 × 230 mm
1976-T.27



6. Théophile-Narcisse Chauvel, *Study of a tree, forest of Fontainebleau*
Black chalk, heightened with white, on blue paper, 320 × 245 mm
1976-T.29



7. Théophile-Narcisse Chauvel, *Trees in a landscape, forest of Fontainebleau*
Black chalk, heightened with white, on blue paper, 317 × 243 mm
1976-T.28



8. Théophile-Narcisse Chauvel, *Village on a hill*, 1899
Oil on laid paper, mounted on canvas, 25.8 × 31 cm
2010-S.32



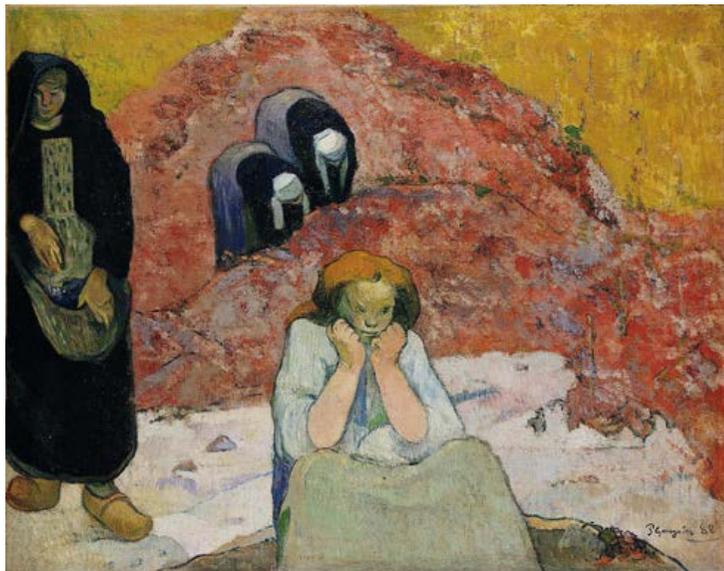
9. Théophile-Narcisse Chauvel, *The old railway station of Auteuil*, 1855
Oil on canvas, 24 × 29 cm
2010-S.34

A Letter from Paul Gauguin Displayed in the Van Gogh Museum

THE ten weeks Vincent van Gogh and Paul Gauguin spent together in the Yellow House in Arles in the autumn of 1888 were an important artistic experiment for both men—an experiment that came to an abrupt and dramatic end in December. In 2009 the Fondation Custodia was able to acquire a letter—or, more likely, part of a letter—that Gauguin must have written not long after he arrived in Arles on 23 October: a sheet of cheap squared paper of the type he and Vincent used for their letters, with rough sketches of two paintings he had just done on the front and back and his comments in the margin.

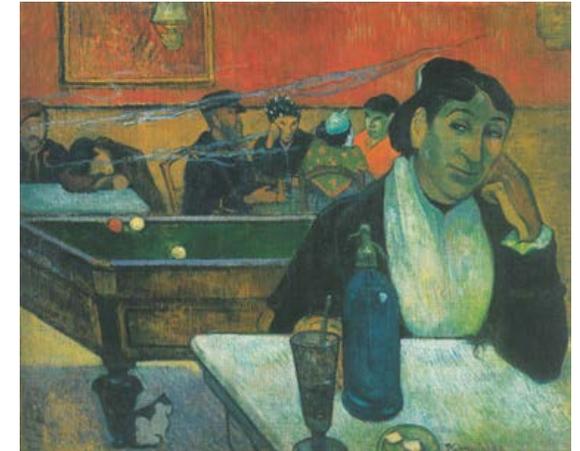
Gauguin was very happy with *Misères humaines*, now in Ordrupgaard (fig. 1): ‘It’s

1. Paul Gauguin, *Misères humaines*, 1888, Ordrupgaard (photo Pernille Klemp)



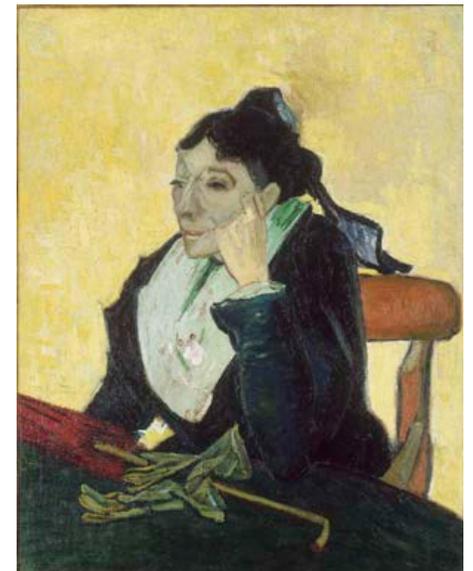
my best picture this year and as soon as it’s dry I shall send it to Paris’¹—that is to say to Van Gogh’s brother, Theo, who supported him financially from Paris in exchange for paintings. Gauguin gives an impression of the colours and the overall effect: ‘The whole thing done with strong outlines, filled with colours virtually applied with the knife, very thick, on coarse sacking’²—a reference to the large roll of jute that the artists had bought in Arles to save using expensive canvas from Paris. ‘It gives an impression of vines I saw in Arles. I put some Breton women in it—who cares for accuracy.’³ The subject was inspired by a walk in the countryside outside Arles that the two artists had taken on the Sunday after Gauguin’s arrival, which Van Gogh described enthusiastically in a letter to his brother. The sight of the vineyards in their autumn colours had inspired him to make a painting too.

Gauguin was less satisfied with *Café de nuit*, now in the Pushkin Museum in Moscow (fig. 2). He felt that the figure in the foreground, for which the local café owner Marie Ginoux had posed (immortalized by Vincent during the same session as *L’Arlésienne*, now in the Musée d’Orsay, fig. 3), was ‘much too proper’⁴, but when it came down to it, it was primarily the nature of the subject that he disliked. ‘It’s really not my business and I don’t like the vulgar local flavour. I like it when others do it, but I always feel apprehensive about it. It’s a question

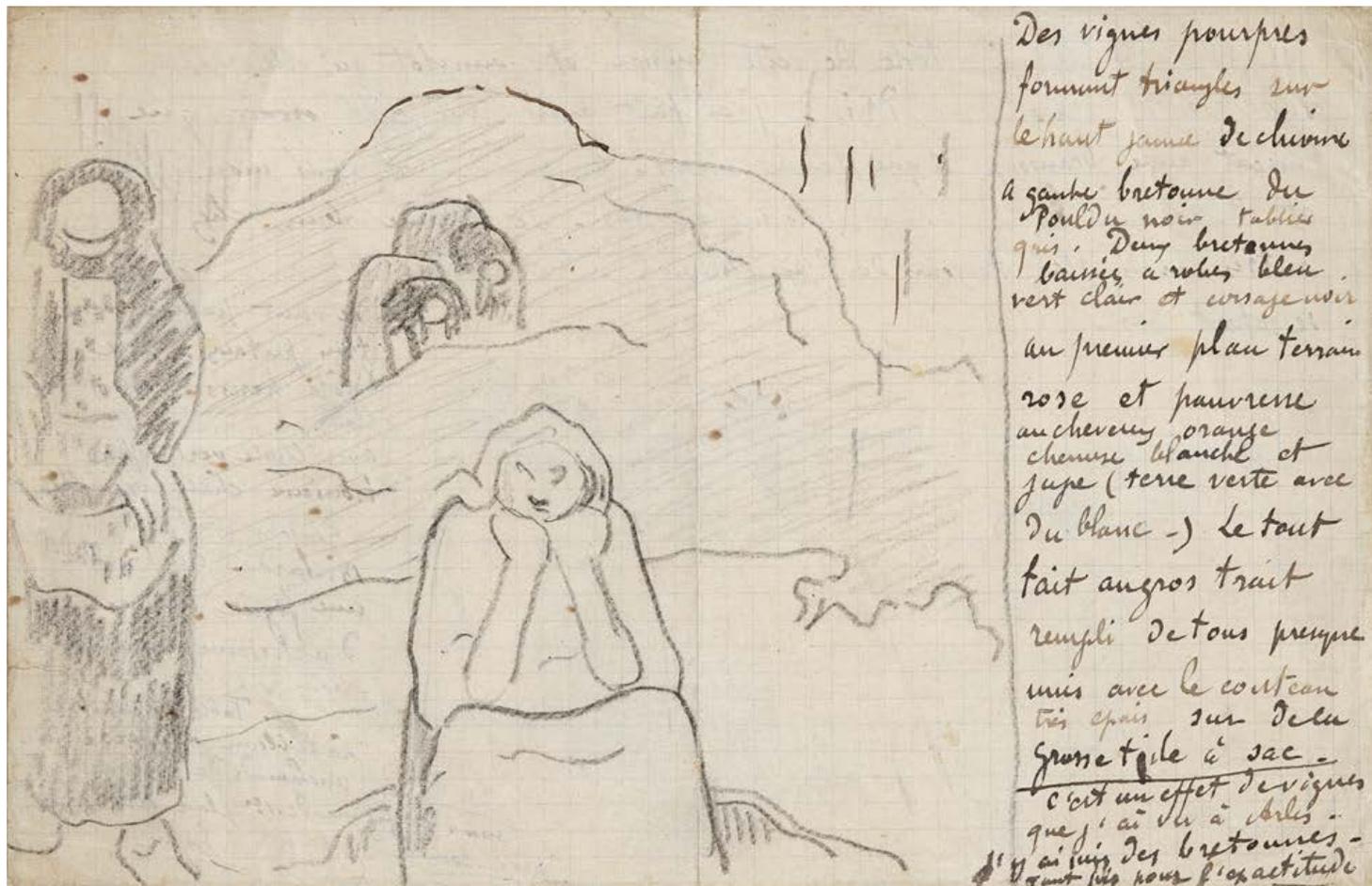


2. Paul Gauguin, *Café de nuit*, 1888, Pushkin Museum, Moscow

3. Vincent van Gogh, *L’Arlésienne*, 1888, Musée d’Orsay, Paris



Paul Gauguin, part of a letter to
Émile Bernard, [Arles, second week of
November 1888], Fondation Custodia,
2009-A.1



of education and you can't change that.' ⁵
A remarkable observation, given that it was he
himself who had transformed Madame Ginoux's
Café de la Gare, which Vincent had already
painted, into a brothel by his choice of staffage
(such as the 'three tarts' ⁶ whose clothes he
describes in the letter).

These were the first paintings that Gauguin
made in the Yellow House. On 10 November
Van Gogh wrote to his brother, telling him that
Misères humaines was finished, and *Café de nuit*
almost so. The letter from which the page in
the Fondation Custodia came must have been
written at around the same time, since Gauguin
reports that *Misères humaines* is drying, although
he does not say how far he has got with *Café
de nuit*. He was probably still working on the

painting at that moment; in the end he added
two figures in the background that do not appear
in the sketch.

The sheet has no salutation, but the letter
was undoubtedly written to the young artist
Émile Bernard, who had worked with Gauguin
in Pont-Aven in the summer and whom Vincent
had got to know in Paris before that. They both
conducted an intense correspondence with

1 'C'est ma meilleure toile de cette année
et aussitôt qu'elle sera sèche je l'enverrai
à Paris'.

2 'Le tout fait au gros trait rempli de tons
presque mis avec le couteau très épais sur
de la grosse toile à sac'.

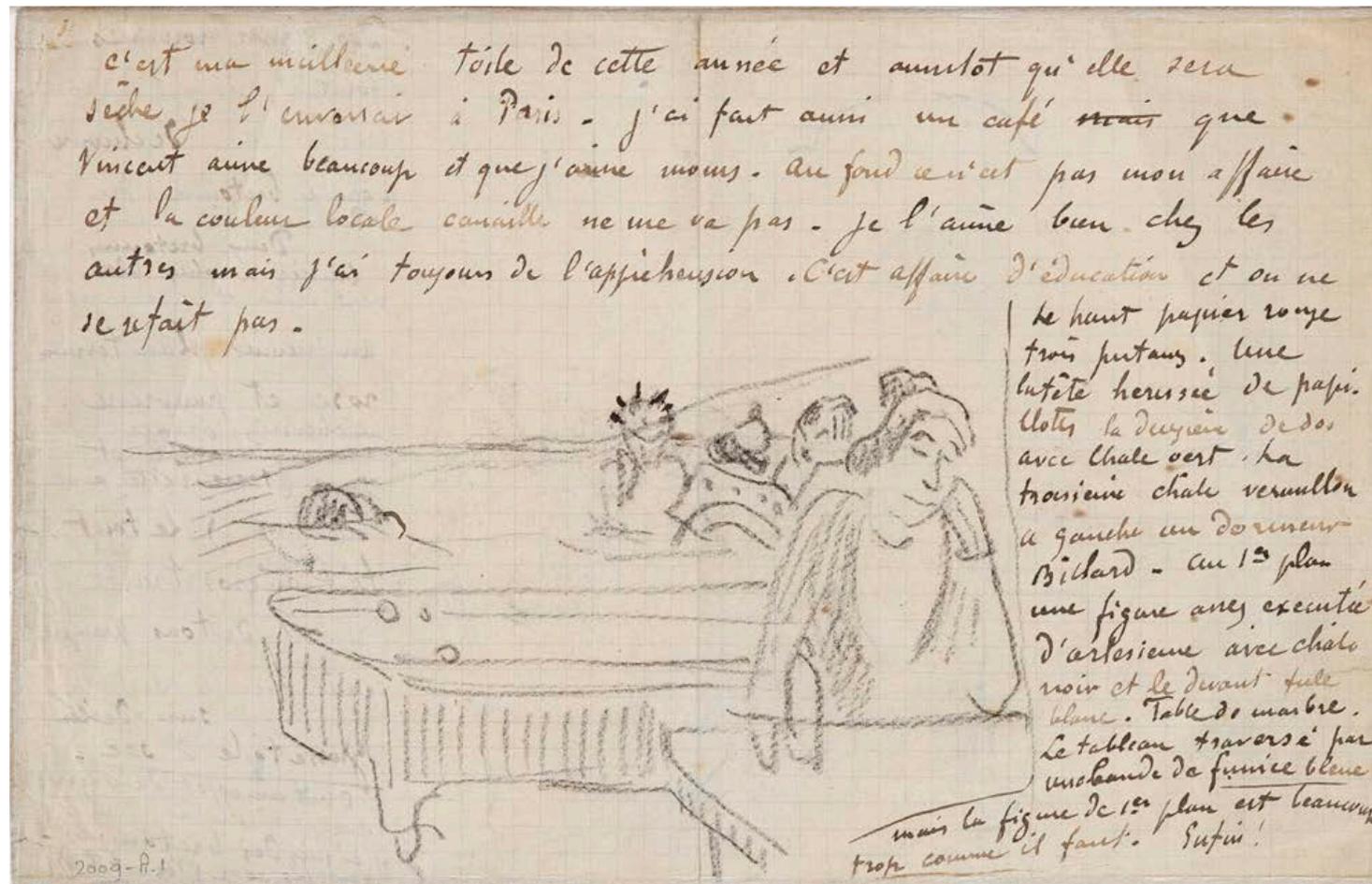
3 'C'est un effet de vignes que j'ai vu à
Arles. J'y ai mis des bretonnes – tant pis
pour l'exatitude'.

4 'beaucoup trop comme il faut'

5 'Au fond ce n'est pas mon affaire et la
couleur locale canaille ne me va pas – je
l'aime bien chez les autres mais j'ai
toujours de l'appréhension. C'est affaire
d'éducation et on ne se refait pas.'

6 'trois putains'

him. Van Gogh's letters to Bernard, after many vicissitudes, are now in the Pierpont Morgan Library—save for three. One of these three was given to Frits Lugt by the then owner in 1966.* Gauguin's letters were scattered and not all of them have as yet been located. The page acquired in 2009 may have been added by way of a postscript to one of them, as a quick update on his work. We do know of a fairly lengthy letter from the artist to Bernard, dated to between 8 and 12 November, in which there is no mention of the paintings Gauguin was working on at the time.** Its present whereabouts are unknown, though, and given the current state of our knowledge about Gauguin's correspondence, which has been studied much less exhaustively than Van Gogh's, it is perhaps wiser to leave open the question of the precise context of the fragment. The sheet is on display in the Van Gogh Museum



in Amsterdam until 12 January 2014, as part of the exhibition *Van Gogh at Work*. It is in a vitrine beside *Misères humaines*, so that visitors can make a direct comparison between Gauguin's description of it and the painting itself.

Hans Buijs

* Inv. 8727, [Arles, 17–20 July 1888]. See Leo Jansen, Hans Luijten & Nienke Bakker, *Vincent van Gogh, The Letters: The Complete Illustrated and Annotated Edition*, 6 vols., London 2009, no. 643, and www.vangoghletters.org, under the same number. For Van Gogh's letters to Bernard see also Leo Jansen, Hans Luijten & Nienke Bakker, *Vincent van*

Gogh – Painted with Words: The Letters to Émile Bernard, exh. cat. New York (The Morgan Library and Museum) & Amsterdam (Van Gogh Museum)

** Victor Merlhès, *Correspondance de Paul Gauguin, documents, témoignages*, vol. 1 (1873–1888), no. 178. The sheet acquired in 2009 is no. 179 in this volume, the only one to have been published.



Jordaens's *Man Standing with Raised Hand* in the Petit Palais

THIS powerful study by Jacob Jordaens (1593–1678), which dates from around 1645, shows a man standing in Oriental dress with his right arm and right leg seemingly coming forward out of the picture plane. It is a superb example of Jordaens's technique for drawing heavy drapes.

Roger d'Hulst noted that the man in the drawing bears some resemblance to a figure in Jordaens's painting of *Boaz*, now in The John and Mable Ringling Museum of Art, Sarasota. This panel and another with the figure of Ruth were originally part of a triptych. Like the figure in our drawing, Boaz is portrayed in the painting full length with a turban on his head. He is not pointing heavenward, however, but – curiously – holds up his right shoe.

Julius Held argued that in terms of form and expression the *Man Standing with Raised Hand* is more closely akin to the figure of St Ivo, patron saint of lawyers, in the painting of the same name (Royal Museums of Fine Arts of Belgium, Brussels). Although the face of the figure in this

1645 work has indeed been replaced by that of a dignified old man and the turban by a calotte, we see the same hand pointing to heaven and the same simple, folded one-piece garment. Jordaens used the same composition again in his cartoon for the tapestry *Usury is a Great Evil*. The cartoon was used by Brussels weavers for *The Proverbs* series.

Frits Lugt bought the drawing at Frederik Muller & Cie in 1927, twelve years after he left his job at the auction house. At the time it was not seen as a work by Jordaens, so the auction house catalogued it, with fifteen other drawings, as 'Maîtres hollandais'. Lugt bought this group of drawings for a small sum, thus securing a masterpiece by Jordaens for his collection. The *Man Standing with Raised Hand*, and other drawings by Jordaens in the Lugt Collection, can be seen until 19 January in the Petit Palais in Paris in a major exhibition devoted to the artist.

Lukas Nonner

Jacob Jordaens, *Man Standing with Raised Hand*
Pen and brown ink, brown, light violet and
grey-blue wash, heightened with white bodycolour,
on coarse grey-brown paper, 543 × 298 mm
3029

Press Release from the Stedelijk Museum Alkmaar

28 November 2013

MONUMENTAL WORK BY ALLART VAN EVERDINGEN GOES TO ALKMAAR

The Fondation Custodia (Frits Lugt Collection) in Paris has loaned the Stedelijk Museum Alkmaar the impressive *View of Alkmaar with Boats on the Zeglis* by Allart van Everdingen (1621–1675) for a period of five years. The painting can be seen in the permanent exhibit *The Golden Age of Alkmaar*.

Van Everdingen painted this view of Alkmaar in the late 1670s as an homage to the town of his birth. The Dutch collector Frits Lugt, who was living in Paris, bought it in 1948. For decades it hung in the Hôtel Turgot in Paris, home of the Fondation Custodia, where the Frits Lugt Collection is open to public view. The Fondation itself suggested loaning the painting to Alkmaar ‘in appreciation and respect for what has been happening in the Stedelijk Museum Alkmaar over the last few years and because it is a key work in the depiction of the town,’ said director Ger Luijten. ‘The painting and the frame have recently been restored so that the atmospheric effect evoked by Van Everdingen can be seen at its very best.’

PAINTERS AND BROTHERS

Allart van Everdingen was born in 1621, the third son of the second marriage of the Alkmaar notary Pieter Cornelisz van Everdingen. Allart and his eldest brother Caesar van Everdingen (1616/1617–1678) were both trained as artists, but each went his own completely separate way artistically. Caesar concentrated on painting figures, made nothing but paintings and worked predominantly to commission. Allart produced oil paintings, too, but he also made prints, drawings and watercolours, mostly seascapes and Scandinavian landscapes, which were usually sold on the open market.

ALKMAAR FROM THE ZEGLIS

Given Allart’s liking for seascapes, it is not surprising that he painted Alkmaar from the Zeglis, with a boat prominently in the foreground. The proud mast, standing out sharply against the archetypally Dutch cloudy sky, focuses the attention on a number of other vertical elements in the panorama: the mills in the middle ground, the towers of the Grote Kerk and the Waag in the background. Alkmaar at its best—a proud, prosperous commercial centre, buzzing with activity.



The view of Alkmaar has been given a prominent place in the permanent exhibit *The Golden Age of Alkmaar*. It is a welcome addition to the ‘Van Everdingen corner’, where seven paintings by Caesar and two by Allart already hang. In 2016 the townscape will be included in the exhibition of works by Caesar and Allart van Everdingen that the Stedelijk Museum Alkmaar is currently preparing.

Allart van Everdingen,
*View of Alkmaar with Boats
on the Zeglis*, 1666–69
Oil on canvas, 102.5 × 124 cm

Spreading Cock to the four winds

WHEN an exhibition is the endpoint of lengthy research work and the fruit of a selection into which love and discernment have been invested, what greater pleasure is there for its curators than to share it with their peers? Not only can the latter, with their knowledge and well-informed eyes, ascertain the time and effort required to bring it into being, they can also appreciate the joy of discovery it has procured.

It was a moment like this that was experienced on 18 November on the study day “Aux Quatre Vents” (At the Sign of the Four Winds), organised around the exhibition *Hieronymus Cock. The Renaissance in Print*. Travelling from Belgium, England and the Netherlands, Ilja Veldman and Joris Van Grieken, Jan Van der Stock, Edward Wouk and Pieter Martens joined the Fondation Custodia team to meet French print and old-drawing specialists representing museums, the art market, universities and print workshops.

Over sixty participants attended this event organised in the name of cooperation and sharing. The programme was divided between lectures at the Hôtel Turgot, and presentations and discussions held at the exhibition, in front of the works. This study day was an opportunity to take stock of scientific advances



published in the catalogue, and also to enlarge perspectives thanks to contributions from Séverine Lepape and Fabienne Le Bars, curators at the BnF. In addition, Marie-Pierre Waille, chief librarian at Besançon Library, brought a bound volume of prints published by

Quatre Vents, that once belonged to the Cardinal de Granvelle, patron of Cock.

To crown the success of this day, Timothy Riggs, the pioneer in studies on Hieronymus Cock, honoured us with his presence.



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.

GUIDED TOURS IN 2014

Saturday 18 January / 1 February / 8 March
5 April / 17 May / 14 June at 3 p.m.

Reservation (essential):

coll.lugt@fondationcustodia.fr

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.

New opening hours as of 2 January: Monday to Friday from 2 to 6 pm.

Click [here](#) to consult the catalogue.

If you wish to study the collection and its library, you will find more information on our website: 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.

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