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UMMER in Paris was grey and windy this year, and the staff of the Fondation Custodia headed to far-flung places to soak up some sunshine, breathe in the peace of the countryside and look at art in churches, palaces and museums. Sometimes it was awfully quiet in the Hôtel Turgot, although the work on the renovation and restoration of the basement continued – even in August. Gratings were found in two places in the wall, suggesting that these spaces were originally stables. Wiring was put in and the plumber played around with the pipes. The building dried out, then was swept to within an inch of its life before the painters applied a pleasant sandy shade to the walls and the vaulted ceilings. The library remained open as usual, research into the Marques de Collections went on, visitors came to look at drawings and prints and we worked with great enthusiasm on this – second – e-newsletter.

Shortly after we sent out the first one, our partner from the very beginning, the Institut Néerlandais, heard out of the blue that the Dutch Ministry of Foreign Affairs is planning to end the subsidy it gives to this house of Dutch culture in France as of 1 January 2015. The reasons behind this were not clearly spelled out. Enquiry revealed that there is a move to organize the presentation of Dutch culture to the public in Paris in another way. This is highly regrettable because, after fifty-five years, the formula for organizing its activities that has been developed is recognizable and has proved successful. Where the fine arts are concerned, the Fondation Custodia is jointly responsible for the exhibitions, which have provided many memorable experiences of seeing art of old masters. Exhibitions of drawings from the Frits Lugt Collection, this spring – for



the first time – the paintings in the collection under the title *Un Univers intime*, and countless shows featuring drawings and paintings from other renowned collections: Rembrandt from Berlin and Dresden, highlights of Netherlandish drawing from the Uffizi in Florence and, very recently, the Hamburger Kunsthalle. The 2011 summer exhibition, *Rembrandt and his Circle. Drawings from the Frits Lugt Collection*, was a great success, having previously been shown in the Frick Collection in New York.

The foundation of the Institut Néerlandais was one of the ideals of Frits Lugt and his wife To Lugt-Klever. In the years after the Second World War they believed it was vital to increase understanding between nations and crucial for people to be exposed to every aspect of one another's cultures: art, literature, music, theatre and film. They housed their famous collection in Paris, aware that it could be of great value in this respect, as it has indeed proved to be. In the meantime discussions are taking place between the Ministry, the staff of the Institut Néerlandais and the Fondation Custodia about the future and the hope is that a solution can be found. At the moment there is not much more to be said, other than that the Fondation Custodia will make constructive efforts aimed at ensuring that the Institut Néerlandais is preserved in a form that is viable for the longer term and at its current location at 121 rue de Lille.

Ger Luijten, director

Acquisition:

A Drawn Self-Portrait by Samuel van Hoogstraten

THIS intimate drawing of a boy, who gazes intently into the mirror as he records his own face, his hands too big as a consequence of foreshortening, was made by Samuel van Hoogstraten not long after he was apprenticed to Rembrandt. Born in Dordrecht in 1627, in October 1641, when he was fourteen, he went to Amsterdam to train in Rembrandt's workshop. The boyish features and slight build betray his youth. It is very likely that the obvious corrections to the sheet, among them the outline of the right arm he is drawing with, were made by his famous master to show the budding artist the way. The advice to draw not just what can be seen in the mirror, but to create the suggestion of sitting in front of a window, may very well have come from Rembrandt too. The drawing recently turned up at a sale in Paris, having been in French collections for many years. At the lower right it bears the collector's mark of Horace His de la Salle (1795 – 1878).

Frits Lugt probably never saw the drawing; if he had, he would undoubtedly have tried to acquire it. It is wonderful that this has finally

been achieved and soon after Peter Schatborn's two-volume catalogue *Rembrandt and his Circle. Drawings in the Frits Lugt Collection* was published. The endearing sheet, probably drawn in Rembrandt's workshop, has a universal appeal and clearly belongs in the Lugt Collection.

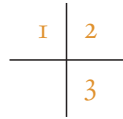
Hoogstraten went on to use the drawing as the basis for a painting now in St Petersburg. It also contains the motif of the open hatch. The quill pen in one hand and the inkpot in the other feature in the painting as well, which must have been made some years later than the drawing. The hat has been replaced by a cap. The concentration of the artist, who was clearly a good observer and went on to make his name as a painter of *trompe-l'oeils*, is key in both self-portraits.



Samuel van Hoogstraten,
Self-Portrait, c. 1645. Oil on
canvas, 113 x 82.5 cm.
St Petersburg, Hermitage



Samuel van Hoogstraten,
Self-Portrait, c. 1642. Pen and
brush and brown ink, black and
red chalk, 170 x 135 mm



Gift of Drawings by Sauveur Legros

IN January 2012 the Fondation Custodia purchased a number of drawings from the Parisian dealer Nicholas Schwed. These sheets were presented in Schwed's catalogue of small nineteenth-century drawings. The signed self-portrait of Sauveur Legros (Versailles 1754–1834 Eng-hien) dated 1798 seemed to be a lucky find (fig. 1) and our delight was all the greater when we discovered that we were to receive a group of more than fifty tiny drawings by the same artist as a gift from Nicholas (figs. 3-6). We concluded from a contemporary inscription on a binder enclosed with the drawings that they were portraits of Legros's family and other figures in his immediate circle.

Sauveur Legros, who was born in Versailles in 1754, has

been virtually forgotten as an artist. Biographies refer to him as an author, draughtsman, engraver and occasionally as a painter, but the bulk of his activities must have been dictated by his position as secretary to Prince Charles-Joseph Lamoral de Ligne (1735–1814), field marshal in the Austrian army and commanding officer of the Ligne regiment. He took the orphaned Sauveur under his wing in Brussels in 1773, and from then on the young man travelled in the prince's retinue on countless missions throughout Europe. He had been initiated into the art of drawing by Antoine Chardon (1739–1822) while he was still in Brussels, and in Vienna he became friendly with Adam von Bartsch (1757–1821), who was in charge of the Hofbibliothek's print collection. A drawing Sauveur made of a parade of a detachment of grenadiers in the presence of Emperor Joseph II and the Prince de Ligne in 1781 is now in the Albertina in Vienna,* and in 1996 the Print Room of the Royal Library in Brussels received a gift from the Belgian collector Jean Jadot (L.4009) of twelve landscape drawings, some prints and an original copper plate by Legros.** His etchings, copies after prints by Rembrandt and reproductive prints had already been described by Frédéric Hillemacher in 1857 and are now in

* Watercolour, 223 × 303 mm, inv. 12776.

See Georges Engelbert, 'Un chroniqueur et artiste méconnu: Sauveur Legros et le prince de Ligne', in *Albertinastudien*, vol. 3, 1965, no. 1, pp. 34-37

** Inv. 39547-39567



- 1 Sauveur Legros, *Self-Portrait*, watercolour, heightened with white bodycolour, 102 × 92 mm
Signed and dated: *L.G. 1798*
- 2 Sauveur Legros, *Self-Portrait*, etching, 114 × 100 mm
Signé : *S. Le Gros, se ipsum del. et sculp.*
Département des Estampes et de la Photographie,
Bibliothèque nationale de France, Paris
- 3 Sauveur Legros, *Young Man in a Military Costume Reading*, aquarelle sur une esquisse au crayon, 122 × 97 mm



4	5
	6

- 4 Sauveur Legros, *Two Young Men Painting in Watercolours (?)*, *Seated at a Table*, watercolour over a pencil sketch, 128 × 99 mm
- 5 Sauveur Legros, *Two Children Playing*, pen and brown ink and watercolour over a pencil sketch, 108 × 93 mm
- 6 Sauveur Legros, *Abbé Pagès (?)*, watercolour over a pencil sketch, 98 × 77 mm

such places as the Albertina in Vienna and the Bibliothèque nationale de France in Paris.

Drawn portraits like the ones shown here seem to have been made for the private sphere and it is perhaps for this reason that they have not really found their way into public collections, although some of Legros's informal portraits were actually translated into prints. We know, for example, of etched portraits of his wife Constance Mac Donald (IFF 24, 26), his son Émile (IFF 7, 45, 92) and the Prince and Princess de Ligne (IFF 73), which undoubtedly derive from drawings like these. Sauveur Legros's watercolour self-portrait on the other hand, is a variation in pose and costume on a particularly successful early etched self-portrait (fig. 2).

As a gifted amateur Sauveur Legros is a welcome guest in the Frits Lugt Collection. The appearance and the everyday pursuits of Legros's family and friends offer us a unique window into a past time and should be cherished. His work merits renewed attention, something we would like to encourage with this contribution.

IFF = Yves Sjöberg, *Inventaire du Fonds Français, Graveurs du XVIII^e siècle* (vol. XIV), Paris 1977



New Acquisition: a Letter from Christina of Sweden

At a sale in Switzerland the Fondation Custodia succeeded in acquiring a letter written by Christina of Sweden (1626–1689), the Swedish queen who did the most extraordinary thing a monarch could do in the seventeenth century: at the age of twenty-eight she gave up her throne, secretly embraced the Catholic faith and went to live in Rome. Bearing no date or signature and displaying Christina’s characteristic scrawl, the document is probably a draft meant for a secretary to make a fair copy. According to a later publication*, the letter was written in Hamburg on 10 September 1667, during the journey on which she would – briefly – see her native country just once more, and addressed to the abbé Bourdelot,

* Johan Arckenholtz, *Mémoires concernant Christine, reine de Suède*, Amsterdam-Leipzig 1751–60, vol. III, pp. 295–96.

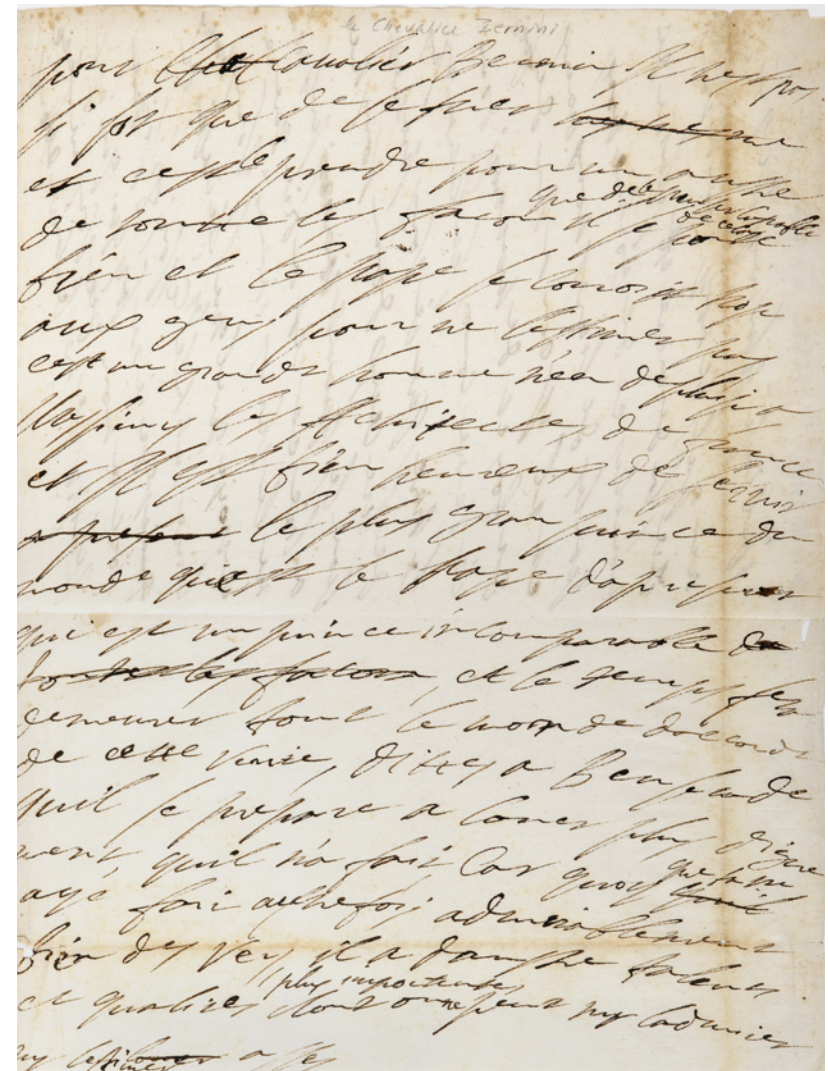
★★ ‘Il n’est pas si sot que de se tuer et c’est le prendre pour un austre que de le penser capable

her former court physician who loyally kept her up to date with the news in the French capital. The letter is mainly of interest because of the queen’s remarks about her friend, the sculptor Gianlorenzo Bernini, probably in reaction to Bourdelot’s comments on the suicide of the latter’s rival, Francesco Borromini, a month before: ‘he is not so stupid as to kill himself, & those who judge him capable of that mistake him for another He is a great man, whether their lordships the architects of France like it or not, and he is very happy to serve the greatest prince in the world, who is the present Pope’★★ – an obvious gibe at the way Bernini had been received at the court of Louis XIV two years before. The letter contains another example of Christina’s malicious nature: she promises to read the books Bourdelot recommends to her ‘when I have nothing else to read, which is to say I shall never look at them’.★★★

Her temperament and her love of the sciences and the fine arts make Christina one of the most fascinating personalities of her time, and her

de cela. ... C’est un grand homme, n’en déplaie à messieurs les architectes de France, et il est bien heureux de servir le plus grand prince du monde, qu’est le pape d’à présent.’

★★★ ‘... quand j’aurai plus rien à lire, et c’est à dire que je ne les verrai jamais.’



Christina of Sweden, draft of a letter to Pierre Michon, called abbé Bourdelot, Hamburg, 10 September 1667

Giovan Battista Guglielmada
after Massimiliano Soldani Benzi,
medal for Christina of Sweden, bronze,
diameter 61 mm

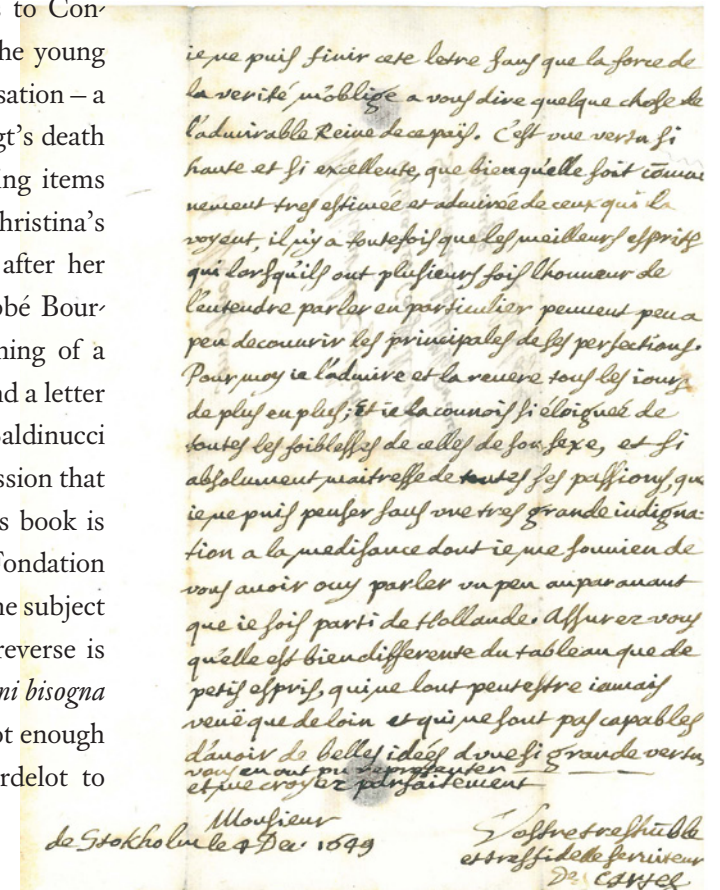


character comes vividly to life in the many letters she wrote that have survived. A considerable proportion of them ended up in the library of the École de Médecine, now part of the Bibliothèque interuniversitaire, in Montpellier, but in the nineteenth century many hundreds found their way on to the autograph market, where they rapidly became highly desirable items for collectors.

The figure of the Swedish queen was well known to Frits Lugt, in part through his interest in the history of collecting: the Michelangelo drawings in Teylers Museum in Haarlem, for example, were once owned by Christina. As far back as 1932 he had added one of her letters to his then still embryonic autograph collection:

a letter in which she heaps scorn on her librarian, the Dutchman Isaac Vossius. More important, perhaps, as evidence of Christina's fame in the then *république des lettres* is the letter in which René Descartes, two months after his arrival at the Swedish court, outlines to Constantijn Huygens the intelligence of the young queen and the standard of her conversation – a letter Lugt acquired in 1948. After Lugt's death in 1970 a number of equally interesting items were added: an inventory of part of Christina's art collection, drawn up some years after her death, a letter written to the same abbé Bourdelot in 1681 about the deeper meaning of a medal that the queen had had struck and a letter in which Christina thanks Filippo Baldinucci for his biography of Bernini – a commission that she herself had bestowed. Baldinucci's book is also in the collection, and in 2009 the Fondation acquired a copy of the medal which is the subject of Christina's letter of 1681. On its reverse is the globe surrounded by the motto *ne mi bisogna ne mi basta* (I don't need it, and it is not enough for me) which was so hard for Bourdelot to interpret.

René Descartes, letter
to Constantijn Huygens,
Stockholm,
4 December 1649





Gabriel Prieur *The Cage Mill on the Island of Saint-Ouen*, 1845
Oil on paper, mounted on canvas,
28 × 35 cm

At an auction in 2012 the Fondation Custodia acquired *The Cage Mill on the Island of Saint-Ouen*, painted by Gabriel Prieur (1803–1879). The work completes the set of oil sketches held at the Hôtel Turgot and reinforces the artist's place in the collection.

The picture was in a poor state of preservation. Its support, paper mounted on canvas, was blistering where the mount was coming unstuck. This made it difficult to read the image and boded ill for future conservation work. The paint layer

The Restoration of an Oil Sketch by Gabriel Prieur

was darkened and soiled with dirt, oxidized varnish and inappropriate repainting which altered the balance of the whole composition. Both aesthetic and structural work was consequently required to guarantee the work's future existence.

Canvas, glue and paper all evolve differently with hygrometric changes. If conservation conditions change dramatically, tensile stresses can become so strong that the mounting adhesive no longer functions effectively, which was the case here. The paper was therefore separated from the canvas, the distortions were reduced and the paper was reinforced before being mounted on a new, less reactive canvas. To preserve the original materials, the original canvas mount, which bore the mark of the colourman from whom Prieur had bought it, was first stretched on the frame, then the oil sketch mounted on its new canvas was superimposed without glue, held in place simply by tension.

Work on the paint layer involved cleaning, then thinning the varnish and removing any repainted areas with appropriate solvents. Mastic was applied to any losses, creating a relief pattern similar to the original and so re-establishing

the continuity of the surface. The picture was then retouched, closely replicating the style of surrounding areas, layer upon layer and transparently, and then a final coat of varnish completed the work.

Now we can once again appreciate the fine qualities of Prieur's landscape: the nuances and delicacy of the subject matter as well as the classic harmony of his composition, typical of a painter who trained at the *École des beaux-arts*, and spent a long time in Italy.

Regina da Costa Pinto Dias Moreira and
Jean-Pascal Viala, *painting restorers*

Gabriel Prieur: Some Recent Acquisitions by the Fondation Custodia



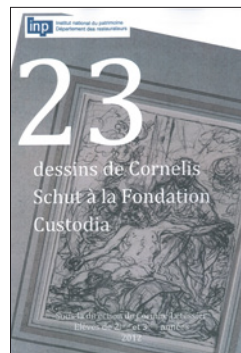
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Gabriel Prieur (?)
List of paintings produced by G. Prieur between 1837 and 1876
 [extracts]. Two of the paintings recently acquired by the
 Fondation Custodia are mentioned in this document. In 1845,
 n° 1382 “Moulin de l’île St Ouen” and, in 1870, n° 2333
 “Ruines d’aqueducs romains à Fréjus”

- 1 *A Lime Kiln in Montmartre (?)*
 Oil on paper,
 mounted on board.
 29,7 × 39 cm
- 2 *A Village and a Church in an Olive Grove on a Hill*
 Huile sur carton.
 28,8 × 43,9 cm
- 3 *View of the Aqueduct of Mons near Fréjus, 1870*
 Oil on paper, mounted
 on board.
 27,9 × 40,4 cm
- 4 *Lime Quarry in Montmartre (?)*
 Graphite, heightened
 with white chalk,
 on cream laid paper.
 257 × 361 mm
- 5 *The Quarry at the Buttes Chaumont (Paris), c. 1840, Charcoal, yellow and white chalk on blue paper.*
 266 × 466 mm
- 6 *Fountain of 'la Bonne Eau', Montmartre*
 Black chalk, heightened
 with white chalk, on
 blue paper.
 241 × 417 mm

1845 1378 Vue tour des esclaves près Rome
 1849 Le Bac, vue prise à Bougival
 1880 Vue prise près Noachine Martel
 1381 Vue prise à Montigny (près la Ferté?)
 1382 Moulin de l'île St Ouen

1869 1982 Jeunes filles à la fontaine (souvenir Puvion)
 1983 Intérieur de priet
 1870 2333 Ruines d'aqueducs romains à Fréjus
 2334 Déjeuné des blés près Fréjus



The Restoration of Cornelis Schut's drawings

IN June 2012 students from the Institut National du Patrimoine in Paris ended their module on the restoration of old drawings with a presentation to the staff of the Fondation Custodia of their observations on and the results of conservation and restoration work on a recently acquired series of Cornelis Schut drawings, as we reported in our last newsletter.

Charlotte Kasprzak, a third year student in the INP's Graphic Arts Department, presented a very detailed report. She had been tasked with leading the greater part of the conservation work, and a summary of her work will probably lead to the publication of an article on the subject in the coming months. Studying a whole collection of works is of great academic interest and such an opportunity means that students and future professionals can tackle the complete

range of conservation issues relating to collections of drawings: how to protect them in exhibitions, in storage and in transit, and indeed everything relating to the physical preservation of these works. Furthermore, the collaboration between the two institutions has highlighted the importance of observing and analysing materials and how they evolve over time, and this knowledge represents a real contribution to the historical research done by curators.

'Secret Paris': Visit by students from Basel University

ON Friday 13 July, twelve art history students from Basel University (Switzerland) visited the Fondation Custodia. The group came under the aegis of the German Centre for the History of Art in Paris, whose Director, Professor Andreas Beyer, accompanied them. This trip was part of a programme of visits that the German Centre offers to Basel students, giving them an opportunity to discover 'Secret Paris' by revealing collections from unusual or little known museums in the French capital.

Curators from the Fondation Custodia gave the visitors a talk about various aspects of the Frits Lugt Collection. The visit started with a tour of the *hôtel particulier* on whose walls the pictures are hung and where the collections of antiques and decorative arts (Chinese porcelain, stained glass, furniture etc.) are displayed. The presentation ended with an opportunity to examine drawings and prints from the rich collection of graphic arts, as well as some artists' letters written in German, in particular the beautiful misive illustrated by Albrecht Dürer and sent to his friend Willibald Pirckheimer.

Soon we hope to receive student groups in a room specially equipped for the hands-on study of works of art. This area is being prepared at the moment and is part of current improvement works. It will have dimmable light and picture rails so that the works can be shown more easily.



COLLECTORS' MARKS

Unidentified marks



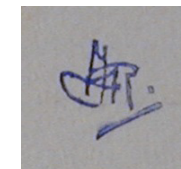
As of July 2012, 25% of the 6,378 marks in the database of *Les Marques de Collections de Dessins & d'Estampes* have not been identified. Stamped or written, made up of a name or initials, symbols or a flourish, the information about their owners has been lost over time. It is still hard to find information about collectors and their collections, even though research methods have come a long way since Frits Lugt's time, mainly due to the internet.

Nevertheless, several updates have been made to these marks since Lugt's work of reference went on line in 2010. Thanks to our research and to information and publications from colleagues, curators, researchers, enthusiasts and dealers from all over the world, names have now been matched to several marks which Lugt published as unidentified. In 2004, for example, Antoine Cahen recognised the artist Auguste Péquégnot (1819–1878) in a mark with the letters AP within an oval, described by Lugt under L.160.

Some newly published marks, unknown to Lugt, have been identified by systematic research. Thus, checking the initials shown in the marks of nineteenth-century print publishers, which are often dry stamped, with the initials of publishers mentioned in the lettering on the print has enabled us to link François Bulla with ← the stamp L.4088 and the engraver Raphaël Morghen with stamp L.3428. →

When a mark is as yet unidentified, we provide all the information we have about it in the entries. Often this allows us to establish the period of activity of a collector. Extensive research on mark L.474 through the study of 360 drawings means that we now know more about who → used it, even if his name remains unknown, and indicates that his collection was probably broken up in the last quarter of the eighteenth century in the United Kingdom. Sometimes we are on the verge of identification and that is even more frustrating when the answer seems at hand. L.1516a is a prime example. Made up of the modern-style letters JR, it almost certainly belongs → to a twentieth-century collector, who is either Dutch or Belgian to judge by the schools he collected. In other cases, identification is concealed in puzzles or symbols which we cannot decode, such as mark L.3988 made up of the initials → KW beneath the Victory of Samothrace.

Be that as it may, we continue to publish these unidentified marks in the hope that a database user will recognize one and give us the missing name. If you have any information for us, please use the form you will find under CONTACT on our website www.marquesdecollections.fr. We are counting on you!



Loan: Guardi back in Venice

THE Fondation Custodia is frequently asked by museums throughout the world to loan works from its collection. Hence this summer you could have admired the *Vue du fort de Bertheaume* by Eugène Isabey in an exhibition of this nineteenth-century artist's work at the Louvre, or two drawings by François Boucher at the G1 Holtegaard in Denmark (on until 4 November).

As you read this, a monographic exhibition of the work of *Francesco Guardi* (1712–1793) will just have opened in Venice in which you can see our *Church of San Giorgio Maggiore seen from the Giudecca*, painted around 1775–1780. It is not the first time that this picture, an important work in the Frits Lugt Collection, has been abroad. Acquired by Lugt in 1925, it has already been loaned for exhibitions in Venice in 1981 and 1993, in Amsterdam in 1953 and 1991, in Brussels (1953) as well as in Paris (1971, 1980 and 2012). Perhaps you saw it last spring in our most recent exhibition *Un Univers intime* at the Institut Néerlandais?

The focus of the work is the famous church of San Giorgio Maggiore, built to plans drawn up by the architect Andrea Palladio. The tower is missing as it collapsed in 1774. Restoration work on the bell tower that lasted until 1791, is not shown either. Guardi preferred either to show the tower as it was originally or, as in this



case, not at all. The beauty of this view of Venice derives from his treatment of light, the resulting atmosphere and the variety of his blue tones.

The picture can be seen at the Museo Correr in Venice until 6 January 2013.

Francesco Guardi, *The Church of San Giorgio Maggiore seen from the Giudecca*, towards 1775–1780. Oil on canvas, 48 × 66,5 cm



LIBRARY

BLAISE DUCOS has been curator of seventeenth- and eighteenth-century Dutch and Flemish paintings at the Louvre since 2005. As well as using the library of the INHA, the BCMN and the BNF, he often works in the library of the Fondation Custodia in the adjacent Institut Néerlandais.

‘To me Northern painting is a long-standing love affair. Jan Willem Noldus’s lectures at the École du Louvre awakened my interest in the culture and artistic output of the Northern and Southern Netherlands. Since then I have devoted myself to the subject. It is not just the great artistic quality that interests me; the international context is equally fascinating: the Dutch with their maritime empire and the Flemings who were part of the Catholic Habsburg Europe. After the show *Rembrandt and the Image of Jesus* (2011), I am now working on a major Rubens exhibition for the summer of 2013 in the new Louvre-Lens (the annex to the Louvre in Northern France opening in December), in which we will show the Flemish master as representative of that Habsburg Europe. I enjoy coming to the library in the rue de Lille. I find books on the shelves that cannot be found anywhere else – like this publication on the German sculptor Georg Petel, who knew Van Dyck and Rubens. What’s more the libra-

‘The Study of Northern Art: a Key to Understanding Europe’

rian is always willing to give me advice about recent publications.

I have also learned to speak Dutch at the language department of the Institut Néerlandais from good teachers from the Netherlands and from Belgium. This is extremely useful to me for, like the art, the language in the South stands in a different tradition from that of the North.’

Library opening hours:

Monday: 1.00 p.m. – 9.00 p.m.

Tuesday to Friday: 1.00 p.m. – 7.00 p.m.

Tel: 0033 (0)1 53 59 12 43

online catalogue accessible on the Fondation Custodia’s website

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 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 2012:	Fondation Custodia / Collection Frits Lugt
Saturday 20 October at 3 p.m. (<i>fully booked</i>)	121, rue de Lille, 75007 Paris, France
Saturday 17 November at 3 p.m.	Tel : 0033 (0)1 47 05 75 19
Saturday 15 December at 3 p.m.	www.fondationcustodia.fr
Reservation (essential):	Access: Metro Assemblée Nationale
coll.lugt@fondationcustodia.fr	(line 12)