



#7

VII.MMXIV



VENTE
DE
TABLEAUX

ART ABOUT ART

FRITS LUGT had a profound understanding of the way art was made, collected and sold in the past. His training at the Frederik Muller auction house in Amsterdam had certainly helped to develop this sense, but his two great research subjects, *Les Marques de Collections* and the *Répertoire des Catalogues de ventes*, were also of immense importance. He had a particular liking for good quality works of art that reflect a relationship with drawings and paintings, and the people who have managed and expanded his collection since his death have followed his lead. Portraits of artists and collectors and pictures of the surroundings in which they lived and worked are an important category.

In 1959 Frits Lugt bought a rare example of a depiction of a conversation about art in an artist's studio. It is unsigned, but on sound grounds can be attributed to Pieter Codde (fig. 1). On the right sits a figure, probably an artist, with albums full of drawings on his lap. He addresses the other man at the table. The two are surrounded by objects that were to be found in a studio: prints, books, drawing materials, figurines, panels, musical instruments—all painted meticulously and very realistically. The precision is such that the technique of the drawing in the album can actually be identified as black chalk on blue paper. The light indicates a high window. The intriguing suggestion of a discourse about art is instantly evoked.

In 1976, some years after Frits Lugt's death, with the support of the Rembrandt Society, the Fondation Custodia succeeded in acquiring Caspar Netscher's *Portrait of Abraham van Lennep (1627–1678)*, one of the few known images of a collector of drawings in his cabinet (fig. 2). This seventeenth-century predecessor of Lugt kept his drawings and prints in albums, as the painting clearly shows. Folios are arranged on shelves in the upper left corner and he is portrayed looking at work in his collection, accompanied by sculptures of Seneca and a figure thought in the seventeenth century to be Homer. Dressed in a Japanese housecoat, Van Lennep looks at the viewer and points to an open page in the album that lies before him. Aside from the fact that this is an excellent portrait by the 'fine painter' Caspar Netscher, it also tells us how a collector engaged with his art.

A portrait of a seventeenth-century art dealer is, if anything, even rarer, and so it was a stroke of luck when, in 2010, the Fondation Custodia managed to lay its



1. Attributed to Pieter Codde, *An Artist and a Connoisseur in Conversation, in a Studio*, c. 1630
Panel, 41.7 × 55.1 cm, 7335



2. Caspar Netscher, *Portrait of the Collector Abraham van Lennep (1627-1678)*, 1672
Canvas, 55 × 45.3 cm, 1976-S.1

hands on the almost life-sized *Portrait of François Langlois, Called Ciartres* of around 1635. The painting has been linked to Claude Vignon, a good friend of Ciartres, but this attribution is not entirely convincing. The sitter dealt in paintings and books and was also active as a print publisher. He unrolls a small unframed painting of a Virgin and Child in chiaroscuro on canvas. The rolls behind him are certainly not tapestries; they are paintings taken out of their frames for being transported. One amusing detail in this scene

is the empty frame on the wall. The still life on the table includes a stack of prints held together with a piece of string, a sculpted head of a girl, drawings and sheet music. On the right is a set of bagpipes, a reference to Langlois's love of the instrument he played with dedication. Because he looks straight at the viewer it is as if he is showing us the painting and regarding us as potential buyers. The painting is particularly intriguing because it shows a universe and once again an album, an art book that would certainly have been filled with drawings or prints- an album of the type for which Frits Lugt hunted throughout his life and in which the drawings in his collection are still kept today. Langlois was a friend of Claude Vignon and Van Dyck. He knew Rubens and was familiar with the work of Rembrandt, after which he had prints made. He travelled to Spain and to Rome and Florence to buy paintings and to England where he supplied Charles I and the Duke of Buckingham. Van Dyck painted him playing his favourite instrument, a visual testament to the two men's friendship (owned jointly by The National Gallery in London and The Barber Institute of Fine Arts in Birmingham). The painting is based on a drawing made from life in which Van Dyck captured Langlois's friendly, slightly melancholy features. Frits Lugt bought this incredibly spontaneous drawing in Paris in 1925 (fig. 4). It is greatly to be applauded



3. Anonymous artist, *Portrait of François Langlois, Called Ciartres*, c. 1635
Canvas, 91.5 × 68.5 cm, 2010-S.61



that Langlois, a striking seventeenth-century personality who in his time operated in the art market as Lugt would do later, is now in the Fondation Custodia in a drawing and a painting and in two different capacities.

The most recent link in this trio of paintings that have the relationship with art as their subjects is a homage to Frits Lugt as an employee of an auction house and the author of the four-volume standard work *Répertoire des catalogues de ventes*. We are witness to a sale of paintings in the open air outside a house in an Italian piazza,

4. Anthony van Dyck, *Portrait of François Langlois, Called Ciartres*, c. 1632
Black chalk, heightened with white on discoloured brown paper, 393 × 283 mm, 2350

certainly an event that never had a printed catalogue (fig. 5). ‘Tableaux à vendre’ is written on a board above the door. The auctioneer stands on a chair and directs the bidding. The sale is in full swing. Some buyers are already leaving with paintings under their arms, while others are still occupied with what would usually happen on viewing day: scrutinizing the works for sale. Some of them look covetously at the works. The man in the left foreground is so absorbed that he is unaware that his hat has blown off his head. There is a beautiful still life on the left—two canvases, one of them oval, stand with their faces to the wall of the house. The author of the scene was Nicolas-Antoine Taunay (1755–1830), who in 1796 exhibited a painting of this subject at the Salon. This version was at a sale in London twenty-five years ago, and a reduced version has come to light in the meantime (Karlsruhe, Staatliche Kunsthalle). Both are on panel and the variant, now in the Fondation Custodia, once in the collection of the Marquis de Colbert and for a long time part of the collections of the House of Bourbon, is on canvas. Claudine Lebrun Jouve, author of Taunay’s oeuvre catalogue, has suggested that this may have been a version that the artist kept for himself. From the outset authors have recognized the relationship between the painting and the work of the Dutch Italianate Karel Dujardin (1626–1678). In 1844 it was praised as ‘Ce



5. Nicolas-Antoine Taunay, *Sale of Paintings in a Piazza in Italy*, c. 1796
Canvas, 29,5 × 40 cm, 2014-S.17

petit chef d'oeuvre; qui rappelle les ouvrages les plus parfaits de Karel Dujardin, est d'une composition piquante, d'un fini remarquable et d'une originalité qui ne laisse rien à désirer'. ('This little masterpiece, which is reminiscent of Karel Dujardin's finest works, has a striking composition, a remarkable finish and an originality that leaves nothing to be desired.') Speaking of a discourse on art... We may ask ourselves if Taunay-given the decidedly non-contemporary clothes the figures wear-wanted to locate the amusing townscape in the past and refer directly to a world pictured by Dujardin. There are numerous copies of Dujardin's painting known as 'Le Charlatan', one of which is attributed to Taunay. It features a similar group of figures around a platform (fig. 6). The picture changed hands in Paris several times during Taunay's lifetime.

Ger Luijten, Director



6. Karel Dujardin, *Landscape with Italian Actors and their Audience ('Le Charlatan')*, 1657
Canvas, 44,5 × 52 cm. Paris, Musée du Louvre
Photo (C) RMN-Grand Palais (musée du Louvre) / Thierry Le Mage

New in the Fondation Custodia



Jean-Baptiste Wicar (1762–1834)
Self-Portrait
Oil on canvas, 24.4 × 19.1 cm
2014-S.16



Edmé-Adolphe Fontaine (1814–1883)
Isidore Dagnan (1794–1873) at his Easel in the Open Air
Oil on canvas, laid down on panel, 18.5 × 22.5 cm
2014-S.39



François Marius Granet (1775–1849)
View of the Montagne Sainte-Victoire
Oil on paper, laid down on cardboard, 27.5 × 40.7 cm
2013-S.19



Jean-Antoine Constantin D'Aix (1756–1844)
Landscape with a Fortress near Aix-en-Provence
Oil on paper, laid down on cardboard, 25.2 × 38 cm
2012-S.20



Théodore Rousseau (1812–1867)
Village in the Île-de-France
Oil on paper, laid down on panel, 15.2 × 32.6 cm
2014-S.8



Jean-Baptiste Camille Corot (1796–1875)
The Outskirts of Rochefort-sur-Mer, Charente, 1851
Oil on paper, laid down on canvas, 22.7 × 36.3 cm
2013-S.29



Paul Flandrin (1811–1902)
Roman Campagna, c. 1835–37
Oil on paper, laid down on canvas, 17 × 33.5 cm
2014-S.20



Antoine Claude Ponthus-Cinier (1812–1885)
The Promenade du Poussin, Roman Campagna, c. 1842–44
Oil on canvas, 21.8 × 38.1 cm
2013-S.20



Jean-Antoine-Théodore Gudin (1802–1880)
Seascape During a Storm Seen from the Ship «Le Vélode», 1839
Oil on paper, laid down on panel, 30.8 × 39.3 cm
2014-S.25



Jean-Antoine-Théodore Gudin (1802–1880)
View of Corsica Seen from the Ship «Le Vélode», 1839
Oil on paper, laid down on panel, 31.1 × 39 cm
2014-S.26



Charles-François Eustache (1820–1870)
Castle of Éculeville, near Cherbourg in Normandy
Oil on paper, laid down on cardboard, 26,3 × 33,3 cm
2013-S.45
Gift of Chantal Kiener and Jacques Fischer, Paris



Antoine-Victor-Edmond Joinville (1801–1849)
Wood Yard on the Coast of Honfleur, c. 1827
Oil on paper, laid down on canvas, 24 × 32.5 cm
2014-S.22



Max Hauschild (1810–1895)
Vine Leaves Seen Through a Window
Oil on cardboard, 13.3 × 12.3 cm
2014-S.23



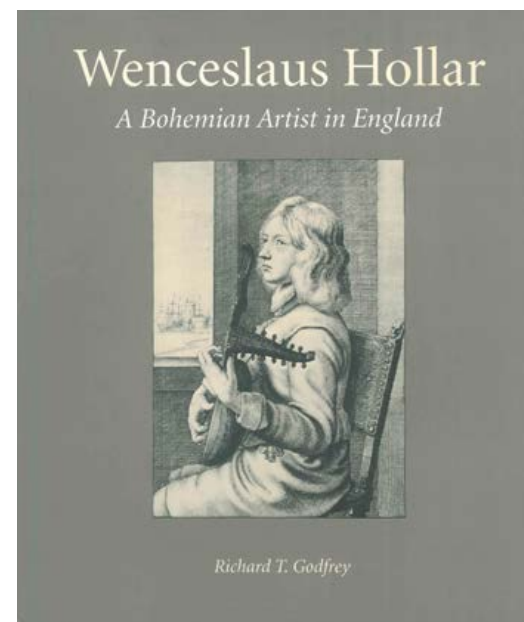
Carl Morgenstern (1811–1893)
Landscape near Ariccia, c. 1830–31
Oil on paper, laid down on cardboard, 28.5 × 44 cm
2014-S.15

On graphic patterns, tone and the power of expression

It can happen that you suddenly yearn to be with someone who is no longer there. This feeling comes over me repeatedly when I think of Richard Godfrey, who died far too young in January 2003, shortly after I had seen him, weak and ill, in Amsterdam. I vividly remember the conversations with him about art, printmaking in particular and about life; I remember his infectious humour, his deep-throated voice, and the places where we drank wine—a lot of wine—which he, English to the core, always called ‘claret’. He was a master at describing the style of a printmaker or draughtsman, the way they worked. The rhythmicity of the sixteenth-century Dutchman Jan Vermeijen’s hatching or the peculiarities in the graphic hand of the eighteenth-century Scot, Alexander Runciman (his ‘impulsive scratchy manner’), artists whom we both greatly admired. He was the Old Master and British print expert at Sotheby’s, and in 1978 wrote a still fundamental overview of English printmaking. In 1994, in the Yale Center for British Art, he curated the best exhibition about Wenceslaus Hollar (1606–1677) ever staged, accompanied by a beautifully written and designed catalogue, which I consider to be one of the finest books on printmaking. To give

an impression of the tone of the succinct author that Richard Godfrey was, his *Printmaking in Britain* begins: ‘Nothing is less becoming to the history of British printmaking than its belated and uncouth beginnings. The earliest woodcuts, published by William Caxton and his successors Wynkyn de Worde and Richard Pynson, provide a certain dry sustenance for bibliophiles but they have little artistic value. Indeed, the term “hack-work” has special aptness in the context of the early English woodcut.’ While *Wenceslaus Hollar: A Bohemian Artist in England* opens with the words, ‘The art of Wenceslaus Hollar is, first of all, about lines. Curved lines to track the gentle contours of a hill, ruled lines to indicate an over-cast sky, modulated border lines to enclose the design artfully. Hollar was an artist constant in his affections, loyal to his roots, and devoted to a repertoire of forms and lines that is simple but individual and sometimes poetic. The lines of few other artists have been devoted to such a multitude of experiences, travels and subjects.’

The graphic hand of artists who work on paper plays a key role in any collection of prints and drawings. The Fondation Custodia has a large collection of original manuscripts by artists so that their written hand can be studied too. In



1. Cover of Richard T. Godfrey, *Wenceslaus Hollar: A Bohemian Artist in England*, New Haven-London 1994

various acquisitions of drawings and prints it is as if a perfect specimen of their graphic vocabulary has been acquired. One example is the *Group of Trees* by Don Bernardo Zilotti (1716–1783), a priest who drew and painted, which was recently added to the collection (fig. 2). Active in Venice, he was influenced by contemporaries like Francesco Zucarelli. In the newly acquired sheet it is easy to see that in graphic terms it is reminiscent of Marco Ricci’s landscape etchings. Zilotti used curling lines to indicate the bushes in the distance, but he also used hatching to build up the trees in the foreground. The cross-hatching does its solid work; what is unusual is



2. Bernardo Zilotti, *Group of Trees*
Pen and brown ink, 294 × 204 mm,
2014-T. 14

the effect of the slightly curved, parallel lines that describe the round shapes of a number of tree trunks. The difference in the width of the lines and their heavier application in the foreground create an atmospheric sense of depth. The finer lines for the trees in the middle ground create a blond effect, as if the trees are catching the sunlight. The swirling effect of the tangled branches and intertwining trunks produces a sense of mobility that seems to transform the trees into vegetative creatures engaged in a theatrical performance. They appear to be swaying slightly. The artist also took great care with the reserves between the trees: they help to make the space between and around the trees convincing. The dealer's description praising the drawing talks of 'a sense of poetry and natural lyricism'. Not a hollow phrase.

When the pastellist and painter of portrait miniatures Claude Hoin (1750–1817) was fifty-three years old, he positioned himself in front of a mirror and drew a highly original *Self-Portrait*, which was recently acquired in its original mount and frame (fig. 3). The beautifully decorated frame is gilded and a golden glow seems to emanate from the drawing, too. The graphic solution he chose to capture his features can only be described as 'pointillisme avant la lettre' (fig. 4). Like an engraver he stippled his face and the space around his head with a great feeling for 're-



3. Claude Hoin, *Self-Portrait*,
1803. In original mount and
frame, 2014-T.11

serve'. He understood exactly where he had to stop stippling so as to evoke his grey hair. The delicacy needed to suggest the white around the eyelids and the white of the eye itself, the bags under the eyes and the shine on the nose was far advanced in this perceptive observer. The hair, whitened to such an extent that it appears to be in a spotlight, is manifestly present. This was probably the result of a deliberately aimed mir-



4. Claude Hoin,
Self-Portrait, 1803
Pen and grey and black ink,
grey and black wash,
diameter 114 mm,
2014-T.11

ror. The gaze testifies to an alert yet rather gentle nature. The year before he made this portrait, after thirty years in Paris, Hoin had returned to his birthplace of Dijon, where he went on to resurrect the academy.

The transition between closely placed dots and tone is difficult to determine and it is instructive to see that in the last quarter of the eighteenth century printmakers were starting to explore ways of expanding their idiom, a develop-

ment that led to the refinement of the aquatint technique. A short while ago the Fondation Custodia was able to acquire a complete set of Giovanni David's *Diverse Portraits* of 1775, comprising twelve sheets, and the Fondation's collection is now one of the four in the world to have this set in its entirety. The prints give an idea of the maker's great wit, as can be seen in *Le Perruquier fatigué* (fig. 5). His life was tiring, because 'Il change tous les jours d'esprit, comme de mode'. David built up the figuration like a draughtsman. The first state consists entirely of an etching conceived wholly in lines, to which he then added the aquatint, as a draughtsman would reach for a brush to put a wash on the composition. *Le Zendale* who, swathed in black, crosses the Piazza Santi Giovanni e Paolo while a dog chases her long skirts (fig. 6) is superior in conception. Verrocchio's equestrian statue of Bartolommeo Colleoni looms up on the left. The stipple effect is created by applying a grain to the copper plate. Tackling the composition in tonal values was taken to a great height at an early stage here: from black to various gradations of grey. It has rightly been suggested that this beauty may have winked at Manet when in 1863 he also portrayed a lady with a fan, Spanish this time, in an etching and aquatint for his *Au Prado*—two puppies for the price of one (fig. 7).

Giovanni David's set is made up of prints in their own right, which are not reproductions of existing drawings. With a strong focus on the aquatint, the Prestel family in Nuremberg did the opposite at virtually the same time. Not long ago the Fondation Custodia acquired a flawless print of the reproduction of Jacopo Ligozzi's



5. Giovanni David, *Le Perruquier fatigué*, 1785
Etching and aquatint, 245 × 170 mm, 2014-P.17

Allegory of the Truth Triumphs over Envy (fig. 8) after a drawing in the Albertina in Vienna, that is astounding in its technical virtuosity. Where the drawing is heightened with gold in fine pen strokes, Maria Katherina Prestel found a way to print the lines she had etched in the copper in liquid gold.

In the sixteenth century Truth and Envy were still highly charged allegorical concepts. In his whole oeuvre, and especially in the *Caprichos* he made at the end of the eighteenth century, Francisco de Goya struck an entirely different note. It is not out of the question that he, too, saw impressions of Giovanni David's prints and that he was technically indebted to them, but his *Por que fue sensible*, a composition executed without lines in pure aquatint, touches on an existential dimension in life that is the preserve of the greatest artists (fig. 9). 'Because she was so sensitive': in the Prado in Madrid there is a written explanation of this print dating from Goya's time which says, 'It had to happen. The world knows fortune and misfortune. The life that she led could not have ended differently.' You frequently read what art historians have to say about the expressive power of white. Here the white that shines through the crack in the prison door speaks volumes.

Ger Luijten



6. Giovanni David, *Le Zendale*, 1785
Etching and aquatint, 245 × 170 mm, 2014-P.9



7. Edouard Manet, *Au Prado*, 1863
Etching and aquatint, 222 × 155 mm
Bibliothèque nationale de France



9. Francisco Goya y Lucientes,
Por que fue sensible (Capricho 32)
Aquatint, 215 × 152 mm,
2013-P.31

8. Maria Katharina Prestel after Jacopo Ligozzi,
Truth Triumphs over Envy, 1781
Aquatint in brown, etching, gold print, 307 × 230 mm,
2011-P.8



New acquisition:
a miniature portrait of Charles-Henri Delacroix
by Henri-François Riesener



1. Henri-François Riesener,
*Portrait of Charles-
Henri Delacroix*
Watercolour and gouache
on ivory, pendant frame in
gilded silver, diameter 6.6 cm
Recto: inscription *Riesener*
F^{rs} at the bottom right
2013-PM.5

THE Fondation Custodia collection was recently enriched by an important miniature by portraitist Henri-François Riesener (Paris, 1767–1828, Paris), member of a dynasty that left an enduring impression on the artistic history of pre- and post-revolutionary France. This artist was the son of cabinetmaker Jean-Henri Riesener, father of the Romantic painter Léon Riesener, stepbrother of Victoire Oeben, wife of politician Charles François Delacroix, and by this connection, uncle of their children including Eugène and Charles-Henri Delacroix. Henri-François Riesener was a pupil of François-André Vincent, Jacques-Louis David who influenced him in the art of the portrait, and Antoine Vestier who taught him the art of minia-

tures. After serving in the revolutionary army, he welcomed into his workshop, in 1815, his nephew Eugène Delacroix, to whom he transmitted his savoir-faire of painting. He then continued his career in Warsaw, St Petersburg and Moscow for seven years.

His work as a miniaturist is very rare, and even rarer are his signed miniatures like this one: while he exhibited his portraits at the Salon from 1793 to 1827, he displayed his miniature portraits only in 1801. Recognized for the finesse and sensitivity of his effigies, he painted a number of illustrious men from life, including Napoleon I, but also his intimates, such as his nephew Charles-Henri Delacroix (1779–1845) (fig. 1), elder brother of Eugène, who would follow a brilliant military career in the revolutionary, and then, the imperial army. Recruited in 1793 as an apprentice sailor, he would later distinguish himself, during the Russian campaign in particular, and would be awarded the Legion of Honour by the emperor. He finished his army service with the grade of honorary *maréchal de camp* as well as the title of baron granted to him by Napoleon in 1810.

The youthful-looking model, then aged around twenty years old, is represented with powdered hair in the uniform of a Horse Chasseur lieutenant, a grade that he was awarded on the 26th Thermidor in Year VII of the French

Republican calendar. This chronological element thus allows us to date this portrait to somewhere between 1798 and 1800, the year in which he was promoted to become captain. Miniature portraits were generally commissioned to commemorate or to celebrate a key event in the model's life. In the case of our work, it is probable that the painting of the portrait coincided with the rise of Charles-Henri Delacroix to the grade of lieutenant. The porcelain-like finish of the skin tones, as well as the very subtle suggestion of shadows on the face – probably obtained by the use of gouache and watercolours in order to create transparency –, highlight the gentleness of the model's physiognomy and the determination of his grey-blue gaze. What a contrast between the fragile candour of this face and the rigour of his uniform jacket, for which Riesener took pleasure in detailing the silver epaulettes, the navy blue woollen cloth braided with red, the double buttoning...

Today, the Delacroix brothers find themselves reunified within the Fondation Custodia's collections. They had already been reunited, virtually at least, in that the autograph collection includes several letters by Eugène Delacroix addressed to his elder brother (inv. 1996-A.346 and 1996-A.370), or in which the latter was mentioned. All bear witness to the attachment and admiration reserved for Charles-Henri by Eugène. This epistolary link between the broth-

2. Eugène Delacroix,
*Portrait of General Charles
 Henri Delacroix*, Paris,
 Musée Eugène Delacroix
 Photo (C) RMN-Grand Palais
 (musée du Louvre) /
 Gérard Blot



ers, even if sporadic, was maintained despite the restrictions imposed by their respective careers. The few opportunities that the two brothers found to meet also gave rise to rapidly sketched portraits, revealing the passage of time on the young face captured by Riesener. This is the case, for example, of a lead-mine drawing (fig. 2) showing a socially accomplished mature-aged man, who nevertheless has the same direct look, clear and focused, as in his youthful portrait. A last sign of Eugène's affection for his elder brother is found in him winding up his estate (inv. 1997-A.1162/1178a and 1997-A.1105/1161)



3. Henri-François Riesener,
Portrait of Charles-Henri Delacroix
 Verso: small rectangular miniature, on cardboard,
 representing a woman's eye in a cloud, and
 inscription *Lieutenant Delacroix Frère du Peintre
 Eugène Delacroix / Peint par Riesener*
 2013-PM.5

and supervising the making of his tomb at the Chartreuse Cemetery in Bordeaux, where their father Charles had already been laid, as we learn from Eugène's letter dated 28 April 1846 addressed to the architect Roché (inv. 1996-A.371). The back of the work (fig. 3) shows a particularly interesting detail: on a small cardboard rectangle, inside a frame of ink-traced lines, Riesener poetically painted a woman's eye emerging from a cloud. While the miniature is by nature a form associated with intimacy and emotion in that the small format allows the portrait of a dear one to be held in the hollow of

one's hand, the back of such an object is all the more the bearer of hidden secret meaning, a testimony of romantic love, for example. It was thus that in England, at the end of the 18th century, a fad arose for miniatures representing the lover's eye, a token of attachment to whoever received it. Richard Cosway created the first known example, at the request of King George IV, who in 1784 had commissioned a miniature of his eye intended as a gift for Maria Fitzherbert, whom he would marry in secret. In return, the young woman gave him a miniature of her eye and her mouth, which would never leave his side. A mirror of the soul by metonymy, the eye was taken to represent a person's whole being. The eye of this unknown woman, placed on the back of the portrait of our young military man, no doubt testifies to a promise of shared love. But contrary to the English usage where the eye motif was the object of the miniature, Riesener here combined two typologies: that of the portrait and that of the lover's eye, on the recto and the verso. The acquisition of this work takes on even more special meaning given the presence, in the Fondation Custodia's collections, of an eye miniature attributed to Richard Cosway, purchased by Frits Lugt in 1958 (fig. 4). Mounted in an octagonal pendant set with strass pearls, this gem of a miniature portrays, as in the Riesener, an eye emerging from a cloud, a treatment enabling an elegant omission of the rest of the face.



4. Attributed to Richard Cosway, eye miniature, watercolour and gouache on ivory, 3.6 x 2.4 cm, 7247

The acquisition of this miniature by Riesener thus doubly resonates with the Fondation's collections, shedding light on both the family ties between Riesener and the Delacroix family, and the practice of eye miniatures in the early 19th century. Let's not forget one final element that further fills out the remarkable polysemy of this object: at the start of his career, Charles François Delacroix, father of Charles-Henri and Eugène, was no other than the secretary of Anne Robert Turgot, the general finance controller under Louis XVI who lived in the hotel at 121 rue de Lille, purchased by Frits Lugt as a place to conserve his collection, and which has housed the Fondation Custodia ever since...

Marie-Noëlle Grison

BIBLIOGRAPHY

- A. Lyévins et al., *Fastes de la légion-d'honneur : biographie de tous les décorés accompagnés de l'histoire législative et réglementaire de l'ordre*, Paris, Bureau de l'Administration, 1843–1847 (vol. 5)
- E. A. Piron, *Eugène Delacroix, sa vie, ses œuvres*, Paris, J. Claye, 1863
- Thieme & Becker, *Künstler Lexikon*, 1934, vol. XXVIII (Riesener, Henry François)
- Nathalie Lemoine-Bouchard, *Les peintres en miniature actifs en France – 1650–1850*, Les éditions de l'Amateur, 2008, p. 438, repr.
- Jacqueline du Pasquier (dir.), *La miniature, portrait de l'intimité*, Norma éditions, 2010
- The look of love – Eye miniatures from the Skier collection*, cat. exp., Birmingham (Alabama), Birmingham Museum of Art, 7 February – 10 June 2012

Copyists in Museums from the Nineteenth Century to the Present

THERE is a long tradition of artists learning from the work of old masters-making drawings and paintings of sculptures, paintings and the like was part of an artist's training. In the nineteenth century artists increasingly went to museums to make copies of the paintings exhibited in the galleries. This often happened in the Louvre because the museum was accessible to artists at that time. The young Richard Parkes Bonington (1802–1828), for instance, not only made graphite drawings of works in the Louvre (fig. 1), but small copies in watercolour as well, in this case not so much as part of his training, more as a reminder of what he had seen (fig. 2).



1. Richard Parkes Bonington, *Seated Man*, Copy of a Figure in the Painting 'Painter Making a Portrait' by Joos van Craesbeeck in the Louvre, graphite, 148 x 96 mm, 9320



2. Richard Parkes Bonington, *Thirteen Watercolours Including Copies of Paintings by Old Masters in the Louvre*, 2501a-m



3. Martin Monnickendam,
Portrait of a Copyist,
black chalk, 359 × 261 mm,
2012-T.58

4. Martin Monnickendam,
The Copyist, watercolour,
gouache, black and red chalk
and pencil, 395 × 354 mm,
2012-T.57

Nowadays the presence of copyists in museums is a far rarer phenomenon. In the Louvre, and in a number of other museums, with special permission, it is still possible to work on a painting on an easel in the galleries. There are rules though: the canvas may not be the same size and it must bear the museum's stamp on the back to prevent misuse of the copied work.

The fact that the Dutch artist Martin Monnickendam (1874–1943) had difficulty gaining permission to make drawings in the galleries of—probably—the Louvre when he was in Paris at the end of the nineteenth century is revealed by two drawings recently acquired by the Fondation Custodia (fig. 3 and 4). In the first



drawing we see an unfinished portrait of someone painting. In the second, a caricature, we discover what is going on: here we see Monnickendam making a portrait of a copyist. An attendant asks the Dutch artist, 'What are you doing there?' Monnickendam replies, 'I'm making a portrait of the copyist,' whereupon he is told 'That's not allowed, it isn't a work of art!'

At times, although still too rarely, we welcome the presence of an artist who comes to copy in the Fondation Custodia. In recent years we have had regular visits in our exhibition rooms from an English artist who copies drawings by old masters. She is able to stand stock still in front of a drawing for hours to copy it into her sketchbook.

Artists are also welcome to work in our consultation room where they can study or copy a drawing or print from the Fondation Custodia's collection in peace. Currently we enjoy frequent visits from the printmaker [Pascale Hémary](#) (born in 1965). Her work includes chiaroscuro woodcuts. Largely self-taught in this technique, she has developed a totally individual method, in part by looking at old masters. The Fondation



5. Pascale Hémary at work in the
Fondation Custodia's consultation room



6. Drawing by Pascale Hémerly of *Adam and Eve*, after a chiaroscuro woodcut by Hans Baldung Grien

Custodia, which has a splendid collection of chiaroscuro woodcuts, provides her with a wonderful opportunity to study prints by various artists from different countries and periods. As she describes it: ‘Copying, for me, is a little like being led by the hand, in the footsteps of a master, a little like when you follow a guide in the mountains.’ She plans to use her sketches for her own prints and has made a special sketchbook for them.

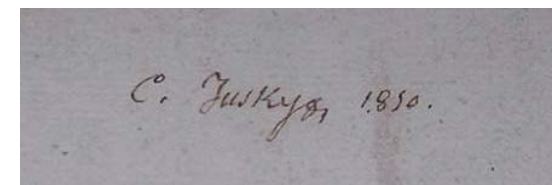
Rhea Sylvia Blok

An inscription serving as a collector’s mark: Christophe Jusky (Pont-Saint-Esprit 1794 – 1878 Nîmes)

IN 1878, the future Sâr Merodack, the curious Joséphin Peladan (1859–1918) observed in one of his art-criticism commentaries on the topic of “The Jusky Collection of Old Masters in Nîmes” that “a dictionary of collectors’ marks for drawings has never been compiled. It would be a work of importance and utility since a collector’s monogram more or less gives weight to attribution”. Peladan then offered a country-by-country listing of major drawing collections, a list that he considered to be “the first base of a missing work in this domain: despite being far from exhaustive, the largest and the most special ever provided”. While it is true that this long list is fascinating, Peladan was probably unaware that Louis Fagan would be publishing – in 1883, the very year in which his own article on Christophe Jusky’s collection appeared in the journal *L’Artiste* – the first index of collectors’ marks gathering 671 marks. Peladan also seemed to be unfamiliar with the considerable research carried out by Alphonse Wyatt Thibaudeau (c. 1840–c. 1892), destined for a publication that never saw the light. Indeed, Thibaudeau had been interested, from an early age, in the history of former

amateurs, as attested by a notebook on collectors’ marks prepared for his friend His de la Salle in 1857, or else the articles titled “*Marques et monogrammes de quelques amateurs célèbres*” [Marks and Monograms of a Few Famous Amateurs] published in 1859 in the *Gazette des Beaux-Arts*.

In any case, Peladan, in his article on Christophe Jusky’s collection, offers us a unique testimony on this little-known French artist and this even less well-known collection, hence allowing us to publish, in our [database](#), a supplement to notice L.1403c (fig. 1), which, in 1956, was only



1. “C. Jusky” inscription, pen and brown ink (verso)

three lines long. For Lugt had not succeeded in identifying the origin of the inscription “C. Jusky 1850” that he had discovered on the verso of a print by Augustin Carrache after Tintoretto.

This inscription thus belonged to Christophe Jusky, a painter and lithographer active in Nîmes



2. Christophe Jusky, *Self Portrait*, Musée des Beaux-Arts de Nîmes

in the first half of the 19th century, son of painter Jean Jusky (Metz 1774–1835 Pont-Saint-Esprit).

Born in Pont-Saint-Esprit in 1796, Christophe Jusky received his first painting lessons from his father and joined the Parisian workshop of Jacques Louis David in 1812. He started off by working for Gabriel Joseph de Froment, Baron of Castille (1747–1826), painting several portraits of members of this family as well as views of the family chateaux in Uzès and Argilliers, while also producing decorative works. Upon the baron's death, he settled in Nîmes where he opened, according to Joseph Peladan, the first lithographic printing works. Reputed for his lithographs representing the surroundings of Nîmes, Jusky was also the author of all types of paintings, and was furthermore renowned as a copyist and portraitist.

The Musée des Beaux-Arts in Nîmes possesses his *Self Portrait* (fig. 2) as well as other paintings and a few drawings by him. The museum's current curator, Pascal Trarieux, has today gathered documentation on this painter and is endeavouring to reconstitute the fate of the works of Christophe Jusky and that of his painting and drawing collection which, in 1878, found itself in the hands of Madame Sabatier, Jusky's daughter, but was about to get dispersed, according to Peladan. In his article, Peladan does not specify whether the drawings in this collection

bore the same type of inscription as those found on the verso of the prints, but he claims that certain sheets carry the marks of Mariette or Louis Corot. Peladan describes, very subjectively, and with a fine critical sense, approximately 80 sheets representing three major schools from a collection he estimates at comprising around 500 sheets, with one-third being "first-class".

But the descriptions are too brief for some of the drawings to be identified with certitude. For example: "an excellent composition: Rachel Transporting Her Household Deities" by Simon Vouet, which might well correspond to the marvellous sheet conserved at the National Gallery of Washington (Allisa Mellon Bruce Fund, inv. 1971.17.1) and which is a study for the woman at the left of the painting *Aeneas and Anchises*, today conserved at the San Diego Museum of Art. If this is the case, then it would be to the credit of Joseph Peladan who classified Christophe Jusky "as one of the most distinguished amateurs from the south".

Laurence Lhinares

Exhibition: *From Goltzius to Van Gogh*

PIET DE BOER (1894–1974) originally studied biology, but abandoned it because art history appealed to him more. In 1922 he started an art gallery, Kunsthandel P. de Boer. He moved to premises on Herengracht in Amsterdam in 1927, and the gallery is now run by his nephew, Peter, and Peter's son Niels. From the outset he had branches in various German cities—typical of the entrepreneurship of the firm, in which Piet's younger brother Dolf also worked. In 1928 the gallery staged an exhibition about the Brueghel family and their influence on art in the Netherlands. More pioneering presentations like this were to follow, among them an exhibition on Joos de Momper and the flower still life, always accompanied by catalogues written by Piet de Boer, who built up an impressive library and an exhaustive collection of artists' documentation. These exhibitions had art-historical relevance and contributed to a broadening of the taste for sixteenth- and seventeenth-century art among collectors and in museums. The gallery also dealt in drawings. In the 1930s, Piet de Boer's engagement with modern art saw Kunsthandel P. de Boer mounting selling exhibitions of work by contemporary artists, including Pyke Koch, Carel Willink and Hildo Krop.

After the Second World War the firm continued to prosper and became an important presence in the market. Around 1960, after the death of his wife Nellie, Piet withdrew from the business and concentrated on studying and expanding his private collection of paintings and drawings, covering everything from late medieval art to an ensemble of work by Vincent van Gogh. In 1964 he decided to transfer the collection to the P. & N. de Boer Foundation. On the occasion of the 50th anniversary of this little-known foundation, the Fondation Custodia has taken the initiative to show a broad selection from the collection in Paris, where the taste of the dealer and collector Piet de Boer—a contemporary of Frits Lugt (1884–1970)—and his extraordinary feeling for quality will be seen at its best. It is a selection from the harvest of more than forty years in the art market.

Twenty paintings will be on show, including a number of works by Mannerist artists like Hendrick Goltzius (*Portrait of Jan Goversz van der Aar as a Collector of Shells* (fig. 1) and *Vanitas Still Life*), Cornelis Cornelisz Van Haarlem (*Neptune and Amphitrite*), Cornelis Ketel (a portrait painted 'with his fingers, without a brush') and Joachim Wtewael (*Mars, Venus and Cupid*).



1. Hendrick Goltzius, *Portrait of Jan Goversz van der Aar*, 1603
Oil on canvas, 107.5 × 82.7 cm
© Museum Boijmans Van Beuningen,
photo Studio Tromp, Rotterdam



2. Hendrick Avercamp, *Ice Scene*,
c. 1610–20
Oil on panel, 15 × 29.5 cm



3. Jan Brueghel the Elder,
Still Life with a Rose, a Mouse and Insects
Oil on copper, 8 × 11.5 cm

There will also be still lifes by Balthasar van der Ast, Ambrosius Bosschaert, Gottfried von Wedig and Frans Snijders, atmospheric landscapes by Joos de Momper, Roelandt Savery and Hendrick Avercamp (fig. 2) and Arent Arentsz Cabel, a pastose *Open Air Party* by Esaias van de Velde and a charming close-up of a *Rose, Mouse and Insects*, attributed to Jan Brueghel the Elder (fig. 3).

Among the ninety-five drawings there is a dazzlingly executed *Adoration of the Magi* by the Master of the Liechtenstein Adoration on red prepared paper (fig. 4), Hendrick Goltzius's intimate *Touch* (fig. 5) and five superior drawings by Jacques de Gheyn, among them the perfectly preserved *Heraclitus and Democritus* shown crying and laughing at the world (fig. 6), and the 1599 depiction of a bloody *Flayed Head of a Calf* on a table (fig. 7). Less confrontational, but likewise full of references to mortality, is Jacob Hoefnagel's *Vase of Flowers Surrounded by Fruit and Insects* dated 1629 (fig. 8). From the late 1630s there is Rembrandt's sketchy composition study of *Joseph Lifted from the Well by his Brothers*, a drawing that the P. & N. de Boer Foundation returned to the heirs of a Czech family from whom it was looted by the Nazis. It is now in a private collection, but will be on display in the exhibition (fig. 9). Drawings from the sixteenth, seventeenth and eighteenth centuries have been selected from a total of around four hundred



4. Master of the Liechtenstein Adoration, *Adoration of the Magi*
Pen and brown ink, brown wash on red paper, 139 × 203 mm



5. Hendrick Goltzius, *Touch*, c. 1595–96
Black chalk, pen and brown ink, brown wash, heightened with white and red chalk, 159 × 124 mm



6. Jacques de Gheyn, *Heraclitus and Democritus*
Black chalk, heightened in white, on light brown paper, 237 × 280 mm

7. Jacques de Gheyn, *Flayed Head of a Calf*, 1599
Watercolour, 157 × 202 mm



8. Jacob Hoefnagel, *Vase of Flowers Surrounded by Fruit and Insects*, 1629
Watercolour, 145 × 191 mm
Aquarelle, 145 × 191 mm



9. Rembrandt, *Joseph Lifted from the Well by his Brothers*, c. 1638
Pen and brown ink, 166 × 135 mm.
Private collection, Amsterdam



sheets. They include rare work by numerous artists, and drawings that have so far not been published, or only very cursorily. Piet de Boer loved landscapes, from the panoramic and visionary to the intimate, and superb examples can be seen here (figs. 10-12), including works from the eighteenth century by artists like Paulus Constantijn la Fargue and Jacob Cats (fig. 13).

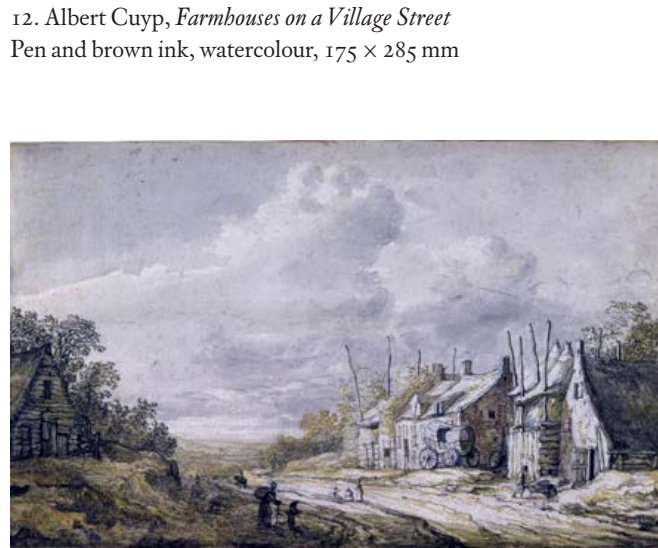
A special room will be devoted to work by Vincent van Gogh: five drawings, among them the iconic *Worn Out*, represented by a figure in great despair (fig. 14) and a large sheet of a *Peasant Digging*, created out of compassion for the lot of the poor farm labourer. There is also *Moulin de Blute-fn* (fig. 15), a coloured drawing from Van Gogh's time in Paris. Among the paintings is the striking *Wheatfield* (fig. 16), rendered with splashes of colour in Arles in June 1888. Unlike many other dealers in old art, Piet de Boer had an affinity with contemporary art and showed great interest in classical modern artists. He considered Van Gogh to be the most important among them and succeeded in bringing together this interesting group of his works.



10. Joos de Momper, *Mountain Valley*
Pen and ink, brown and blue wash, 244 × 253 mm



11. Gerard ter Borch, *Village Scene*
Pen and brown ink, 185 × 286 mm



12. Albert Cuyp, *Farmhouses on a Village Street*
Pen and brown ink, watercolour, 175 × 285 mm



13. Jacob Cats, *Winter Scene: The Month of December, 1795*
Watercolour, 205 × 280 mm

A book will be published to accompany the exhibition. It will contain contributions by a number of specialists who will shed light on the exhibited works, a great many of which have not, or only sporadically, featured in the art-historical literature. All the works on show will be reproduced in colour, with comparative illustrations. The history of the P. de Boer gallery and the P. & N. de Boer Foundation will be described in the introduction.

Some of the paintings and drawings have featured in exhibitions in the past, but the works have never been shown in context since an exhibition in the Singer Museum in Laren in 1966. Making the selection was a true delight, although not exactly easy because of the ‘embarras du choix’. The exhibition will be a feast of recognition and pleasant surprises.

Ger Luijten



14. Vincent van Gogh, *Worn out*, 1881
Pencil, pen and ink, opaque watercolour,
234 × 312 mm

15. Vincent van Gogh, *Le Moulin de
Blute-fin*, 1886
Black, blue and red chalk, pen and ink,
opaque watercolour, 310 × 240 mm



16. Vincent van Gogh, *Wheatfield*,
June 1888
Oil on canvas, 50 × 61 cm

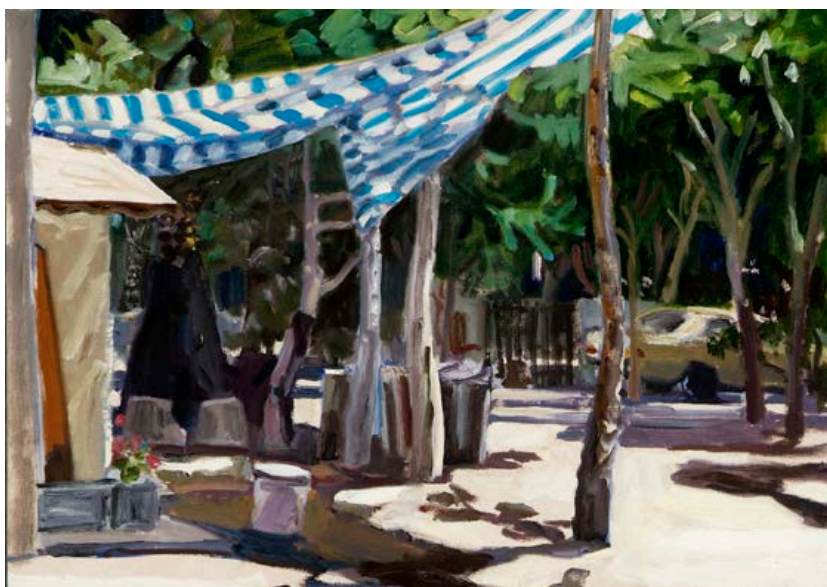
*From Goltzius to
Van Gogh. Drawings &
Paintings from the P. and N.
de Boer Foundation
13 December 2014 –
8 March 2015*

Exhibition: *Between Note and Dream: Work on Paper by Arie Schippers*

Arie Schippers (1952) is without doubt one of the most gifted and versatile Dutch artists of recent decades (fig. 1). Trained at the Rijksakademie in Amsterdam, he won the Prix de Rome in 1977 with a series of paintings of figures in cafés and restaurants. Since then—amongst many other things—he has made a set of sculpted ‘imaginary portraits’, a large group of figure paintings from his imagination and plein air paintings of the Netherlands around the turn of this century, with service stations, furniture malls and cars that are parked in landscapes like women’s shoes kicked off and lying on the floor

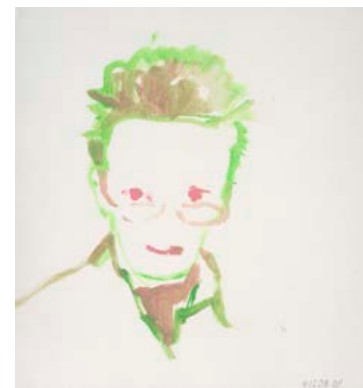
(fig. 2–3). What many other artists might think was enough for an entire oeuvre keeps Schippers busy for a couple of years. As a consequence his body of work is made up of many oeuvres—each of them substantial.

Schippers last made the news in 2012, when he completed *Long Walk to Freedom*, a three and a half metre high, full-length bronze statue of Nelson Mandela in a suit, walking. It was unveiled by Archbishop Desmond Tutu in Johan de Wittlaan in The Hague. (Schippers had previously made a painted bronze bust of the seventeenth-century politician Johan de Witt.)



2. *Sobre Las Doce*, 2001
Oil on canvas, 50 × 70 cm

3. *Red Car Visiting Mitsubishi*, 1997
Oil on panel, 31 × 38 cm



1. *Self-Portrait*, 2008
Watercolour, 24.3 × 25.5 cm

He is one of the Netherlands’ best artists, but not one of the best known. Perhaps this is because he is a loner, who has neither gallery nor agent and shows no interest in prevailing fashions. Or perhaps it is because he does so many different



4. *Diemer Zeedijk*, c. 1992
Graphite, 12.5 × 18 cm



5. Sketchbook Page: *Jet*, c. 1980
Graphite, 12.2 × 21.5 cm



6. Sketchbook Page: *Woman with Open Dress*, c. 2008
Graphite, 19.5 × 19 cm

things it's impossible to get a grip on him. You cannot get what he makes at a glance, his work demands many glances. It is a rich, yet complex oeuvre. It is not easy to convey an image of Arie Schippers.

Nonetheless this winter we are going to try, in the Hôtel Lévis-Mirepoix. When the exhibition of the De Boer Collection opens on the first floor, an exhibition of work by Arie Schippers will open in the basement. Our entry into the oeuvre is his work on paper—because he has always drawn, regardless of what else he did.

Schippers's sketchbooks will be displayed in

showcases in all the rooms as the backbone to the exhibition. Since his time at the academy he has filled more than a hundred of them and they offer an insight into his mind. On page after page observations are noted, compositions tried out and characters developed. Time after time, as Paul Klee famously put it, he takes his pencil out for a walk.

What lies close together in origin, fans out far beyond the sketchbooks. In the seven rooms we will show how drawing functions for Arie Schippers. Little sketches of the modern landscape become independent line drawings and, when the

subject has been sufficiently explored by drawing it, Schippers takes it further in oils. Painted and sculpted portraits are prepared in drawings. Decorative line drawings of paradisiacal animals anticipate the 'fables' that Schippers made in the 1990s, first in watercolours and then as paintings on paper (fig. 8–9). All the sides, all the wavelengths of his work will be shown in their context with the drawings. The drawings are the linking factor. They reveal, for example, that the-literally-fabulous compositions also pro-

7. *Jomanda Cast 2*, 2012
Painted bronze, 58 × 25 × 18 cm





8. *Fable: Owl and Snake*, c. 1997
Acrylics on paper, 60 × 45 cm



9. *Fable: Cat on Ball*, c. 1998
Watercolour, 46 × 37 cm



10. Sketchbook Page: *Paraphrase of Las Meninas*, ca. 2002
Graphite, 14.8 × 9.5 cm



11. Sketchbook Page: *Shopping Trolley, s.a.*
Graphite, 20.8 × 26.5 cm

vided material for later sculptures, and that in some respects they were the overtures to the large figure paintings that Schippers made in the early 2000s.

His inspiration for these figure works came from Goya's tapestry designs, Velázquez's *Las Meninas* (fig. 10) and Gainsborough's portraits-in-the-landscape. 'I didn't want to copy those painters literally,' he says, 'but to paraphrase them. I wanted to feel in my own hands the problems that faced them.' So Schippers knows his classics, he is very conscious of the long tradition he works in. This is even clear from his drawing

style, which can be Ingres-like sharp and linear, sketchy like the Impressionists or elegantly stylized like Matisse or Picasso. And yet a true Schippers always emerges. A good artist can be influenced by others as much as he wants—the result is always something specific to him.

Once you see it in the drawings, you also see it in the rest of Schippers's work: forty years or so of unremitting interaction. Between tradition and innovation. Between observation and fantasy. Every 'on the one hand' is countered by an 'on the other' and Schippers thrives on variety. He

can draw breathtakingly good portraits, birds or zoo animals, or foreshortened cars, with or without people loading their shopping into the boot (fig. 11). But, he says, 'Working from observation is overestimated. There's a lot against it. Far too much comes at you, and you can never really rein it in. I don't work from observation that much because I can also do it from memory. But I can only do it from memory because when I was at the Rijksakademie I drew from life from nine in the morning until nine at night.'

Schippers can make convincing realities of his own because he has looked at reality so often and

so intently. With imagined people who look like real individuals, precisely captured children playing and hanging around, beasts of prey that stalk their victims with lifelike stealth. Everything and everyone in these fantasy compositions stands firm, moves easily, has *présence*. Looking at them is like dreaming: you know they are all illusions, but you would swear that it was real.

Fiction and reality are inextricably linked. These days Arie Schippers delights in telling us about the richness of the two and their inter-relationship, as many great artists before him also affirmed—from Velázquez to Picasso and from Goltzius to Van Gogh. In our eyes his drawings deserve the same attention.

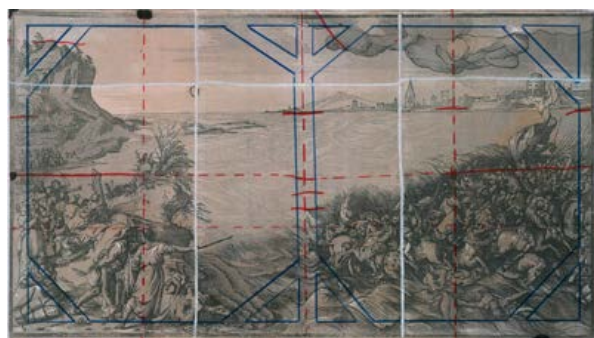
Gijsbert van der Wal

*Between Note
and Dream: Work on Paper*
by Arie Schippers

13 December 2014 –
8 March 2015



Andrea Andreani after Titian,
The Crossing of the Red Sea, 1589
1155 × 752 mm, 2009-P.12
Photo before restoration



Legend: white line: *sheet join*; blue line: *frame mark*; dotted red line: *folds*; continuous red line: *tears*; black zone: *lacunae*

The rebirth of a print by Andrea Andreani A crucified work resurrected

A LARGE chiaroscuro woodprint by Andrea Andreani representing *The Crossing of the Red Sea*, after Titian, and dating from 1589, was acquired in 2009 by the former director of the Fondation Custodia, Mária van Berge-Gerbaud.

The work was produced with the help of three different wood blocks, a black one, a grey one and a blue one, on 6 sheets (three large and three small) assembled following printing.

At the time of its acquisition, the print was entirely pasted onto a backing support produced towards the end of the 19th century, comprising a fairly unusual assembly: newspaper pages dating from 1878 (*La Petite République Française*) mounted on thick grey cardboard, with the ensemble nailed onto a frame.

THE PROCESS OF DEGRADATION

Initially conserved folded in eight, the print was left this way for a relatively long time, as attested by the dirtying of the folds on the verso, as well as numerous tears corresponding to the corners and edges produced by the folding, these areas being more sensitive to manipulation-related degradation (dotted red lines on the diagram).

After being pasted to the support at the end of the 19th century, small paper restorations as well as retouching were added on the recto to conceal lacunae (in black on the diagram) and a few dark brown stains.

Exposure to light and air subsequently triggered a certain visual imbalance, namely at the position of the frame, whose ghost appeared in a lighter colour on the recto (blue lines on the diagram), but also at the sheet joins, where the original colour was spared from the yellowing affecting the rest of the print.

Likely to have been conserved in this way without protection, this print reached us in an extremely dusty state, and many insect eggs and bodies were found in the folds of the newspaper covering the frame during the first cleaning operation that took place following its acquisition. We did not observe any damage due to the insects that had simply adopted the print as a collective habitat...



Photo after restoration

The 101 nails used to maintain the cardboard backing onto the frame caused rust stains on the edges and in the median section of the print (hence our subtitle!), which are still visible in certain spots.

THE RESTORATION

The restoration enabled the visual imbalances observed at the time of acquisition to be reduced, and above all, helped to ensure better conservation by the elimination of the poor-quality lining. The lining removal revealed an Italian-paper watermark, present though barely visible on the three main sheets (an eagle in a circle on top of a crown, dating from the last third of the 16th century).

The format of the sheets used could be deduced

by observation of the irregular natural borders as well as the positioning of the watermark around one-third in from one of the edges.

There are two impressions of this print at the Bibliothèque nationale de France, one of which is a monochrome print in black, and the other in colour but with a brown block in place of the blue one visible in our copy. Another impression, conserved in a private collection, remains in six unglued pieces, demonstrating that some of the original prints were probably sold this way.

The state of conservation of this extremely rare print was problematic, and time was needed to think over how to approach its restoration. It is appreciated when restorers can undertake this type of intervention after their research has ripened.

Corinne Letessier



The newspaper and lighter frame mark as seen during the lining removal process

The Illustrated Books in the Frits Lugt Collection

DAPHNE WOUTS'S INTERNSHIP AT THE
FONDATION CUSTODIA

As I was studying for my Bachelor's degree in art history I became interested in the overlap between art historical and book historical research for the study of early modern prints. In 2008 this fascination led me to apply for a combined master's programme in book science and art history at Leiden University. It was from this that my master's thesis on the illustrated books in the stock of the Leiden publishers Bonaventura and Abraham I Elzevier (1622–1653) stemmed. In this thesis I combined insights from both disciplines and tried to instigate a more systematic study of early modern book illustration.

I was keen to nurture and expand my multidisciplinary interest in the illustrated book during a stimulating internship that would also mark the end of my master's programme. I soon felt drawn to the Fondation Custodia and the Frits Lugt Collection housed there. Although the Fondation Custodia is known primarily for its outstanding drawings, prints and paintings, it also has a superb collection of early modern books—more than 2,000 titles. Frits Lugt purchased these books for their documentary, encyclopaedic and connective value in the collection



Daphne Wouts with an illustrated edition of Albertus Seba, *Locupletissimi rerum naturalium thesauri accurata descriptio*, 1734–1765, Amsterdam, Jacobus Wetstein, Hendrik Janssonius van Waesberge et al., OBL-1788/91

Schelte Adamsz. Bolswert, Gerrit Adriaensz. Gauw, illustrated title page from Gerard Thibault, *Académie de l'Espée*, 1630, Leiden, Bonaventura and Abraham I Elzevier, engraving, 1972-OB.12

as well as for their individual beauty, bibliophilic appeal and commercial value. A number of large purchases put Lugt in a position to build up a representative collection of old books with a specific focus on illustrated Dutch editions from the seventeenth century—a collection that is still growing today.

I was given the opportunity to catalogue part of this collection with the aim of enriching and completing the library catalogue. The work allowed me to study a large variety of rare editions and make them available to a diverse public of enthusiasts, researchers and collectors with a passion for old books. Around 150 early modern editions were added to the library catalogue in the past months, among them Girard Thibault's acclaimed *Académie de l'Espée* (1630), a lavishly illustrated folio edition on the art of fencing; the recently acquired thirty-five volume *Encyclopédie*

(1751–1772) by d'Alembert and Diderot, with a contribution by Anne Robert Jacques Turgot; and the 'Sylvius Bible', an rare copy of the first official translation of the State Bible in Dutch of which the provenance can be linked to Rembrandt.

During my internship I also thought about a suitable way of making book illustration, a significant part of the early modern book collection, visible and searchable for internal and external users. Opening up access to book illustration is such a complex and sizeable task that for the time being I am confining myself to the sixteenth- and seventeenth-century Dutch emblem books in the collection. The emblem literature is an important part of the collection in terms of both quality and quantity to which is still being added to today. Recently, for example, Roemer Visscher's *Sinnepoppen* (s.d.) was acquired, a

unique copy with two added sketches by Claes Jansz Visscher that provides an insight into the complicated production process of an illustrated publication like this. This was published in E-newsletter no. 4 (March 2013). At the end of my internship I will offer the Fondation Custodia technical descriptions of the illustrations of ten emblem books in the Frits Lugt Collection that represent important subjects and genres within Dutch emblem literature and which in due course can be uploaded into the collection catalogue. These descriptions will be further supplemented with a thematically organised overview of the Dutch emblem books in de Frits Lugt Collection, an index of represented book illustrators and a bibliography. I hope that with this new opening up of access, enthusiasts and researchers will be further encouraged to carry out varied research into the Frits Lugt Collection.

On a personal note it is of course wonderful to be allowed to be part of the Fondation Custodia for a while and to work with the extraordinary collection in the heart of Paris. It is an experience that I will cherish!

Daphne Wouts

Growth of the Fondation Custodia's garden

REGULAR visitors to the Hôtel Turgot are doubtless already familiar with the garden of the Fondation Custodia: a sanctuary of greenery at the heart of the 7th arrondissement, protected by a high wall from the adjacent Rue de l'Université. At times a backdrop to receptions and cocktails, the garden is also highly prized by the Fondation's collaborators who take to spending their lunch breaks there as soon as the sun peeks out.

This spring, the garden underwent a complete renovation. We turned to the landscaping company Copijn, well-known in the Netherlands namely for designing the gardens of the Rijksmuseum for its reopening in 2013. As far as the Fondation Custodia was concerned, we wanted to respect the architecture of the *hôtel particulier* dating from 1743, and

to endow it with a garden more in harmony with its epoch.

Four gardeners busied themselves on the site over a month. The existing pavement and loose gravel were replaced with cut stone; an automatic drainage system was installed; the distinctive small pond with its pelicans, acquired by Frits Lugt in 1920, was moved further towards the back; the whole garden was replanted. The Japanese medlar tree that bears such delicious fruit every year was nonetheless preserved.

From the Fondation's study room, the view of the garden is magnificent: what more ideal place could have been conceived for consulting artworks on paper? For other visitors, this haven of peace can be spotted from the windows of the salon of the Hôtel Turgot during one of our monthly guided tours. Tours will be suspended over the summer, but you will find dates for the start of the autumn term at the end of this newsletter.

The garden during and after renovation



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 (*time to be confirmed*)

Saturday 13 September / 4 October

15 November / 6 December

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.

—*Opening hours*: Monday to Friday from 2 to 6 pm.

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

Follow the Fondation Custodia on  and 

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.

Fondation Custodia / Collection Frits Lugt

121, rue de Lille,

75007 Paris, France

Tél : 0033 (0)1 47 05 75 19

www.fondationcustodia.fr

Access: Metro Assemblée Nationale (line 12)

Bus : 63, 73, 83, 84, 94