

THE FRICK ART REFERENCE LIBRARY'S

DUTCH COUSIN

FREDERIK JOHANNES LUGT


FREDERIK (FRITS) JOHANNES LUGT (1884–1970) is known to connoisseurs of Old Master drawings for his discerning eye and the exceptional collection of more than 37,000 works on paper that forms the core of the Fondation Custodia, which he founded in Paris in 1947. His legacy to art history and the history of collecting reaches well beyond this achievement, however, because of his role in establishing the Rijksbureau voor Kunsthistorische Documentatie (RKD, or The Netherlands Institute for Art History) in The Hague,

FRICK ART REFERENCE LIBRARY


2009

and because of the invaluable concordances of auction catalogues and collectors' marks that he published and that are still used by scholars today. With little formal education, but the luxury of financial stability that came with his marriage to the daughter of a coal magnate, Lugt devoted his life to the advancement of the study of art. In doing so, he proved himself to be a kindred spirit to his almost exact contemporary, Helen Clay Frick, who founded this Library.

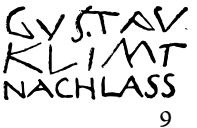
FIRST FLOOR WALL PANEL




1




7




9




11



13




19




2



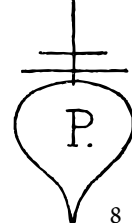
3




4



5




8




10




12




14




15




16




17




18



20




21



22



23



24

Selections from Frits Lugt's *Les Marques de collections de dessins & d'estampes*.

COLLECTORS' MARKS	
1. King Friedrich August II–51	12. Ed. Morin–1825
2. Rijksprentenkabinet, Rijksmuseum–12	13. J. A. D. Ingres–1477
3. Alessandro Castagnari–86	14. P. G. Westenberg–2082
4. Unidentified–1321	15. Dr. C. Hofstede de Groot–1105
5. Unidentified–1002	16. M. Paulme–1910
6. Arthur Morrison–1827	17. J. M. W. Turner–1498
7. R. Galleria degli Uffizi–1062	18. Victoria and Albert Museum–31
8. Unidentified–2065	19. C. Ploos van Amstel–2034
9. Gustav Klimt–1575	20. King Louis-Philippe–1755
10. Rosa Bonheur–274	21. Earl of Shrewsbury–2688
11. A. Neumann–1941	22. P.-J. Mariette–1852
	23. P.-J. Mariette–2099
	24. Sir Joshua Reynolds–2364

FIRST FLOOR WALL PANEL INSERT Jean-Honoré Fragonard (1732–1806), *À Femme avare, galant escroc*, c. 1780, Fondation Custodia, Paris

RUSTENHOVEN

In 1910 Frits Lugt married the heiress to an industrial fortune, Jacoba Klever, whose devotion to him and to his scholarly endeavors supported him both personally and materially throughout his life. The couple's estate, **Rustenhoven**, in the hamlet of Maartensdijk near Utrecht, was home to Lugt's growing family, art collection, and library until 1931.

RKD

The **Rijksbureau voor Kunsthistorische Documentatie** (RKD) was founded with the bequest of the scholarly library and archive of the eminent scholar of Dutch and Flemish art Cornelis Hofstede de Groot (1863–1930) and was soon supplemented by a second "founding" collection donated by Frits Lugt. This consisted of more than 22,000 auction catalogues, an image archive of more than 100,000 items, and several thousand monographs and other publications on the history of art.

Today the RKD's state-of-the-art facility in The Hague, built during the 1990s, houses collections that have grown to encompass a library of 450,000 volumes, including 150,000 sales catalogues, a photoarchive of six million images, the Archivalia collection of primary documents about artists, art historians, critics, dealers, collectors, and restorers, as well as press and technical documentation collections.

PARIS

After enduring countless personal and professional setbacks and challenges during World War II, including confiscation of parts of his art collection and self-imposed exile in the United States, Frits Lugt settled in Paris in 1947. Inspired by the initiatives of American collectors, he established the **Fondation Custodia**. In 1956, together with the Dutch government, he founded the **Institut Néerlandais** to serve as a meeting point for Dutch intellectual activity in the French capital. Housed in two beautiful buildings on the same property, the institutions together maintain the Frits Lugt Collection to promote Dutch culture.

The Lugt Collection today consists of more than 7,000 drawings, 30,000 prints, 220 Old Master paintings, 40,000 artists' letters, and a library of more than 200,000 titles shared with the Institut Néerlandais. A selection of the French drawings formed the basis of an exhibition at The Frick Collection in the fall of 2009.

LES MARQUES

Les Marques de collections de dessins et d'estampes was Lugt's first major publication. Volume one appeared in 1921 and recorded 5,200 collectors' marks, categorizing them according to coats of arms, floral designs, animals, and so on. Lugt also provided brief biographical sketches of the collectors and indexed the marks alphabetically according to surname.

In 2010 the Fondation Custodia will offer online access to all of the collectors' marks in this compendium, as well as more than 5,000 that have been added since 1921.

RÉPERTOIRE

The *Répertoire des catalogues de ventes publiques*, published in Paris in 1938, compiled all known information about auction

catalogues held in major repositories in Europe and the United States. Each listing identified the repositories by code initials (the Frick Art Reference Library's code was FLNY) and indicated whether or not the catalogues were annotated with prices and buyers' names. Eventually, Lugt would publish two more volumes of the *Répertoire*, and a fourth would appear after his death. In all, this essential reference work records more than 110,000 catalogues for auctions that took place between 1600 and 1925.

Entry 15074 in the *Répertoire* indicates that the Frick is the sole United States repository for the catalogue of the sale of John Constable's collection of paintings and sketches that took place on May 15, 1838, and at which the artist's favorite painting, *The White Horse* (now in The Frick Collection), was sold to Morton for £157.10.

INVENTAIRE

Frits Lugt's connection to the art world of Paris began early in his career when, in 1922, he was commissioned to inventory and catalogue the Dutch and Flemish drawings in the Louvre. His publications of these drawings, *Inventaire général des dessins des écoles du Nord*, and of those of other northern schools held in the collections of Eugène Dutuit at the Petit Palais, the École des Beaux-Arts, and the Bibliothèque Nationale, appeared successively from the 1920s through the 1960s (1968 was the last volume).

FIRST FLOOR CASE

(LEFT TO RIGHT, TOP TO BOTTOM)

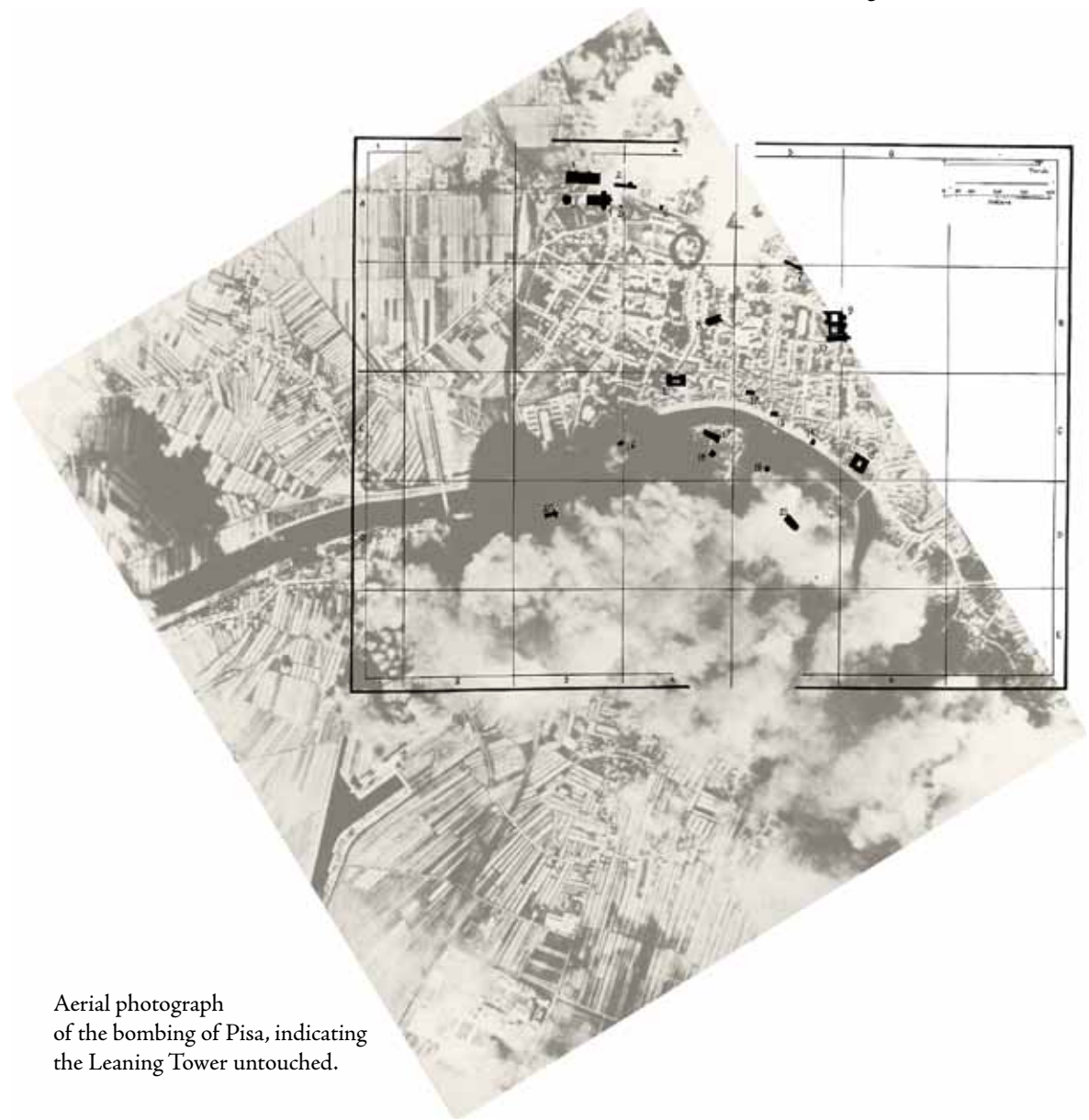
1. Frits and Jacoba Lugt in their Library at Rustenhoven.
2. RKD (exterior), The Hague.
3. RKD (interior), The Hague.
4. Fondation Custodia, Paris.
1. Mariette, Pierre-Jean. April 10, 1741–May 13, 1741. *Description sommaire des desseins du cabinet de feu M. Crozat*. Paris.
2. Lugt, Frits. 1921. *Les Marques de collections de dessins & d'estampes*. Amsterdam: Vereenigde Drukkerijen.
3. Entry for Baron Ch. Marochetti. Lugt, Frits. 1921. *Les Marques de collections de dessins & d'estampes*. Amsterdam: Vereenigde Drukkerijen.
4. Lugt, Frits. 1953. *Répertoire des catalogues de ventes publiques intéressant l'art ou la curiosité*. Deuxième Période 1826–60. The Hague: Martinus Nijhoff.
5. *The White Horse*, John Constable, 1819.
6. Foster & Sons. 1838. *Finished Works, Studies and Sketches, of John Constable*.
7. Remy, Pierre. March 30, 1767–May 22, 1767. *Catalogue raisonné des tableaux, desseins & estampes, et autres effets curieux: après le décès de M. de Jullienne*. Paris.
8. Lugt, Frits. 1953. *Répertoire des catalogues de ventes publiques intéressant l'art ou la curiosité*. Deuxième Période 1826–60. The Hague: Martinus Nijhoff. (Page with Jullienne sale entry.)
9. Musée du Louvre and Frits Lugt. 1949. *Inventaire général des dessins des écoles du Nord: école flamande*. Paris: Musées Nationaux.

FRITS LUGT

AND THE

FRICK ART REFERENCE LIBRARY

Well before Frits Lugt came to live in the United States during World War II, he was aware of the benefits of partnership with his American “cousin.” Not only did his research agent C.W.E. van Haaften spend months at the Library compiling information about the Frick’s catalogues, but Lugt himself sought the advice of Head Librarian Ethelwyn Manning as to how he could most effectively present the entries on the printed page. During the war years, Lugt’s personal contact with the Library and The Frick Collection took different forms. In one instance, he agreed to give a lecture on art sales catalogues and in 1943 he was among dozens of art historians designated by the American Council of Learned Societies (ACLS) to advise the War Department’s Roberts Commission on the protection of cultural treasures in areas of Europe devastated by war.



Aerial photograph of the bombing of Pisa, indicating the Leaning Tower untouched.

FRICK ART REFERENCE LIBRARY

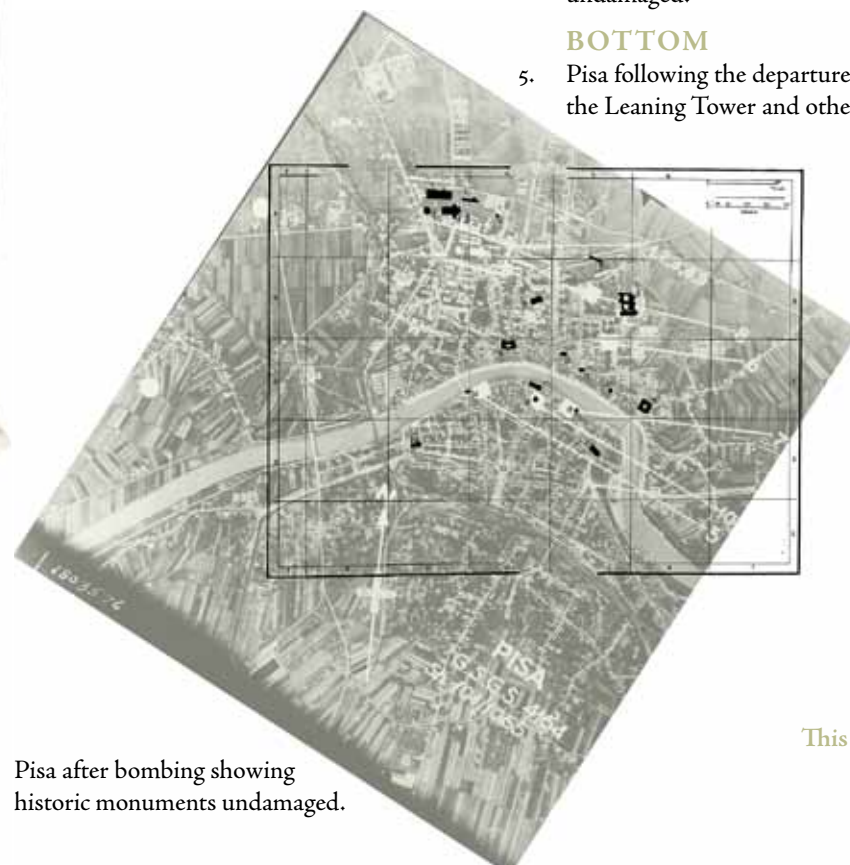
2009

LECTURER

In response to a proposal by The Frick Collection to give a lecture on Rembrandt drawings, Frits Lugt suggested instead that he lecture on “Old Art Sales Catalogues.” In his letter, dated June 31, 1942, he observes that this topic would be particularly appropriate, given that the Frick’s Library “has an important series of them.” The lecture was publicized in *The New York Times* and delivered on February 7, 1943.

WAR YEARS

These documents chronicle the establishment of the American Council of Learned Societies (ACLS) committee, chaired by William B. Dinsmoor, and its activities at the Frick Art Reference Library during 1943. The committee researched and prepared maps for use by the Allied forces in their effort to avoid collateral damage to world cultural sites such as the Leaning Tower of Pisa.



Pisa after bombing showing historic monuments undamaged.

HEIM SALE

The continued usefulness and relevance of Frits Lugt’s reference books was most dramatically brought home to the Library staff in 2005, when a little-publicized, but highly important, sale of eighteenth- and nineteenth-century auction catalogues took place outside Paris. With little time to research which catalogues the Library might wish to purchase, the staff turned immediately to Lugt’s online *Répertoire des catalogues de ventes publiques* knowing that this would be the best starting point for ascertaining whether other New York–area libraries held the catalogues being offered for sale.

THIRD FLOOR WALL PANEL

(LEFT TO RIGHT, TOP TO BOTTOM)

Photographs reproduced from: Knox, Katharine McCook. *The Story of the Frick Art Reference Library: The Early Years*. New York: The Frick Art Reference Library, 1979.

TOP

1. Members of the Committee on the Protection of Cultural Treasures in War Areas of the American Council of Learned Societies (ACLS), working in the Library during World War II. Shown from left to right: Committee members Bill Burke and Jane Mull and draftsman Gladys Hamlin.
2. Professor William B. Dinsmoor, Chairman of the Committee on the Protection of Cultural Treasures in War Areas of the ACLS.

CENTER

3. Aerial photograph of the bombing of Pisa, indicating the Leaning Tower untouched.
4. Pisa after bombing showing historic monuments undamaged.

BOTTOM

5. Pisa following the departure of the Germans, showing the Leaning Tower and other monuments intact.

THIRD FLOOR CASE

(LEFT TO RIGHT)

1. Guest Lecture Schedule, 1943. Lectures, Special Schedules, Announcements, 1943. The Frick Collection Lecture Records. The Frick Collection/Frick Art Reference Library Archives.
2. Guest Lecture Schedule, 1943. Lectures, Special Schedules, Announcements, 1943. The Frick Collection Lecture Records. The Frick Collection/Frick Art Reference Library Archives.
3. Frits Lugt to Beatrice Magnuson, June 21, 1942. Lectures, Special, 1942–1943. The Frick Collection Lecture Records. The Frick Collection/Frick Art Reference Library Archives.
4. United States. 1944. *Civil Affairs Handbook, Italy. Section 17 B, Cultural institutions*. Washington, D.C.: The Army. [TEXT]
5. United States. 1944. *Civil Affairs Handbook, Italy. Section 17 B, Cultural institutions*. Washington, D.C.: The Army. [ATLAS]
6. William B. Dinsmoor to Helen Clay Frick, October 24, 1944. American Council of Learned Societies, Frick Art Reference Library Central Correspondence. The Frick Collection/Frick Art Reference Library Archives.
7. Poultier, and François Léandre Regnault-Delalande. April 16–18, 1811. *Catalogue de quelques tableaux, dessins de grands maîtres . . . après le décès de Mr. Gruel*. Paris.
8. Record of Lugt number 7669 from Art Sales Catalogues Online. 2009. IDC Publishers.
9. Regnault-Delalande, François Léandre, and Thierry. February 15, 1791. *Catalogue de quelques tableaux, miniatures et gouaches, dessins & estampes encadrées & en volumes, groupes & figures en bronze: riche pendule, girandoles, porcelaines anciennes & modernes, du Japon, de la Chine, de Saxe & autres; la plupart montées en argent; provenant du cabinet de feu M. Doucet de Bandeville, conseiller honoraire au ci-devant Parlement*. Paris.



Members of the Committee on the Protection of Cultural Treasures in War Areas of the American Council of Learned Societies (ACLS), working in the Library during World War II. Shown from left to right: Committee members Bill Burke and Jane Mull and draftsman Gladys Hamlin.

This exhibition was developed, designed, fabricated, and installed with the help of:

Cynthia Biber, Julie Di Filippo, Felix Esquivel, Pinky Fung, George Koelle, Kelli Piotrowski, Inge Reist, Louisa Wood Ruby, and Don Swanson.