Frédéric (Friz) Johannes Lugt (1884–1970) is known to connoisseurs of Old Master drawings for his discerning eye and the exceptional collection of more than 35,000 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.

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 devoted her life to the advancement of the study of art. In doing so, she proved herself to be a kindred spirit to his almost exact contemporary, Helen Clay Frick, who founded this Library. In 2010 the Fondation Custodia will offer online access to all of the Lugt Collection today consists of more than 7,000 French drawings formed the basis of an exhibition at The Frick Collection (now in The Frick Collection), was sold to the Musées Nationaux. In 1956, together with the Dutch government, he founded the Institute 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 Lugt Frick 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 100,000 titles shared with the Institute Néerlandais. A selection of the French drawings formed the basis of an exhibition at The Frick Collection in the fall of 2009.

**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 Institute 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 Lugt Frick 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 100,000 titles shared with the Institute 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 included 3,400 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 2000 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**

Le 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 1800 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 Constabli’s collection of paintings and sketches that took place on May 16, 1881, 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 1921, 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: école flamande, 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.
Well before Frits Lugt came to live in the United States during World War II, he was aware of the benefits of partnership with cultural institutions. 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.

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.

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.

In 1943, members of the Committee on the Protection of Cultural Treasures in World 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 draftsperson Gladys Hamlin. Professor William B. Dinsmoor, Chairman of the Committee on the Protection of Cultural Treasures in World Areas of the ACLS.

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

Pisa after bombing showing historic monuments undamaged.

This exhibition was developed, designed, fabricated, and installed with the help of: Cynthia Biber, Julio Di Filippo, Felix Esquivel, Pinky Fung, George Kueff, Kelli Piotrowski, Inge Reist, Louise Wood Ruby, and Don Swanson.