

## CODART Courant

Published by Stichting CODART

P. O. Box 76709

NL-1070 KA Amsterdam

The Netherlands

info@codart.nl

www.codart.nl

Managing editor: Rachel Esner

E resner@xs4all.nl

Editors: Wietske Donkersloot

and Gary Schwartz

T +31 (0)20 3054 515

F +31 (0)20 3054 500

E wietske@codart.nl

Translations: Laura Watkinson

## CODART board:

Henk van der Walle, chairman

Wim Jacobs, controller of the Instituut

Collectie Nederland, secretary-treasurer

Greetje van den Bergh, director of the

Vlaams-Nederlands Huis deBuren, Brussels

Rudi Ekkart, director of the Rijksbureau

voor Kunsthistorische Documentatie

Jan Houwert, chairman of the Board

of Management of Koninklijke Wegener N. v.

Paul Huvenne, director of the Koninklijk

Museum voor Schone Kunsten, Antwerp

Jeltje van Nieuwenhoven, member of the

Provincial Executive of Zuid-Holland

CODART is an international council for curators of Dutch and Flemish art. It supports inter-museum cooperation in the study and display of art from the lowlands through a variety of means, including congresses, study trips, publications and a website ([www.codart.nl](http://www.codart.nl)). The organization was founded and is aided by the Instituut Collectie Nederland. It enjoys the generous support of the Netherlands Ministry of Education, Culture and Science and the Ministry of Welfare, Health and Culture of the Flemish Community.

CODART Courant appears twice a year.

CODART Courant is designed by Typography, Interiority & Other Serious Matters, The Hague.

ISSN 1388 9559

## CONTENTS

- 2 A word from the director
- 3 A new board member introduced
- 3 CODART appoints new director
- 4 New members of the Program Committee introduced
- 4 Introducing the Website Committee
- 5 News and notes from around the world
  - 5 Germany, Plans for the Suermondt-Ludwig-Museum in Aachen, Peter van den Brink
  - 5 Germany, News from the Gemäldegalerie Alte Meister in Kassel, Gregor J.M. Weber
  - 6 Ireland, Introducing the collection of the National Gallery in Dublin, Adriaan E. Waiboer
  - 7 Netherlands, Rembrandt 400 in 2006, Bob van den Boogert
  - 8 Poland, Events in Poland in 2004, Hana Benesz
  - 9 Serbia, Introducing the graphic collection of the National Museum in Belgrade, Dragana Kovačić
  - 10 Ukraine, Introducing the collection of the Bogdan and Varvara Khanenko Museum of Art in Kiev, Olena Zhivkova
  - 13 USA, An exhibition project on Jan Provoost, Ron Spronk
- 13 Publication news
- 14 CODART activities in 2005
  - 14 Congress report CODART ACHT
  - 16 Workshop reports CODART ACHT
  - 19 Dutch and Flemish art in Sweden: an overview
- 25 Appointments
- 26 Museum list
- 32 CODART dates
- 32 Preview of upcoming exhibitions and other events June-December 2005



Willem van Vliet, *Young man with a glass goblet* and *Old man with a jug*, Stockholm, Nationalmuseum. Recent dendrochronological analysis showed that the two panels, having entered the collection separately with the same provenance, originally formed one panel.

## A word from the director

After seven and a half years, it seems safe to say that in CODART the worldwide network of curators of Dutch and Flemish art has found itself and become a self-aware institution. That is a good thing for its members and a good thing for the art in their care.

As the starting point for a new organization, this is undoubtedly enough. But to go on, more is needed. Calling the network into being would be an empty exercise if it did not lead to an improved understanding of its function. In the broadest sense, curators of Dutch and Flemish art mediate between the likes of Jan van Eyck, Jan van Scorel, Jan van Goyen and 'Jan met de pet,' the man in the street, today's audience for art. This in itself, I am convinced, is forever. What might not be forever is the tradition of having this function filled by art historians specialized in Dutch and Flemish art and attached as keepers to a collection. At various times in the course of our existence, we have heard dire warnings about the demise of the specialist, in-house curator. I must say that experience over the past years has not been as bad as all that. A number of museums have indeed let their scholarly curators go without replacing them, a number of museum directors have announced the end of what they think of as the ivory-tower curator, but on the whole our numbers have not been depleted.

As for the notion that attracting large audiences is a task ill-suited to scholarly curators, I am convinced that museum directors who believe such things are not going to keep their own jobs for long. What

the public expects from a museum in the first place – and I say first advisedly, with respect to qualities that come before the café and the museum shop and the other little thrills of the experience economy – is authority and integrity, an expert and honest presentation of its collection. In a time marked by uncertainty about values, a museum provides a stamp of approval for major cultural worth that is still respected by the world at large. And the keepers of the seal for that stamp of approval are specialist curators. It is the quality of your knowledge, your research, your standing in the field – and yes, your network – that backs up the status of your collections, your exhibitions, your museums.

While CODART normally allows us to concentrate on art and on work that we love, in my final remarks to you as director I feel it necessary to admonish you to pay attention as well to things we prefer not to think about. In reviewing the events of the past years, in the Swedish CODART year, with the CODART congress taking place in Haarlem with an excursion to Hoorn, and with the CODART ZES trip to Boston still fresh in memory, I cannot ignore the ugly reality that some of the biggest museum stories in all these places have been thefts. This spring is the 15th anniversary of the unsolved theft from the Isabella Stewart Gardner Museum of paintings by Rembrandt and Vermeer; Stockholm has still not recovered from the brutal armed robbery there of an early Rembrandt; the Frans Hals Museum was the victim of a break-in theft not too long ago; and we even considered scrapping Hoorn from the program when just two months before CODART ACHT the Westfries Museum lost to burglars more than 20 of the paintings we wanted to go there to see.

Security is not the primary task of the scholarly curator. However, if you ever lose part of your collection to thieves, it will affect you deeply, professionally and also personally. This is reason enough to concern yourselves with issues of museum security. Under this term I also consider the hazard of floods and fires. The near-tragedy of the Dresden floods is very much present, as is the real one in Weimar, with the loss not of a museum collection but an irreplaceable historical library. Although most of us enjoy the blessing of living in countries that are not threatened by military violence or looting, we have the obligation to protect our collections against dangers of that kind as well. And many of us live in countries that are participating in the Iraqi war, which has contributed to the

unforgivable degradation of that country's cultural heritage.

Without urging you to change fields, I do encourage you to speak up within your museums in favor of adequate security. Sad to say, the standard of what constitutes adequacy in this regard is rising at a dizzying pace. Do not underestimate the level of risk. Do not tell yourselves that because art stolen from museums cannot be sold openly for a number of years, this makes it unattractive to thieves. Do not fall prey to the negativistic view that theft cannot be prevented. And above all, do not let financial considerations stand in the way of good protection. As Ton Cremers, one of the leading experts in museum security, likes to say in his increasingly frequent interviews in the media: how is it that museums are always willing to spend millions to put great art on their walls but are not willing to spend a few tens of thousands to keep it there?

Fifteen years ago, the Dutch state faced up to the danger of the physical decay of art and launched the historical *Deltaplan Cultuurbehoud*. Beginning less than one decade ago, museums worldwide were forced to investigate the provenance of their post-Second World War acquisitions against the danger of legal and moral loss. (Congratulations are in order for our charter and board member Rudi Ekkart, whose recommendations in this matter to the Dutch government were accepted in February 2005, recommendations that we hope will contribute toward the healing of terrible old wounds.)

After shoring up our collections through better protocols for conservation in the *Deltaplan* and provenance in the Ekkart Committee – I name only the Dutch examples – the time has come to revamp our thinking with regard to the security of our collections against theft, fire, flood, terrorism and armed violence. All such campaigns begin reluctantly, with the intention of getting away with a minimum of effort and expenditure. In the end they demand immense outlays of work and money. However, these challenges are more useful than they seem at first. As soon as museums abandon a defensive, minimizing attitude and become enthusiastic about preserving their objects and their right to own them, new value is added to the collection, and the museum mentality is upgraded. By law, art is nothing but chattel. But to the museum, the right to own art has to be earned, with a demonstration that it was acquired fairly and with a commitment to preserving it better than anyone else.



Photo: Theo Vignas-Wilberg

These challenges begin outside the scope of the curator's responsibility, but quickly impinge on it. And, without congratulating ourselves too much, it may be noted that curators are often the people in a museum who care most deeply about the holdings and about the quality of the museum experience for the visitor. If curators take an active part in discussions of museum security, the subject will be treated in a different tone, with more respect for the objects and the public, than if left only to security professionals and museum administrators.

This is my last *Word from the director*. As this issue went to press, it was announced that I will be succeeded as of 1 July by Gerdien Verschoor. This is wonderful news, filling me with confidence that CODART is off to a fresh new start. As webmaster, I will continue to give my best to this vital part of our program, and count on you to provide me with information and support. I cannot let this juncture pass without expressing my heartfelt thanks to all those who helped make CODART possible. Our funding has come mainly from the governments of the Netherlands and Flanders, the Netherlands Institute for Cultural Heritage and its indispensable treasurer Wim Jacobs. The wonderful staff of ICN and its directors have provided us with hospitality and facilities and taken us up as if we were one of them. The board of CODART, under the wise chairmanship of Henk van der Walle, with Rudi Ekkart and Paul Huvenne as content providers, has stood behind the organization through thick and thin. A succession of freelancers has joined us enthusiastically in parts of our mission. Rachel Esner has been the very able managing editor of the *Courant* for half of its existence. The *Courant* and our website, [www.codart.nl](http://www.codart.nl), are given form by Els Kerremans and her staff at Typography, Interiority and Other Serious Matters, while the website has achieved its technical superiority through the expert efforts of Joris van Gelder and his bureau, Occhio.

Wietske Donkersloot has been my ideal right-hand woman for the past five years. In this function she has not only excelled at organizational tasks, but has also grown into the main author of our policy documents. The office and the front-line work on congresses and study trips have been run with ability and unflinching high spirits by Navany Almazan.

A special and increasingly important role has been played by the Program Committee, led and driven on to a high level of accomplishment by Stephen Hartog. A strong

representation of members is the only way to go for an organization of our kind, and we are blessed with a self-selecting, top-flight committee of mid-career heavyweights. The membership as a whole, especially those who were faithful attendants of the congresses and study trips, is the real foundation of CODART. Without the willingness on the part of the members to acknowledge the need for mutual cooperation and support, and to devote time and money to our common project, there would be no CODART.

Behind the scenes from the start, discussing with me intensively every aspect of CODART, its activities and aspirations, has been my partner in life and love, Loekie Schwartz. To her I gratefully dedicate my directorship of an institution very dear to me.

Gary Schwartz

## CODART appoints new director

The board of CODART has appointed Gerdien Verschoor (1963) as the new director of CODART as of 1 July. Gerdien is currently curator at the Museum de Fundatie, a multi-location institute for the vast collection of Dirk Hannema (1895-1984) and other former private collections, housed in the castle Het Nijenhuis near Heino and a new museum building in Zwolle, which will be opened this summer. De Fundatie also organizes contemporary art exhibitions in the Bergkerk in Deventer. Henk van der Walle, director of the board of CODART, said: 'We are very happy to have Gerdien as the new director. She will bring with her a wealth of experience and contacts from her work as Embassy attaché and curator. Her inspiring and energetic personality and her clear vision for the future course of CODART will mean a lot to the organization.'

Gerdien will succeed Gary Schwartz, the founding director of CODART, who will step down from this position as of July 2005, but will stay on part time as webmaster. Gary Schwartz said: 'Passing the directorship of CODART on to Gerdien gives me a feeling of great confidence in the future of the organization. I have no doubt that she will receive the same support from the membership I have always enjoyed and will provide the quality of leadership the organization requires. I would like to congratulate her with a function that has always given me the greatest satisfaction.'

Gerdien studied art history at Leiden University. In 1987 she lived in Kraków for a year to work on a master's thesis on modern Polish painters. Two years later she returned to Poland with a scholarship from the Polish government. In Warsaw she began work on a Ph.D. dissertation concerning Polish artists in Paris in the interbellum period. She worked one year in the Department of Modern Art of the Art Museum in Łódź. In 1992, she joined the Royal Netherlands Embassy in Warsaw, where she worked for eight years as press officer and cultural attaché. In 1998 she got her degree at the Polish Academy of Sciences with *The Kapists 1924-1939: visions on painterly order*. Since her return to the Netherlands in 2001 Gerdien has worked as a curator in Heino. She is involved in the Poland section of an international museum co-operation program of the Dutch Museums Association and is currently preparing a similar program in Ukraine.

Gerdien is not new to CODART. Knowing all the destinations and curators we were going to visit last year on the study trip to Poland, she helped to organize the trip, in which she participated as travelling consultant. With her knowledge of Polish history, culture and daily life as well as her mastery of the language she was able to enrich the program in many ways.

Gerdien is glad to accept the directorship of CODART because 'it brings together various threads in my career to date. Since many years, I feel the powerful appeal of the combination of art-historical content, museum practice and the international context. My experience has taught me how important it is to have access to networks and how inspiring it can be for a museum curator to be stimulated to participate in international activities. I look forward to the cooperation in this field with the members and team of CODART.' Gerdien can be reached at [gerdien@codart.nl](mailto:gerdien@codart.nl).

## A new board member introduced

Greetje van den Bergh, director of deBuren, the Flemish-Dutch house in Brussels, has been a member of the CODART board since January 2005. Her appointment takes the number of members from six to seven. The existing members, Henk van der Walle, Wim Jacobs, Rudi Ekkart, Jan Houwert, Paul Huvenne and Jeltje van Nieuwenhoven, will all remain on the board in 2005. With her many years of experience in the area of Flemish-Dutch cooperation and her current work in Brussels,

Greetje van den Bergh will reinforce the bilateral element of the board. The deBuren house, situated in the heart of Brussels, was opened on 24 June 2004. It has a two-fold task: to present the culture of the Low Countries and to provide a forum for debate on cultural diversity, collaboration and politics in Europe. This further reinforces existing Flemish-Dutch collaboration on cultural issues (for news and activities, see: [www.vl-nl.be](http://www.vl-nl.be)).

From 1993 to 1997, Greetje van den Bergh was general secretary of the Nederlandse Taalunie (Dutch Language Union), a policy organization in which the Netherlands, Belgium and Suriname work together on issues regarding the Dutch language, language instruction and literature. In this capacity, she visited many holders of teaching posts in Netherlandish studies departments and departments of (art) history of the Low Countries at foreign universities. She continued her career in the world of higher education, as deputy chairperson of the board of governors of the University of Amsterdam from 1999. One of her actions in this role was to initiate collaboration between the University of Amsterdam and the University of Utrecht in the field of European languages and cultures. Greetje van den Bergh has also been active on the cultural scene, as director of a number of cultural institutions (Stichting Ons Erfdeel, Boekmanstichting, Fonds voor de Letteren, Poetry International, Stichting Lezen). She has also recently become a member of the supervisory board of the Institut Néerlandais in Paris.

## New members of the Program Committee introduced

The Program Committee was set up during the CODART DRIE congress in Antwerp in 2000 to function as a think tank for CODART in all matters regarding congresses, study trips and membership queries. The committee monitors the quality of CODART activities and advises and supports CODART staff in organizing them. Using their professional expertise and networks, the committee members work on the content of the congresses (such as the themes of the workshops) and draft plans for future study trips like the one to Sweden (this fall), to the Netherlands (2006) and to France (2007). The committee is made up of eight members from different countries. For

some years, the committee has had a system of rotation, which means that two incumbent members are replaced by two new members annually. During the members' meeting at the CODART ACHT congress in Haarlem on 8 March 2005, two members who had been on the committee since the very beginning, Peter van den Brink and Peter Schoon, bade farewell. In the preceding months, the committee had been working to ensure that enthusiastic new committee members would follow the two Peters. In principle, every member of CODART who is able to attend four meetings a year in the Netherlands and who has a sufficient command of the Dutch language is eligible for membership. With the departure of Thea Vignau-Wilberg and Liesbeth Helmus the previous year, the committee was particularly looking for female candidates this time around. Therefore, they are very happy that Sabine van Sprang, curator of Old Masters at the Koninklijke Musea voor Schone Kunsten van België in Brussels, was prepared to take up one of the spaces that had become free.

Sabine has worked for the Brussels museum since 1996, where, together with Joost Vander Auwera, she is in charge of the Flemish paintings from the end of the 16th through the 17th century. Sabine has nearly completed her doctoral thesis on the *Papegaaijfeesten (1615)* by Denijs van Alsloot and his workshop, which she will submit to the Université Libre de Bruxelles this autumn. She is currently helping Joost Vander Auwera with a detailed investigation of the paintings and oil sketches in the collection that are linked with the name of Rubens; this research will result in an exhibition. With this in mind, the museum has started a four-year academic research program into the material, technical, art-historical and conceptual aspects of these 'Rubens' works. In order to carry out specific research, Natasja Peeters (historical and art-historical research), Hélène Dubois (technical research) and Tine Meganck (art-theory research) have been specially appointed by the museum. Several paintings are being restored as part of the project, and the large Rubenszaal is being renovated.

The Program Committee is also extremely pleased that another young CODART member was prepared to join the committee this year: Sander Paarlberg. Since 2002, Sander has worked as curator of Old Masters at the Dordrechts Museum, after already having been involved in making the exhibition *Greek gods and heroes in the age of Rubens and Rembrandt (2000-01)*. He has organized various exhibitions in Greece, Chile and Mexico with a selection

from the 17th-century art collection. In 2002, he worked on the exhibition of work by Jacob Gerritsz. Cuyp. He has published on various, mainly 17th-century painters from Dordrecht and is currently working on an article about Justus de Gelder. The preparations for the exhibition *Johan en Cornelis de Witt: macht en onmacht in de Gouden Eeuw* (from 10 September) are well under way. The next few years will see him working on the exhibition *Kunst rond 1700*, in collaboration with Cologne and Kassel (2006-07), *Trompe l'oeil in de Hollandse Gouden Eeuw* (2007-08), in collaboration with Dresden and Vienna (Gemäldegalerie der Akademie der bildenden Künste), and *Portrait historié*, for which a partner is still being sought (2009).

## Introducing the Website Committee

For more than a year, Emilie Gordenker, curator at the National Gallery of Scotland in Edinburgh, has been providing CODART with occasional advice on website issues. Emilie gained extensive experience in this area thanks to her work for such previous employers as Gallery Systems (a company that provides collection, content and media management software and services for museums) and Antenna Audio (a provider of audio and audio-visual guide systems). After last year's congress, Katharina Bechler, who for many years worked for the Kulturstiftung DessauWörlitz and has been director of the newly founded Stiftung Schloss Friedenstein in Gotha since July 2004, joined forces with her to form the Website Committee. Just as the Program Committee contributes to thinking about the congress and study trips, the Website Committee is intended to advise the CODART bureau on all kinds of website issues. During the CODART ACHT congress in Haarlem, the initiative was taken to expand the existing committee considerably. Ron Spronk, associate curator for research at the Straus Center for Conservation and Technical Studies at Harvard, Bernd Lindemann, director of the Gemäldegalerie in Berlin, and Louisa Wood Ruby of the Frick Reference Library immediately and enthusiastically agreed to become active participants. CODART is also very pleased that two non-members whose work for two prominent CODART institutions has given them experience of websites and databases are also prepared to contribute to the committee. On behalf of the Rijksbureau

voor Kunsthistorische Documentatie (RKD), Rudi Ekkart has delegated the webmaster, Rieke van Leeuwen. The committee will receive reinforcement from Flanders in the person of Geert Souvereyns, coordinator of the Vlaamse Kunstcollectie, the official cooperative organization of the art museums in Ghent, Antwerp and Bruges, where he is responsible for joint projects, including the shared database and website. In order to coordinate meetings of this group of experts, who are separated by almost 4,000 miles, digital technology will – very fittingly – be employed. During the year certain questions will be considered via an email discussion list. The committee will come together in person once a year, at a meeting called during the annual congress or on the following day.

## News and notes from around the world

### GERMANY

#### *Plans for the Suermondt-Ludwig-Museum in Aachen*

Peter van den Brink

The art collection of the Suermondt-Ludwig-Museum is immense and very broad, ranging from medieval artifacts to Arte Povera. One could say that this is typical of a regional museum with holdings that combine local heritage with private collections. In Aachen the main collectors were Barthold Suermondt and, much later, Irene and Peter Ludwig.

The Suermondt-Ludwig-Museum was founded in the late 19th century. The collection of Gothic sculpture is one of the best

in Germany, ranking alongside those in Berlin and Munich. The department of paintings is less well known. One reason for this is that it suffered immense losses in the Second World War. After the defeat of Germany, the Russians appropriated around 130 paintings, which are still in Russia or the Ukraine. The basic collection is that of Barthold Suermondt, the Aachen industrialist and collector of – mainly 17th-century Dutch and Flemish – paintings. Suermondt's first collection was sold *en bloc* to Berlin's Kaiser Friedrich Museum in 1874, although some of the paintings from that collection remained on long-term loan in Aachen. The second Suermondt collection ended up in Aachen, though. The collection was later much strengthened by the addition of the Ludwig Collection, which includes works by Joos van Cleve, Rembrandt, and a triptych by the Master of Frankfurt with wings by the Master of Delft. The acquisition of the Krantz Foundation brought with it several 17th-century Dutch paintings. Aside from the losses in the war, another reason for the obscurity of the paintings in Aachen is that the museum itself has paid little attention to them.

In the coming five years the focus will be on a large conservation and restoration program. No fewer than 100 paintings, mainly from the 16th and 17th centuries, will be cleaned, while the interior of the museum will be renovated. Only in this manner will it be possible to enjoy the wonderful quality of the collection. Not until this campaign has been accomplished will we turn our attention to exhibitions and incidental acquisitions. The effort to bring in long-term loans from private collections, foundations and other museums will not

be interrupted. In May 2005 we will begin discussions on an important long-term loan of Dutch and Flemish paintings from the Gemäldegalerie in Berlin.

#### *News from the Gemäldegalerie Alte*

##### *Meister in Kassel*

Gregor J.M. Weber

##### *A new 'Museumslandschaft' in Kassel*

After its destruction in the Second World War, the castle on Wilhelmshöhe was provided with a completely new inner construction. In 1974, the gallery of Old Master paintings was moved back to the building, spread over three stories. The ground floor is allocated to the collection of antiquities, while the side wings house the administration and the Schlossmuseum, with an exhibition of royal furniture.

In the plans for a new 'Museumslandschaft' in Kassel, several other attractive collections now housed in the Hessisches Landesmuseum will be brought to Schloss Wilhelmshöhe. The entire castle, with about 10,000 square meters of floor surface, will become an exhibition space; new annexes will be added as well. This creates a fresh situation for the hanging of the Old Master gallery. The collection will stay on the floors where it is now hung, but will be linked with the side wings through the connecting parts of the building. This will create passages to the mediaeval sculpture section (linked by early religious painting); the collection of antiquities (linked by classicizing paintings, etc.); the collection of cork models (Italianate and ruin paintings); the 'Tapestry Museum' (tuinkamer paintings by van der Werff, series of four paintings by Bellucci, *supraportes*, etc.); the so-called 'Schatzkunst' (still lifes); and the royal apartments (portraits, game pieces, *supraportes*). There will also be a documentary presentation on the park and the Hercules monument (Rosa da Tivoli, series by van Nickelen), as well as sections on landgraves Karl (several court painters), Friedrich II (Tischbein), and Wilhelm VIII, to whom – as the founder of the gallery – the center part of the gallery, with 'his' paintings, is dedicated. These plans are still in a preliminary phase. More news will be published in a future issue of the CODART Courant.

#### *Research on Dutch 17th-century paintings*

It has been almost half a year since a research group was founded in Germany dealing with the field of Dutch paintings of the 17th century. The aim is to achieve an overview of the recent research situation, to reassess the applied research methods, as well as to discuss the latest national and international



Esaias Boursse, *Two boys playing with soap-bubbles*, Aachen, Suermondt-Ludwig-Museum



Jan Boeckhorst, *The fall of the damned*, Aachen, Suermondt-Ludwig-Museum

approaches. So far, emphasis has been placed on the subjects of education and books; artists' libraries; the nature of collecting; color theories; the technical production of paintings; treatment of archive sources; light theories; and models and processes of visual perception.

The research group has frequent meetings in the Gemäldegalerie in Kassel. Graduates and postgraduates, representatives from universities and museums with an emphasis in their collection on Dutch paintings are particularly invited to join the group. Regular attendance is required.

The following are currently taking active part in the meetings: Kathrin Bürger (Düsseldorf), Carolin Bohlmann (Berlin), Robert Felfe (Berlin), Thomas Fink (Berlin), Claudia Fritzsche (Hannover/Leipzig), Ursula Härting (Hamm), Dagmar Hirschfelder (Bonn), Katja Kleinert (Berlin), Karin Leonhard (Eichstätt), Christiane Rambach (Munich), Christian Tico Seifert (Berlin), Gregor J. M. Weber (Kassel), and Philipp Weiß (Berlin).

Contact: Gregor J. M. Weber  
(gjm.weber@museum-kassel.de) or  
Claudia Fritzsche (c-fritzsche@web.de)

#### IRELAND

##### *Introducing the collection of the National Gallery in Dublin*

Adriaan E. Waiboer

The National Gallery of Ireland owes its fame largely to its collection of Irish art by national celebrities such as Jack B. Yates, Paul Henry and John Lavery. Another attraction is Caravaggio's *Taking of Christ*, which entered the NGI after its rediscovery in a Jesuit convent around the corner from the museum in 1990. Dutch painting is not the type of art people normally expect to find in Ireland's capital. Yet, the NGI owns about 200 17th- and 18th-century pictures with highlights by Vermeer and



Peter Paul Rubens and Jan Brueghel II, *Christ in the house of Mary and Martha*, Dublin, National Gallery of Ireland

Rembrandt. The Flemish collection is smaller, just over 90 paintings, but includes works by Rubens, van Dyck and Jordaens.

The bulk of the Dutch and Flemish paintings was acquired during the period 1860–1910 by avid directors with a predilection for masters from the Low Countries. In particular the first two directors, George Mulvany (1809–69; director 1862–69) and Henry Doyle (1827–92; director 1869–92), can be credited with building up the Dutch and Flemish collection. The former, who previously had been keeper of the Royal Hibernian Academy in Dublin, usually spent the bulk of his annual budget of £1,000 on Flemish masters, primarily Rubens and his circle. Most were bought at Christie's in London, one by one. In 1868, Mulvany paid £720, almost three-quarters of his funds, for Rubens's *Annunciation*, which had been part of Frederik Hendrik's collection. A few years earlier, however, he had made a bargain by purchasing Jordaens's large *Veneration of the Eucharist* for only £84.

Henry Doyle, who was appointed after Mulvany's death, was not a scholar but foremost a collector with a keen eye. He acquired paintings from various schools and centuries, but concentrated mainly on the Dutch. Among his most notable purchases were Rembrandt's *Rest on the flight into Egypt* and Jan Steen's *Village school*. At his death in 1892, the museum's collection was large enough to be hung according to the traditional European schools, with the Dutch being the most prominent.



Rembrandt, *Rest on the flight into Egypt*, 1647, Dublin, National Gallery of Ireland

Doyle's successor was Walter Armstrong (1850–1915; director 1892–1914). By the time of his appointment, Armstrong had contributed regularly to art-historical scholarship and had been described by Abraham Bredius as 'one of the best among the very few real connoisseurs of the old Dutch School in England.' Like Doyle, Armstrong was a strong admirer of Dutch art and continued to make regular purchases at Christie's. His prime acquisition was probably the small *Main chaude*, which Armstrong bought as a work by Willem de Poorter, but which was identified about a century later as a Rembrandt. In 1901, under Armstrong's directorship, Sir Henry Page Turner Barron bequeathed his collection to the gallery. This was the largest gift of Dutch works ever given to the NGI, and included pictures by Jan-Baptist Weenix, Melchior de Hondcoeter, Willem Heda, Nicolaes Berchem and Salomon van Ruysdael. Among the Flemish pictures that came from Barron was *Christ in the house of Mary and Martha*, a collaboration between Rubens and Jan Brueghel II. In 1993, this painting was reunited with a fragment by the latter artist that originally formed the left part of the composition.

Hugh Lane (1875–1915; director 1914–15), artist and art dealer, became director of the gallery after Armstrong's retirement in 1914. He held this post for a period of only thirteen months, due to his untimely death on the *RMS Lusitania*, which sunk in 1915. Nonetheless, Lane was the NGI's most generous single sponsor ever. However, among the paintings

he donated during his lifetime and bequeathed after his death, there were few Dutch and Flemish pictures of high quality. Two notable exceptions were Anthonie van Dyck's *Genoese boy on a terrace* and Frans Snyders's *Banquet piece*.

Later directors of the Gallery had little eye for Dutch art, with the exception perhaps of Thomas Bodkin (1887–1961; director 1927–35). Bodkin was responsible for acquiring a number of highly interesting works, such as Pieter Lastman's *Joseph selling corn in Egypt* and Gerard ter Borch's *Four Franciscan monks*. As far as Flemish works were concerned, an occasional effort was made to purchase high-quality works by minor masters, such as Jan Siberechts's *Farm cart* and Adam de Coster's *Man singing by candlelight*.

Most Netherlandish pictures that entered the collection during the 20th century were isolated donations and bequests. Chief among these was the gift by Sir Alfred and Lady Beit in 1987. Although the number of pictures presented was only 17, they are of superb quality, and in this regard Beit's generosity rivaled that of Barron and Lane. The main Dutch pictures were Johannes Vermeer's *Woman writing a letter*; Gabriel Metsu's *Man writing a letter* and its pendant *Woman reading a letter*; Jacob van Ruysdael's *View of Castle Bentheim*; Meindert Hobbema's *Wooded landscape*; and Jan Steen's *Wedding at Cana*. Beit decided to present the cream of his collection to the state following two robberies from his home in Russborough House, Blessington, County Wicklow. At the time of the gift, neither the Vermeer nor the Metsu had yet been recovered. They were captured in Antwerp and Istanbul during the following years.

The strength of the collection as it is today is that it includes works by the 'big names,' but



Johannes Vermeer, *Woman writing a letter*, Dublin, National Gallery of Ireland

can also give an almost encyclopedic overview of the period with quality pictures by minor masters, such as Christiaan Luyckx's *Still life with dead birds*; Pieter Brueghel II's *Wedding feast*; Cornelis Troost's *Portrait of Jeronimus Tonneman and his son*; Matthias Stom's *Arrest of Christ*; and Willem Duyster's *Interior with soldiers*. The weakness of the Flemish collection is that a substantial part of the works thought to be by Rubens and van Dyck have been degraded in recent years to 'workshop,' 'followers' or 'copies.' The Dutch collection has only a few gaps. As the majority of the Dutch holdings were acquired at the end of the 19th century, some groups of artists, such as the Leiden *fijnschilders* and the Haarlem and Utrecht *Mannerists*, whose reputation was restored during the following century, are now missing.

#### NETHERLANDS

##### Rembrandt 400 in 2006

Bob van den Boogert

The year 2006 promises to be an exciting one for Rembrandt enthusiasts. It will have been exactly 400 years ago that Holland's greatest 17th-century painter was born. To commemorate this, various museums and organizations will present a 'Rembrandt 400' program. The program concentrates on the two cities in which Rembrandt lived and worked: Leiden and Amsterdam.

Leiden, Stedelijk Museum De Lakenhal

*Rembrandt's moeder: mythe en werkelijkheid* (Rembrandt's mother: myth and reality),

16 December 2005–19 March 2006

Rembrandt de verteller: etsen uit de verzameling

*Frits Lugt* (Rembrandt the narrator: etchings from the Frits Lugt collection), 13 April–3 September 2006

Rembrandts landschappen (Rembrandt's

landscapes), 6 October 2006–7 January 2007

Rembrandt in Leiden, year round exhibition

Leiden, Prentenkabinet Universiteit Leiden

*Rembrandt in prent gebracht* (Rembrandt engraved), 28 April–11 June 2006

Amsterdam, Rijksmuseum

*Rembrandt & Caravaggio* (in the Van Gogh Museum), 24 February–18 June 2006

*Rembrandt 400: alle schilderijen deel I* (Rembrandt 400: all the paintings, part I), 22 December 2005–19 February 2006

*Rembrandt 400: alle schilderijen deel II* (Rembrandt 400: all the paintings, part II), 20 February–1 June 2006

*Rembrandt 400: alle tekeningen deel I* (Rembrandt 400: all the drawings, part I), 10 July–24 September 2006

*Rembrandt 400: alle tekeningen deel II* (Rembrandt 400: all the drawings, part II), 28 September–31 December 2006

Amsterdam, Museum Het Rembrandthuis  
*Rembrandt en de Engelse etskunst* (Rembrandt and British printmaking), 17 December 2005–12 March 2006

Rembrandt: zoektocht van een genie (Rembrandt: the quest of a genius), 1 April–2 July 2006

*Rembrandt, de etser* (Rembrandt, the etcher), 8 July–3 September 2006

*Uylenburgh & zoon: kunst en commercie in Rembrandt's tijd* (Uylenburgh & son: art and commerce in Rembrandt's time), 16 September–10 December 2006

*Rembrandt thuis* (Rembrandt at home), year round exhibition

Amsterdam, Joods Historisch Museum  
*De 'joodse' Rembrandt* (The 'Jewish' Rembrandt), 19 October 2006–14 January 2007

Amsterdam, Gemeentearchief  
*De papieren van Rembrandt* (The Rembrandt documents), 9 October–31 December 2006

Amsterdam, Bijbels Museum  
*Rembrandts bijbelse prenten* (Rembrandt's biblical prints), Autumn 2006

Amsterdam, Amsterdams Historisch Museum  
*Rembrandts tekeningen* (Rembrandt drawings), Autumn 2006

The Hague, Mauritshuis  
*Mauritshuis herdenkt Rembrandt* (Mauritshuis commemorates Rembrandt), May–September 2006

Rotterdam, Museum Boijmans Van Beuningen  
*Rembrandt en zijn kring: tekeningen in Boijmans* (Rembrandt and his circle: drawings in Boijmans), 10 December 2005–5 March 2006.

*Rembrandt's passie: het nieuwe testament in 16de- en 17de-eeuwse Nederlandse prenten* (Rembrandt's passion: the new testament in 16th and 17th-century Dutch prints), Autumn 2006

Haarlem, Teylers Museum  
*Rembrandt ontmaskerd: tekeningen en prenten* (Rembrandt exposed: drawings and prints), 16 January–16 April 2006

## POLAND

## Events in the Muzeum Narodowe w Warszawie in 2004

Hanna Benesz

2004 marked some very important events in the domain of Netherlandish (Dutch and Flemish) painting in our museum. Apart from CODART ZEVEN, which was devoted to the collections of this art in Poland, and in which all the museum's CODART members actively participated (see CODART Courant 8), there were three other points that contributed to the promotion of our Dutch and Flemish holdings among the wider public at home and abroad.

First, there was the modernization of our galleries of Rembrandt's pupils and Flemish painting. Especially as concerns the latter, the renovation was extremely important, allowing this gallery to reopen after seven years. While Rembrandt pupils were returned to their previous setting, the Flemish gallery was totally rearranged. A system of screens allows the display of more paintings, which are now arranged according to genres. The viewer enters the gallery through the generously hung landscape section; small cabinets devoted to still life, genre and portrait paintings open to the sides; while the arrangement climaxes in the realm of history painting – religious, mythological and allegorical compositions.

There are around 50 paintings exhibited in the Flemish gallery, with works by such artists as Jacob Jordaens, Abraham Janssens, Jan Boeckhorst, Simon de Vos, Cornelis and Paul de Vos, Justus van Egmont, Theodor Rombouts, David Teniers, Daniel Seghers, Jan Peeters, Willem van Nieulandt, Pieter Meulnaer and many others. The pre-Rembrandtists and Rembrandt pupils include, among others, pictures by Pieter Lastman, Claes Moeyaert, Jan Lievens, Ferdinand Bol, Jan Victors, Constantijn à Renesse and Gerbrand van den Eeckhout. The renovated galleries reopened just for the CODART study trip visit. The highlight of this gallery has always been a monumental, early painting by Carel Fabritius representing the Raising of Lazarus. However, it was not on view in the gallery during the CODART visit. There were several special guided tours for the CODART participants to the conservation workshop to see this painting in the course of its conservation treatment, which was undertaken for the reasons given below.

Carel Fabritius's signed *Raising of Lazarus* made up a very important component of the monographic exhibition on the artist held at The Hague's Mauritshuis (25 September 2004–9 January 2005) and the Staatliches Museum, Schwerin (28 January–16 May 2005). Being an

early work by this artist (from ca. 1645) and created still under the profound influence of Rembrandt, but also already showing some specific traits of the artist's mature style, the work is an essential element in Fabritius's small oeuvre. The restoration treatment and examinations of the painting added to general knowledge on the artist's painting technique. Technological analysis and observations taken during conservation treatment were shared by the Muzeum Narodowe's conservator Grzegorz Janczarski at the symposium on Carel Fabritius, organized by the RKD and the Mauritshuis and held in the Mauritshuis and in the auditorium of the Royal Library in The Hague (1 December 2004).

Netherlandish, Dutch and Flemish paintings play an important role in the exhibition *Transalpinum*, which was organized by the Muzeum Narodowe in cooperation with the Kunsthistorisches Museum in Vienna and the Muzeum Narodowe w Gdańsku. The exhibition was held in Warsaw from 18 September to 10 December 2004, and in Gdańsk from 19 December 2004 to 21 February 2005. The concept of the exhibition was developed by Antoni Ziemia (who also wrote many of the texts in the accompanying publication), while Dorota Januszewska-Folga curated the presentation itself. The exhibition covered the 15th to the 17th centuries and presented a kind of 'map' of artistic journeys, stylistic influences and inspirations between north and south. A painting by David II Teniers showing the gallery of Archduke Leopold Wilhelm opened the exhibition (together with Titian's *Il bravo*, depicted in the Teniers painting). This introduced the spectator to the question of collectors' tastes, further explored in the section on Rudolfine art. The first part of the exhibition illustrated four major artistic challenges explored by artists since the Renaissance: portraiture, religious painting ('between storia and devotional image'), the nude *all'antica*, and – last but not least – illusions and deceptions, including architectural perspectival views. These basic questions were followed by further sections revolving around particular artistic centers or movements: Netherlandish Romanism (Antwerp, Brussels, Haarlem); Venice; paintings of the Rudolfine court; late Mannerism in the Netherlands around 1600; Caravaggio and his imitators; 17th-century Antwerp; different forms of Baroque Italianism in the Netherlands; and Italianized German artists. While the Netherlandish works were most prominent in the first four segments, there were also numerous examples of Dutch



Top: The Flemish gallery in the Muzeum Narodowe w Warszawie (National Museum in Warsaw) after reinstallation  
Bottom: Late Dutch Mannerist paintings in the *Transalpinum* exhibition in the Muzeum Narodowe w Warszawie (National Museum in Warsaw).

and Flemish pictures in other sections of the exhibition: in the art of the Rudolfiner court; the northern Caravaggisti; and, especially, in the group of paintings illustrating the phenomenon of illusionism. Flemish painters Lodewijk Toeput (Lodovico Pozzoserrato) and Pauwels Franck (Paolo Fiammingo) were represented in the Venetian section. The selection of works in the exhibition illustrated the artistic influences that crossed the Alps in both directions during more than two centuries in an interesting, manifest and quite satisfactory manner.

The exhibition was accompanied by a book in both Polish and English (edited by Antoni Ziemba and Dorota Januszewska-Folga). The individual chapters follow the sequence of the exhibition, each provided with an introductory essay. Particularly noteworthy is the extensive introduction by Antoni Ziemba, which deals with all aspects of cultural, religious, social and artistic exchange and inspiration between north and south from the Middle Ages to the early modern period.

#### SERBIA

##### *Introducing the graphic collection of the National Museum in Belgrade*

Dragana Kovačić

The Graphic Arts Cabinet developed within and along with the National Museum, while keeping pace with the collecting of graphic art in Serbia and Belgrade in general. It must be noted that the phenomenon of collecting, especially of graphic art, has always been profoundly conditioned by historic events, by national politics and social climate. Serbian collections of art on paper have suffered considerable losses through wars, especially the First World War.

It may be said that the right historical moment for collecting graphic art in Serbia has not yet arrived. We have never benefited from the kind of cultural climate that promotes the formation of an educated and reliable public. The problem is exacerbated by the late arrival of graphic techniques in our country, as well as the non-existence of a real market. All in all, there was no awareness of the importance of graphic art, the negative effects of which we are still facing today. As a result, there are very few places in Serbia where the development of the graphic arts can be studied. The most important among them is the Graphic Arts Cabinet of the National Museum in Belgrade.

The idea of building a museum collection of prints and drawings was initiated by the Croatian artist Tomislav Krizman some 80 years ago. The Graphic Arts Cabinet was

established at his suggestion in 1925. From the start, the basic outlines of the collection were clear. It is a heterogeneous ensemble divided into two large blocks, Yugoslav and foreign. At present, the foreign collection consists of 2,446 drawings and prints (ca. 80% prints and 20% drawings). This is a modest number, it must be admitted, especially since the collection contains examples from practically all countries that have had a significant production of graphic art and covers the complete time span from the beginning of the 16th century until today. As a result, no individual national school is represented in sufficient depth or breadth.

What is the place of Dutch and Flemish graphic art within this entire collection? It consists of 400 works, mainly prints, with only a few drawings. The earliest prints are from the 16th century, with work by Lucas van Leyden, Jan Saedeler prints of themes from Genesis, and engravings by Hendrick Goltzius of ancient Greek and New Testament themes as well as depictions of Gaelic warriors. The most famous masters of the 17th century represented are Adriaen van Ostade, Jan van de Velde, Jan Both and Rembrandt, as well as Jacob Folkema and Emmanuel J.N. Ghendt from the 18th century (with a series of prints depicting a Pygmalion theme).

There are virtually no works from the first half of the 19th century, but we do have sheets by several artists of the late 19th and early 20th century. First of all, a single, and therefore most cherished, drawing by Vincent

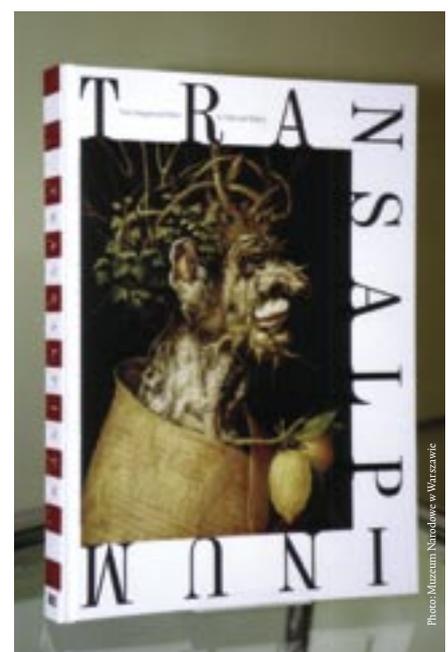
van Gogh, *The writer at his desk*, in pencil, ink and India ink, executed in 1883 in The Hague. There are some 15 prints by Jan Toorop, among them the linocut *Two girls under a tree*, as well as several lyrical, stylized drypoints of a tree and water. James Ensor is represented with two prints, one of which is entitled *Death over the city*; there are a larger number by Felicien Rops. In addition, there are landscapes by Angeren Antoon van Derkzen, Eugène Lückér, Jules de Bruycker as well as more Symbolist compositions by H. B. Dieperink, Marius Bauer and Willem van Konijnenburg. But that is not the end of this truly brief survey. We have two remaining artists from the period of the modernist avant-garde movements: Jozef Peeters with his linocuts, and Carel Willink with a precious small collage produced in Berlin in the 1920s.

The provenance of most of the prints and drawings in the National Museum is similar: almost all come from private collections. An exception to this rule is formed by our 19th- and 20th-century holdings, which were mostly donated during the 1930s by the Sint Lucas society of Antwerp. (Did the two gentlemen whose names we associate with some of the donations, Mistler and Frank, also belong to this society? Further information would be appreciated.)

In 1931, private collectors from Amsterdam donated several topographical prints, mostly with contemporary views of Dutch and Flemish cities and villages, as well as the drawing *Four winds* by Willem van Konijnenburg.



Carel Fabritius, *Raising of Lazarus*, c. 1645, National Museum in Warsaw



Catalogue of the *Transalpinum* exhibition, held at the national museums in Warsaw and Gdańsk and at the Kunsthistorisches Museum in Vienna

Most of the works, especially the older ones, belonged to the large collection of Jelena Stefanović-Sakelarides, which was purchased in 1949 for the Graphic Arts Cabinet. During the 1950s some smaller series were purchased, also from private collections. The works of the avant-garde artists are part of the legacy of Ljubomir Micić, the leader of the avant-garde movement in Yugoslavia, which was presented to the National Museum in 1980.

War and its attendant displacements have erased the traces of many works in the collection. Thus, for example, we do not know how our Jan Toorop prints entered the collection. There are many other dilemmas. To which cycle of a particular artist's opus do certain works belong? Are they originals or later editions? Were the prints bearing Rembrandt's engraved signature produced in his workshop? Who were the authors of the sheets that we only suspect belong to the Dutch and Flemish schools, based on certain iconographic and thematic models? Our search for answers to these and many other questions confronts us once more with a fundamental problem: the lack of a true museological research tradition.

To make things worse, there is no specialized literature in Serbia for the study of Dutch and Flemish graphic art. Given this lack, we are incapable of doing anything more with our prints and drawings than conserving them at the most basic level. For this reason, most of our collection has never been published or exhibited. Nor is it being augmented. During the past two decades, the contact with private

collectors that was essential to the formation of the print room has been lost. This fact, as well as the non-existence of public sales of graphic art in Serbia, stands in the way of making new acquisitions. In the collection of Dutch and Flemish graphic art at the National Museum in Belgrade, time has stopped.

For all these reasons, contact with CODART and the experts working within it offers us hope that this first, brief glance will initiate deeper, more detailed observations, allowing us to perform an expert analysis of our collection of Dutch and Flemish graphic art, thereby giving it a new lease on life.

#### UKRAINE

#### *Introducing the collection of the Bogdan and Varvara Khanenko Museum of Art in Kiev*

Olena Zhivkova

At present, the collection of the Bogdan and Varvara Khanenko Museum of Art in Kiev runs to 24,000 works of western and oriental art from antiquity to the 20th century. The most important part of the collection (approximately 10%) is on permanent display. Although our exhibition hall is rather small, the wealth of storage gives us an opportunity to organize valuable temporary exhibitions.

The museum is based on the private collection of Bogdan and Varvara Khanenko (1849–1917 and 1852–1922, respectively). Bogdan Khanenko was a member of an old aristocratic family. By profession he was a lawyer, by vocation a connoisseur and patron of the arts. For more than 40 years, from the 1870s to the 1910s, he collected numerous European

Old Masters, Egyptian, Greek and Roman antiquities, objects of oriental art, Russian and Byzantine icons and other precious items. All were purchased at antique shops and from private collections in St. Petersburg, Moscow, Paris, Rome, Berlin and elsewhere. Paintings and prints of the Netherlandish, Dutch and Flemish schools as well as objects of applied arts from the Low Countries made up a valuable part of Khanenko's collection.

In order to show his collection to the public, Bogdan Khanenko built a small mansion in the very center of Kiev. The interiors were designed in various historical styles, from Gothic to Rococo, in keeping with the period of the objects displayed in each room. Before his death in May 1917, Bogdan Khanenko bequeathed the mansion and the collection to the city of Kiev in his will.

The museum received official status in 1919, in accordance with the government decree on the nationalization of private collections. In 1924, breaking Khanenko's will, the museum was renamed and its collection was distributed between several museums. During the Soviet period, the institution was known as Kiev's Museum of Western and Oriental Art. At the same time, the collection grew more than thirteen-fold in size. It was enriched with many objects from the State Museum Foundation and some other nationalized private collections, as well as by donations and purchases by the state. One particularly valuable addition to the collection were the works left to the city of Kiev in 1925 by the testament of Vasilij Schavinskij (1868–1924), a St. Petersburg collector who was Ukrainian by birth. Schavinskij's



Maerten de Vos and Jan Saedeler, *Scene from Genesis*, Belgrade, National Museum, Graphic Arts Cabinet



Vincent van Gogh, *Writer at his desk*, Belgrade, National Museum, Graphic Arts Cabinet

collection was mostly composed of Dutch and Flemish painting and prints.

Unfortunately, the museum suffered considerably during the Second World War. The most valuable holdings were evacuated, but the bulk of the collection, which remained in Kiev during Nazi occupation, was lost. This included numerous paintings from the Schavinskij collection. Because some of the museum inventories, documentation and photo archives were lost as well, it is difficult to verify the losses precisely. In his *Catalogue of works of Western European painters lost during the Second World War* (Kiev 1998), O. Roslavets lists and reproduces 474 missing paintings, including 284 works by artists from the Low Countries. These entries can be consulted on the Lost Art Internet Database maintained by the Ministry of Culture of Sachsen-Anhalt, Germany ([www.lostart.de](http://www.lostart.de)). As far as we know, the majority of these works were stolen by the Nazis and destroyed in a fire in Königsberg in 1943. However, we have reason to believe that some of the art survived. We would greatly appreciate any information about the present location of these works.

The museum building was closed for renovation from 1989 to 1998. Today, the permanent exhibition displays the classical European schools in chronological order and by region. The largest hall is devoted to Netherlandish, Dutch and Flemish painting of the 15th–17th centuries. Currently, there are 49 paintings on display. We are working on creating a new Oriental art exposition in a separate building.

The entire collection includes 160 paintings from the 15th to the 19th centuries that are attributed to masters from the Low Countries. At the moment, this is the only collection of its kind in Ukraine. Among the most important works are a 15th-century *Adoration of the Magi* by an artist named after the painting, the Master of the Khanenko *Adoration of the Magi*; and work by Quentin Masys, Cornelis Ketel, Pieter Brueghel the Younger, Gijsbrecht Leytens, David Vinckboons, Denijs van Alsloot, Kerstiaen de Keuninck, Sebastiaen Vrancx, Rubens, Jordaens, van Dyck, Gonzales Coques, Marten Pepyn, Gaspar Verbruggen the Younger, Jacob van Ruisdael, Allaert van Everdingen, Nicolaus Knüpfer, Leonaert Bramer, Jan Weenix, and a long et cetera of other well-known names. The 19th century is represented by a few paintings by Jan Adam Kruseman and Hendrik Mesdag. In storage, there are several important medieval sculptures and a number of copies, fakes and primitive works.

In spite of wartime losses, the museum retains an important collection of Netherlandish, Dutch and Flemish prints, nearly 700 in all, including 34 prints by Lucas van Leyden, several by Rembrandt, and others by Hendrick Goltzius, Adriaen van Ostade, Hendrick van Avercamp, Roelant Savery, Karel Dujardin and Abraham Bloemaert. The curator of our print collection is Elena Schostak.

Among the works of applied art from the Low Countries in the Bogdan and Varvara Khanenko Museum of Art are 53 faience objects, some furniture and a series of 18th-century Flemish tapestries. (Curators: Olena Kramareva and Irina Musatova).

The most recent scholarly catalogue of the European collection of the museum was published in 1961 in Russian. In the near future we will conduct intensive research in preparation for a new catalogue. Our aims are to review the traditional attributions; determine the authorship and iconography of some poorly understood works; establish reliable dates; find comparative examples; study the art-historical context of our paintings; and prepare digitized images. We wish to summarize the results of this campaign in a new scholarly publication. We propose to conduct the research and publish the catalogue as a joint Dutch-Ukrainian project. Such a project would enable us to renew the tradition of systematic study of the art of the Low Countries in Ukraine. It will place a significant number of artworks in their proper international context, and make this part of Ukrainian cultural heritage more accessible.

We hope that the newly elected Ukrainian government will support the study of European culture in Ukrainian museums. In addition, we would be very grateful for any assistance that might be forthcoming from European cultural organizations. In this regard, we wish to express our gratitude to the



Master of the Khanenko *Adoration of the Magi*, *Adoration of the Magi*, Kiev, Bogdan and Varvara Khanenko Museum of Art

government of the Netherlands, which made the first step in this direction by giving us the opportunity to participate in a MATRA project of the Dutch Ministry of Foreign Affairs.

USA

*An exhibition project on Jan Provoost*

Ron Spronk

This exhibition project aims to bring together some 30–35 works by Jan Provoost (ca. 1465–1529), a leading painter in Bruges during the first three decades of the 16th century. The exhibition will be organized for the Groeningemuseum in Bruges, which houses six key works by this master, possibly in collaboration with an American museum. A final date for the exhibition has not yet been set.

The city of Antwerp became increasingly important as the leading economic and artistic center of the Low Countries during Jan Provoost's lifetime, challenging Bruges's centuries-long dominance. In a parallel development, the open art market was also growing rapidly, which triggered significant changes in the traditional production methods for paintings. The first quarter of the 16th century has long been regarded as a period of rapid and steep economic and artistic decline for the town on the river Zwin. More recently, however, this notion has been fundamentally revised, since Bruges's economic downturn occurred more slowly and gradually than previously assumed.

The increasing competition from Antwerp triggered a brief but passionate local humanistic movement. Contradicting macroeconomic developments, art production in Bruges showed a remarkable increase rather than a decline in the first quarter of the 16th century, as was illustrated in the 1998 exhibition *Bruges and the Renaissance: from Memling to Pourbus*. In an attempt to turn the political and economic tide, the local authorities invested heavily in the arts. Painters, sculptors, architects and rhetoricians



Gijsbrecht Leytens, *Winter landscape*, Kiev, Bogdan and Varvara Khanenko Museum of Art

# CODART ACHT

## study trip to Sweden:

# Register now!

From 21 through 26 September 2005, the CODART ACHT study trip will visit Stockholm, Drottningholm, Skokloster, Uppsala, Västerås and Strängnäs.

#### Program

The CODART ACHT study trip will introduce participants to as much of Sweden's heritage as can be visited in the course of a week. The Nationalmuseum, the country's main repository of Dutch and Flemish paintings and drawings, is the host museum. The trip is planned to coincide with the opening of the Nationalmuseum's exhibition *The Dutch Golden Age*, to which the study trip is invited. The visits in Stockholm include Jacobs Kyrka (Church of St. James), Riddarhuset (House of the Nobility), Klara Kyrka (Church of St. Claire), Van der Nootska palatset (Palace of Thomas van der Noot), Royal Netherlands Embassy (House of Louis de Geer), Hallwylska Museet (Hallwyl Museum), Spökslottet (The Haunted Mansion, home of the Art History Institute of Stockholm University), Historiska Museet (Historical Museum), Kungliga Slottet (Royal Palace), Livrustkammaren (Royal Armory), and Konstakademien (Academy of Art). In Drottningholm we will see Drottningholms Slott (Drottningholm Palace); in Skokloster Skoklosters slott (Skokloster Castle); in Uppsala the Uppsala University Art Collections in Uppsala Castle, the Gustavianum (where the Augsburg Art Cabinet is kept), Uppsala Cathedral and Linnéträdgården (Linnaeus' Garden); in Västerås Västerås Cathedral; and in Strängnäs Strängnäs Cathedral. A complete and up-to-date program of the study trip and more information about the museums can be found at: [www.codart.nl](http://www.codart.nl).

#### Registration and fees

The study trip fee is 990 euros including a double room and 1180 euros including a single room. This includes documentation, hotel and breakfast, group bus transportation, guides and admissions, various lunches, dinners and receptions. Participants are requested to book their own flight.

Registration began on 18 May. All applications received before 31 May will be treated as if submitted simultaneously. After that date applications will be honored in order of receipt. The final deadline is 30 June. The maximum number of participants for the trip is 30. If oversubscribed, priority will be given to full or associate members of CODART in order of the number of congresses they have attended. If fewer than 20 members apply, up to five non-members may be introduced by a full member. Non-members will be charged an additional 100 euros.

#### Information

For more information about CODART ACHT please visit [www.codart.nl](http://www.codart.nl) or contact the CODART office manager:

Navany Almazan

T +31 20 305 4521

F +31 20 305 4500

E [navany@codart.nl](mailto:navany@codart.nl)

staged large-scale triumphal entries that often included numerous stages and *tableaux vivants*, designed to impress the country's rulers with scenes laden with imagery and literature from antiquity. This remarkable cultural climate made it possible for Provoost to quickly replace Gerard David as the leading local painter for large commissions from circa 1510 onwards, after which David would almost exclusively produce works for the free art market in Bruges and probably also in Antwerp.

The exhibition aims to present Jan Provoost's oeuvre in the context of the intellectual and artistic climate in Bruges at the time. In addition to producing altarpieces for local churches and for export to Italy and Portugal, Provoost appears to have worked mainly for a relatively small group of highly educated clients in Bruges, who were initially organized in religious brotherhoods, and later in chambers of rhetoric. Provoost was a well-educated and well-connected man of considerable means. He was the regent of the Bruges Brotherhood of Jerusalem Pilgrims and had traveled to Italy and to the Holy Land, where he was knighted in the Order of the Holy Sepulchre. The complex iconography of some of his work for these 'proto-rhetoricians' is sometimes still only partly understood.

A second objective of the exhibition is to introduce the new technical and art-historical research into his oeuvre. Over the last century, numerous works have been incorrectly attributed to Provoost. Recent research, especially with infrared reflectography, has made it possible to revisit the traditional corpus and to reject many attributions. In addition, major progress has also been made in the research into individual works, for example in the reconstruction of Provoost's triptych for the Jerusalem Chapel.

The exhibition will be curated by the author, in close collaboration with Till Holger Borchert of the Groeningemuseum. Four scholars have expressed interest in collaborating on the proposed project, which could result in essays for the exhibition catalogue. Reindert Falkenburg (Leiden) will work on enigmatic iconographical aspects, while Mark Trowbridge (Portland) will contribute a study of the early chambers of rhetoric in Flanders. Peter Klein (Hamburg) has agreed to perform dendrochronology on the support panels, and Noël Geirnaert of the Bruges city archives will do additional local archival research and provide transcriptions of the documents.

## Publication news

Renée E. Kistemaker, Natalya P. Kopaneva, Debora J. Meijers and Georgy V. Vilinbakhov (eds.), *The Paper Museum of the Academy of Sciences in St. Petersburg c. 1725–1760: introduction and interpretation* (History of Science and Scholarship in the Netherlands, volume 6, Royal Academy of Arts and Sciences), Amsterdam (Edita) 2005.

On 7 April the results of a long-running Dutch-Russian cooperation, *The Paper Museum of the Academy of Sciences in St. Petersburg c. 1725–1760*, has been released. This research was undertaken to examine and clarify a corpus of 2,050 18th-century scientific drawings. The drawings were made by Dutch, German and Russian artists in workshops established within the Academy of Sciences. As a group, they illustrate the encyclopedic character of the academy's 18th-century Cabinet of Arts and Sciences: they show anatomical preparations, plants, animals, scientific instruments, Chinese and Siberian everyday objects, curiosities of ivory, wood and wax, and coins and medals. Only a few of the drawings have been described and published before. The publication is the first to interpret this body of works as a 'paper museum.'

The works – most of them color gouaches, but in some cases also black and white drawings in Indian ink – are today preserved in three Russian collections: the archives of the Russian Academy of Sciences, the State Hermitage Museum and the State Russian Museum, all in St. Petersburg. The English translation follows in the wake of the Russian edition (two volumes, St. Petersburg, *Evropiskiy Dom*), which appeared in 2003–04. A Russian/English DVD accompanying the volume reproduces the full and detailed catalogue in searchable format, with full-color images of all the drawings.

One of the strategies used by Tsar Peter the Great to introduce western culture into the Russian empire was to create a Cabinet of Arts and Sciences (the *Kunstkamera*), and to found an Academy of Sciences. Soon after the opening of these institutions in the early 18th century, the founders embarked on a large-scale enterprise: the production of watercolor drawings recording the objects in the *Kunstkamera*. The first sheets date from the late 1720s, the last from the 1750s. In the 19th and early 20th centuries, the drawings were removed from the *Kunstkamera* and, together with the objects they depicted, dispersed among various specialized museums and institutions.

Since then, a number of Russian researchers have made use of this visual material – for example, in order to identify specific objects in the Hermitage or to reconstruct the history of the *Kunstkamera*. In the early 1990s, however, during preparations for the exhibition *Peter the Great and Holland* (Amsterdams Historisch Museum and the State Hermitage Museum, 1996–97), the curators concluded that more drawings were preserved than had previously been assumed, and that they deserved special attention. The drawings were found in the archives of the Academy of Sciences (plants and animals, anatomical specimens, art objects, utensils, clothing and antiquities from Siberia, Tatar and China); in the State Hermitage Museum (rare and precious objects, such as Siberian and Scythian plaques and ornaments, scientific instruments, coins and medals); and, lastly, in the State Russian Museum (ivories, bronzes and wax images.) At present, 2,050 sheets have been traced – probably a little over half the original number. Remarkably, missing among the drawings known to us today are certain categories of the *Kunstkamera* collection, such as the gems and minerals. Also, within individual sections, specific elements seem to have disappeared (for example, the butterflies). It is possible that with the help of the present publication these drawings will be retrieved in the future.

The publication is significant for a number of other reasons as well. First, it will contribute to the history of the *Kunstkamera* as the first public museum in Russia and shed light on the genesis of the specialized museums in St. Petersburg that derived from it. Second,



Man's hat, made from a wolf's scalp. (Object from Eastern Siberia, Yakut), 1730s, St. Petersburg, archives of the Russian Academy of Sciences

the project is relevant to the study of Russia's cultural and scientific development in the 18th century. And, last but not least, the publication will contribute to the history of the Netherlands as an important source for the introduction of European arts and sciences into Russia. The Amsterdams Historisch Museum has played an important international role in this regard with several exhibitions and publications, among them *Distant worlds made tangible: art and curiosities: Dutch collections, 1585-1735* (1992) and *Peter the Great and Holland: cultural and scientific relations between Russia and the Netherlands in the time of Tsar Peter the Great* (1996). Recently, the museum also made an important contribution to the exhibition *Palast des Wissens: die Kunst- und Wunderkammer Zar Peters des Grossen* (Dortmund 2003) and to the permanent exhibition of the anatomical department in the Peter the Great Museum of Anthropology and Ethnography (the former *Kunstkamera*). Included in the latter are the collections of the well-known 17th-century Amsterdam physician Frederick Ruysch, bought by Peter the Great in 1717 (opened in September 2003).

The project will also produce wider results. Until now, no similarly extensive body of drawings recording an 18th-century museum collection has been found. By making this unique corpus available to scholars in Russia and abroad, the publication will contribute to international discussion both on the history of science (including scientific illustration) and the history of collecting in the early modern period.



Workshop discussion in the Frans Hals Museum

## CODART activities in 2005

Congress report CODART ACHT:  
*Dutch and Flemish art in Sweden,*  
6-8 March 2005, Haarlem

Wietske Donkersloot

The recent congress in Haarlem set a new record. Never before has a CODART congress attracted so many participants (111); never before have there been so many first-time participants (29); and never before has CODART had to work so hard in the weeks preceding the conference to arrange the program and the spaces in such a way that all events could go ahead with this large number of people. Early registration proved to be particularly valuable when it came to popular parts of the program such as the workshops and the visits to institutions in Haarlem and Noord-Holland. With this growth set to continue in the coming years, CODART is even more keen to find suitable accommodation and programs for future meetings, where we hope once again to welcome so many new and familiar faces.

**Haarlem** The decision to organize the congress in Haarlem was a logical one, following from the more or less chance decision adopted last year to focus on 'smaller Dutch provincial towns.' Utrecht was the first in this series, and next year it will be the turn of Leiden. Meeting in Haarlem provided an opportunity to work together with Pieter Biesboer, curator of the Frans Hals Museum, on organizational issues. He advised CODART on all aspects of the program and made many of the arrangements that the CODART congress team, Navany Almazan, Eelke Boswijk (freelance project manager) and Gary Schwartz, were then able to develop further.

Haarlem, a city with around 150,000 inhabitants and capital of the province of Noord-Holland, was granted a city charter in 1245 and prospered into the 15th century. Favorably situated on an old north-south land connection and on the river Spaarne, it developed a thriving economy, based primarily on brewing, shipbuilding and cloth making. In 1572, after the city council had joined with the rebels against Philip II during the Dutch Revolt, Spanish forces besieged Haarlem for six months, finally succeeded in occupying the city, where they remained for five years. A period of recovery set in at the end of the 16th century, not least because many people from Flanders settled in the town in this period,

giving new energy to the wool and linen industries. In the first half of the 17th century, the city flourished, not only economically, but particularly in the arts. Haarlem is the city where Golden Age painting came of age.

Prior to the opening reception, congress participants who had arrived in Haarlem on Sunday afternoon could take a walk in three groups through the old town center, where many of the buildings and streets once been depicted by Saenredam, the Berckheyde brothers and others are still standing. The streets had a very wintry appearance, as, like the rest of the Netherlands, the town had for several days been covered in what was by Dutch standards a thick layer of snow. Sliding through streets covered in snow and ice, and with fresh snow falling from the sky, the wanderers finally reached the Koninklijke Hollandsche Maatschappij der Wetenschappen (Royal Dutch Society of Sciences and Humanities), where the opening reception took place. This is the oldest *geleerde genootschap* (learned society) in the Netherlands, established in 1752 with the aim of promoting knowledge in the broadest sense of the word, and has been based in the 18th-century Hodson Huis on the Spaarne since 1841. As well as a drink and a snack, a tour of the building's various staterooms, decorated in a great variety of 18th-century European interior styles, was on offer at the reception.

**Plenary sessions** The meetings of the whole group of participants on Monday and Tuesday morning took place in the charming Teylers Museum. Established in 1784 with some of the money left by Pieter Teyler van der Hulst (1702–78), an 18th-century cloth- and silk-maker, Teylers Museum is the oldest public museum in the Netherlands. The collection of paintings, books, drawings, fossils, minerals, scientific instruments and coins is kept in display cabinets and rooms that have remained unchanged since the 18th and 19th centuries. For example, the 19th-century Grote Gehoorzaal (large auditorium), where all the congress participants gathered on 7 March, is equipped with its original chairs, covered in horsehair, and a large demonstration podium with connections for gas, water and electricity, which in the past were used during experiments (it is now equipped with the latest computer and projection facilities). It was here that Görel Cavalli-Björkman, Karin Sidén (both from the Nationalmuseum in Stockholm) and Börje Magnusson from the Swedish Academy in Rome took turns in presenting their introductions to Dutch and Flemish art in

Sweden. The texts of the lectures can be found on the CODART website (under CODART ▶ Events ▶ CODART ACHT). This *Courant* contains a general text on Dutch and Flemish art in Sweden, which has been compiled on the basis of their presentations (see page 19).

CODART received more advance requests for the available speaking time during the members' meeting on Tuesday than could be honored. As has become usual in recent years, priority was given to proposals for future projects and the introduction of relatively little-known collections (this time from Dublin, Kiev and Belgrade). In order to make the presentations from the museums accessible to a wider audience, they are included in this *Courant* under *News and notes from around the world*. All of the presentations can also be read on the CODART website.

**Workshops** After it became clear at last year's congress that the workshop on permanent collections, then being held for the second time, deserved more in-depth attention, the Program Committee decided to devote all of the workshops this year to the theme. As luck would have it, the Institut Valencià d'Art Modern's (IVAM) international conference *Communicating the museum: marketing the permanent collection* had taken place in Spain on 1–2 July 2004. Anna Somers Cocks, group editorial director of *The Art Newspaper*, played an important role in this conference. She very much wanted to help with a reprise of this theme in a CODART context, and was therefore in Haarlem on Monday to give the congress participants a stimulating introduction to the subject. An ex-curator at the Victoria & Albert Museum in London, she emphasized the importance of the contribution of the university-trained curator in the process of 'making the most of the permanent collection.' Basing her conclusions on recent visitor numbers and findings from visitor surveys, the most important lesson she wanted to pass on was that 'the permanent

galleries of a museum have to make it obvious that behind the scenes there are people who are thinking about the collections.'

The workshops took place in the other important museum in Haarlem, the Frans Hals Museum, then showing a large exhibition devoted to Pieter Claesz. Prior to the workshops, the participants had the opportunity to view the exhibition in peace and quiet, as the museum was closed to the public. The opportunity to discuss the exhibition amongst colleagues and in the presence of the exhibition curators, for which we are very grateful to Pieter Biesboer, was not to be missed. So, as an exception to the rule, one of the workshops was dedicated to monographic exhibitions. For complete reports on all four workshops, see page 16.

**Excursions** All of Tuesday afternoon was set aside for a number of visits to institutions in Haarlem and Noord-Holland. The participants had been able to make a choice in advance between two excursion programs. One program was primarily aimed at curators of prints and drawings and offered the opportunity to see a selection of works on paper from the collection of Teylers Museum, the Rijksarchief Noord-Holland and the Archiefdienst voor Kennemerland. The Teylers Museum collection of drawings consists of around 10,000 sheets and is mainly strong in the Dutch school (from the 16th up to and including the 20th centuries) and the Italian school (15th to 17th centuries). The museum's print collection contains around 25,000 sheets, including work by Lucas van Leyden, Goltzius, Adriaen van Ostade and Rembrandt (whose etchings are present almost in their entirety in many high-quality prints). The Rijksarchief Noord-Holland and the Archiefdienst voor Kennemerland, which have recently merged, are both general archival institutions, which, in addition to prints and drawings, store other types of sources about the history of the town and the region. They presented



Workshop *The changing role of the curator in the 'Schutterszaal' of the Frans Hals Museum*



Workshop *Different ways of presenting the permanent collection in the 'Maniëristenzaal' of the Frans Hals Museum*

some highlights from their collections in the Rijksarchief depot. Particularly the annotated sketchbook of Jacob de Wet I (c.1610-75), which is devoted to the most diverse subjects, received a lot of attention.

The other excursion program saw the participants traveling by bus to Hoorn and Alkmaar. In Hoorn, which was an important harbor for the Dutch East India Company in the 17th century, a visit was paid to the Westfries Museum. This museum, located in a complex of buildings that once served as a meeting place for the States of West Friesland and the Northern Quarter, recently suffered the theft of 21 paintings dating from the 17th to the 20th centuries, as well as three drawings, a print and a large number of silver objects. In spite of the fact that the security system had been checked, the alarm did not go off. The thieves left via a cellar trapdoor, leaving enormous chaos in their wake. After a time when all that could be viewed was the empty frames, which the thieves hadn't taken, the rooms had been restocked with other paintings and objects by the time of the CODART visit – but the heart of the collection was gone. CODART intentionally kept this visit on the program, because we consider it very important to raise awareness of these dangers, which threaten every museum.

The excursion went on by bus to Alkmaar, where a visit was made to the permanent collection and the depot of the Stedelijk Museum, located in a modern building in the center of town. The grand finale of this excursion was the viewing of the restoration in progress on the paintings of the *Last Judgment* by Cornelis Cornelisz. Buys I on the vaulted ceilings of the Grote Sint Laurenskerk.

**Surprise for Gary Schwartz** As well as being an introduction to the CODART study trip to Sweden (which will take place from 21 through 26 September 2005; see page 12), the CODART ACHT congress also had another future event on the books: Gary Schwartz's retirement as director of CODART in June. As this was the last time that he would stand before the members as director, he chaired the discussion for part of the congress, taking over the microphone from Stephen Hartog, who on Monday had carried out this task in his usual conscientious manner. Behind the scenes, a number of measures had been taken to commemorate Gary's departure in style. During the lively congress dinner, held at the Sociëteit Trouw Moet Blijcken, which is normally closed to the public, Paul Huvenne, on behalf of the board, the

Program Committee and the members of CODART, presented Gary with a print by one of his favorite living artists, Charles Donker. This etching and aquatint of a ploughed field symbolized the incredibly important development work that Gary has done since 1998 to make CODART into an important, strong and supportive network, which will now be able to stand on its own two feet. On behalf of all the members, Roman Grigoryev presented Gary with a note with an unfamiliar URL ([www.codart.nl/surprise\\_for\\_gary\\_schwartz](http://www.codart.nl/surprise_for_gary_schwartz)), which turned out to provide access to a number of web pages where members, ex-members and other people who have known Gary in his role over the past seven years had left notes, photos and their own creative efforts 'in honor of Gary Schwartz.'

**Supporters and sponsors** CODART gratefully acknowledges the support of the following sponsors:

- Archiefdienst voor Kennemerland, Haarlem
- Frans Hals Museum, Haarlem
- Gemeente Haarlem
- Hollandsche Maatschappij der Wetenschappen, Haarlem
- Rijksarchief Noord-Holland, Haarlem
- Sociëteit Trouw Moet Blijcken, Haarlem
- Stedelijk Museum Alkmaar
- Teylers Museum, Haarlem
- The European Fine Arts Fair (TEFAF), Den Bosch
- Westfries Museum, Hoorn

The contributions of the supporters are specified in the CODART ACHT network document on [www.codart.nl](http://www.codart.nl) (see CODART › Events › CODART ACHT).

**Workshop reports CODART ACHT: Different ways of presenting permanent collections**

Chair: Peter Schoon

Report: Sander Paarlberg

During the workshops in previous years, under the direction of Axel Rüger, this theme received considerable attention. Museums devote a great deal of time and money to the making of large blockbuster exhibitions, while hardly any work is done on the permanent collection. In connection with James Cuno's recent book *Whose muse? art museums and the public trust* (Princeton University Press, 2004) and discussions in the Dutch newspaper *NRC Handelsblad* about the new Rijksmuseum, in which Walter Liedtke and others argued in favor of the role of the curator in the development and organization of the permanent collection, a number of

cases of museums that are in the process of reorganization were explained in detail by the people involved.

Gregor Weber described the new permanent display at the Gemäldegalerie Alte Meister in Kassel, with Wouter Kloek doing the same for the Rijksmuseum. In Kassel a kind of 'museum landscape' will be created, with space being made in Schloss Wilhelmshöhe (by removing office facilities from the building) for parts of the collection now kept in the Hessisches Landesmuseum. The entire castle will be turned into exhibition space, with the Gemäldegalerie Alte Meister forming the axis from which all the other collections can be visited. (For more information on these plans, see page 5.)

Wouter Kloek then discussed the plans for the new Rijksmuseum. These aim to create a completely up-to-date building in which the intentions of the original architect, Pierre Cuypers, will harmonize with modern demands, as put forward by the architects Antonio Cruz and Antonio Ortiz, with an interior design for the display of the collections by the Paris architect Jean-Michel Wilmotte. The new installation will guide the visitor along a main chronological route (from the Middle Ages to recent times) that will present the collection in integrated form. Paintings, sculpture, furniture and historical objects that illuminate one another will be joined in ensembles. The motto is 'mix when possible, separate when necessary,' with the focus of the main circuit on the sensation of beauty and the awareness of time. A clear 'menu' will be provided. Visitors can choose between the main circuit (within which several periods can be selected) and exhibitions in the Philips Wing, the Asian Pavilion or the two large towers (which will be devoted to special collections), and select their route according to



Pieter Biesboer, curator at the Frans Hals Museum and main partner in the organization of CODART ACHT

their own preferences. It will also be possible to go directly (in a large lift) to the highlights of the Golden Age.

As the last of the three speakers, Michiel Kersten, head of collection management and communication at the Frans Hals Museum, took the floor. This museum exhibits its collection in regularly changing displays (in recent years the display has been changed approximately once a year). Although this strategy was adopted because there is no separate space for temporary exhibitions, the decision was consciously made to create dynamic displays in which the works of art do not have a fixed position, but can be seen in many different, changing lights. Such changes encourage visitors to return on a more regular basis. The displays have been organized according to themes, such as 'Renewal and tradition' (on how innovative and traditional tendencies in painting in Haarlem existed side by side in the Golden Age) or 'Townsppeople and country folk' (on the most important genres of painting in Haarlem). In this way, the works of art can always be exhibited in different combinations and in different contexts, which means that justice can also be done to the varying ways of interpreting the paintings. One result is that many different parts of the collection can be shown in rotation and are never hidden away in the depot for long. The quality of the works of art is of great importance; the Frans Hals Museum is an art museum, focused on the developments in painting in Haarlem in the 16th and 17th centuries. Works of lower quality are not exhibited, even though they might be able to strengthen the story behind a display. In order to provide a cultural, social and economic context, a separate historical display with only reproductions has been created. A similar display, involving multimedia, will cover the development of painting in Haarlem between 1550 and 1700. This, along with the temporary exhibitions about painters from Haarlem,

which are always linked to the permanent collection, will make the Frans Hals Museum the museum of Haarlem's Golden Age.

There was then discussion of the various speakers' statements, which may be read on the CODART website. The consensus was that a permanent display becomes outdated after five years and needs to be changed. The decision of the Frans Hals Museum to change the permanent display almost every year is linked to the lack of separate space for temporary exhibitions. A permanent display can be kept lively through the introduction of small changes, by telling the story in a different way. A permanent display must never be completely fixed. In the Rijksmuseum, the different ensembles can be adapted, but the chronological line as a whole will remain the same for a long period. The problem is that even small changes require considerable effort, and that temporary exhibitions are generally given priority.

The use of multimedia then came up for discussion. In Amsterdam's Historisch Museum there is a definite mix, mainly relating to the 19th and 20th centuries; such a mix of media is also present in many British galleries. It is important that computer screens and the like should not intrude on the displays: the priority is the viewing of the works of art, with multimedia as a second, useful layer, whose presence should never dominate. Interdisciplinary presentations must also be possible; atmosphere is of great importance, but objects should reinforce one another; again: mix when possible and separate when necessary.

At the end of this workshop a number of different subjects came up for discussion, leading to the following conclusions, which are of necessity generalizations: highpoints of the collection must always be on view; the curator should take the leading role in mounting the display and must always consider what the public wants to see.

### *The changing role of the curator*

Chair: Manfred Sellink

Report: Sabine van Sprang

Everybody agrees that the role of the curator is now in the process of changing dramatically. This role, however, depends on the size and the type of museum in which the curator works. Accordingly to Roman Grigoryev, head of the department of prints at the State Hermitage Museum, curators of Netherlandish art enjoy enormous prestige and are considered to be of the highest rank in the museum's hierarchy. This gives them tremendous freedom.

Consequently, their role is still that of the traditional curator-researcher, whose essential functions are to display the collection, monitor the physical condition of the works of art, and to take care of administrative tasks in direct relation to works of art, as well as to carry out research into the works in his or her care. In this respect, the curator is highly independent. The curator is also responsible for the choice of the type of exhibition to be held, its size, etc.

However, most of the participants agreed that a situation like this is exceptional. The situation described by Bernd Wolfgang Lindemann, director of the Gemäldegalerie in Berlin, is more commonly shared. Indeed, in most institutions, the curator can no longer exclusively be a researcher, but also has to be in charge of a number of other tasks, such as generating publicity, attracting sponsors, organizing social events, etc. As a result most curators now have little time to undertake research on their collection.

On the other hand, as Lindemann stated, museums are places where academic study has become more important in recent years: many projects, especially those involving technical research, can only be carried out in museums. The public now also demands exhibitions and events involving the technical aspects of works of art.

How, therefore, can curators deal with this growing interest of the public and the academic world in the physical examination of the objects, knowing that most of them have little time to dedicate themselves to this type of research?

The position held by Ron Spronk, associate curator for research at the Straus Center of Conservation and Technical Studies (Harvard University Art Museums, Cambridge), is one of the possible solutions to this new demand. Spronk does not curate a specific part of the collections, but instead 'conducts (technical) research on objects (paintings) in the Art Museums for the purpose of special exhibition or publication.' Spronk enjoys total scholarly



Congress participants Ron Spronk (l) and Peter Black (r) with Eelke Boswijk, freelance project advisor to CODART ACHT



Presentation of works on paper by the Haarlem city and provincial archives

independence (he reports to the director of the Art Museums' conservation department only) and may initiate and curate exhibitions on his own, but he also offers his expertise to the curators of the Art Museums.

Another solution has been adopted by the Victoria & Albert Museum, where a curator can be temporarily moved from his or her department to the research department in order to work on a specific project. There, he/she is involved with a team totally dedicated to this work.

Yet another solution is to hire scholars to help curators carry out research on some specific part of the museum collection. This solution, currently adopted in many museums, has to be considered cautiously. It might indeed be of great help as long as the scholar works hand in hand with the curator to forge a body of permanent expertise within the museum. Otherwise, once his or her job is finished, the scholar simply goes away with the knowledge acquired on behalf of the museum, but without any benefit for the latter.

Opinions differed as to whether or not a curator should specialize (research, exhibitions, education, etc.) or should also be made responsible for a broad scope of activities (including the all-too-recognizable administration and management). In many museums, as several participants pointed out, the curator has no choice anyway, as the institution is not large enough for such division of labor. As others mentioned, even in larger museums the combination of tasks can strengthen each other. Several contributors warned specifically against the danger of losing control over exhibitions – important in defining your goals in research and in attracting the funds and public/scholarly attention essential to all curators in charge of collections.

Whichever solution is adopted, all the workshop participants agreed that it is of primary importance that research remains in-house, under the control of the curator. This research must focus on the objects in the collection. Also, the scientific issues need to be brought as much as possible into the open. Indeed, the public is as interested in the process and the 'work in progress' as in the results of research. Different experiences have shown that the public is very receptive to exhibitions or events dealing with the questions arising during the investigations of works of art. It is also a way to make the audience better understand what a curator stands for, what his or her specific role is, a role that no one from public relations can

perform. Finally, everyone agreed that the function of the curator depends on the choices directors make in shaping their museum. Many participants – amongst them directors – agreed that it can help when directors have a curatorial background. Certainly, all agreed with the appeal that directors and boards of trustees should cherish and strengthen the position of curators in their responsibility for, and knowledge of, collections.

#### **How to strengthen and expand permanent collections**

Chair: Peter van der Ploeg

Report: Eric Domela Nieuwenhuis

Peter van der Ploeg began the third workshop with an introduction of the three speakers: Peter van der Brink, director of the Suermond-Ludwig-Museum and other municipal museums in Aachen; Paul Huys Janssen, curator of Old Masters at the Noordbrabants Museum in Den Bosch; and George Keyes, Elisabeth & Allan Shelden curator of European paintings at the Detroit Institute of Arts. Van der Ploeg then briefly discussed the different statements by the three speakers. He also pointed out that it is obvious that most museums have difficulty expanding their collections. An important problem is the very high prices of paintings on the art market.

The first speaker, Peter van der Brink, mentioned that he had only recently become director in Aachen. He reported that the collection of the Suermont-Ludwig-Museum is very large and broad. The museum was founded in the late 19th century. At that time the main collection in Aachen belonged to Barthold Suermond. The collection of Old Master paintings in the museum is still not well known. One reason for this is that it lost about 130 works during the Second World War. After the war, the collection was much strengthened by the addition of the collection of Irene and Peter Ludwig. An important reason for the obscurity of the collection of paintings in Aachen is that until now the museum itself paid very little attention to them. In the coming five or six years Peter van der Brink will not focus on new acquisitions, but instead on a large conservation and restoration program. Around 100 paintings from the collection will be restored. Van der Brink also plans to enrich the collection with long-term loans. The 1632 self-portrait by Rembrandt from the Irene Ludwig Collection will be one of the highlights of the museum. Unfortunately, the museum has hardly any paintings by the Rembrandt School. This gap will be filled with an important long-

term loan of 35 Dutch paintings from the Gemäldegalerie in Berlin.

The second speaker, Paul Huys Janssen, explained that during the 19th century the Noordbrabants Museum in Den Bosch tried to expand its collection by purchasing works of art that had a relationship to the history of the province of Brabant. In the second half of the 20th century, the museum focused more and more on Dutch and Flemish Old Masters. Thanks to the policy of the new director, installed in 2000, there is a new focus on the work of Hieronymus Bosch and his followers. The Noordbrabants Museum still seeks to enlarge its collection, but the prices of the works of art are so high that it is extremely difficult to purchase good works. The best way to expand the collection is to ask other museums for long-term loans. In the last five years, several paintings by followers of Bosch have been lent by the Rijksmuseum, the Museum Boijmans Van Beuningen and the Centraal Museum in Utrecht. Very recently the portrait of Bishop Ophovius of 's-Hertogenbosch, painted by Rubens, came on loan from the Mauritshuis.

George Keyes explained that most public art museums in the United States seek to assemble encyclopedic collections. Except for Boston and Philadelphia, the focus of their collecting is not the history of their own state or city. The aim of civic art museums has always been to secure representative works of art of the highest quality. Many museums accumulated huge collections. But storage of these collections is a very expensive commitment. A solution to this problem can be de-accession. Most museums in the United States are entitled to sell works from their permanent collections. Of course, only parts of the collections that are not relevant to the museum's core purpose are sold. The money raised through these sales is used to make new acquisitions. It is very important that de-accessioning is done with expertise; curators should have the largest say. De-accession formed the starting point for the discussion between the speakers and the participants. Some participants thought that it could be a useful way to strengthen one's collection, while others preferred caution. One of the participants told of the existence in the Netherlands of a databank of works of art at the disposal of the Netherlands Institute for Cultural Heritage (ICN). Those works can be purchased by Dutch museums. George Keyes pointed out that in America there is an institution called the Museum Loan Network that offers the same kind of support.

The question was raised if works of art should be restored before de-accession. One of the speakers explained that auctioneers prefer unrestored paintings, because these works tend to sell better. Restoring a painting before selling it is also very expensive.

Another subject discussed during the third workshop was the importance of long-term loans for museums. One major obstacle to long-term loans is the high insurance premiums. The chair and one speaker made clear that the clusters of the collection of the Rijksmuseum that are now on display in several Dutch museums are not insured. But non-insurance and indemnity are still very controversial in most European countries. Yet, without the non-insurance policy, display of the Rijksmuseum paintings in a number of Dutch museums would be nearly impossible.

#### Monographic exhibitions

Chair: Charles Dumas

Report: Edwin Buijsen

Three museum curators were asked to present their views on the subject, based on personal experience. Florence Gombert of the Palais des Beaux-Arts de Lille explained why she is organizing the exhibition *The Master of the Embroidered Foliage: secrets of Flemish workshops of the late 15th century*. The core of this exhibition consists of a group of paintings that share stylistic and compositional features, and which are therefore attributed to the same anonymous painter. While the artistic personality of this master remains difficult to define, Gombert hopes to interest the public by presenting the artist in a broader context that raises questions relating to methods of attribution as well as shedding light on workshop practices at the end of the 15th century.

According to Quentin Buvelot, curator at the Mauritshuis, exhibitions should always have a connection with the organizing museum. He elaborated his point by referring to two recent Mauritshuis exhibitions on lesser-known artists: Albert Eckhout, an artist who worked for the founder of the museum's historic building, and Carel Fabritius, whose *Goldfinch* is one of the museum's most celebrated paintings. Buvelot stressed the importance of a carefully planned publicity campaign to make the public enthusiastic for such relatively unknown artists. The Mauritshuis has recently been quite successful in this respect.

Finally, Pieter Biesboer of the Frans Hals Museum described how exhibitions on the early works of Jacob van Ruisdael and the still-

life painter Pieter Claesz. (held at the time of the CODART congress) play an important role in fulfilling the museum's mission, which is to promote knowledge concerning the life and work of Haarlem artists. Both exhibitions had an art-historical point of departure, but in order to convey their message it was necessary to present the artists in a broader context (to evoke the period in which the works of art were created) and to organize extra activities, such as a bicycle tour, to attract the public.

The lively discussion initiated by these presentations focused on the question of whether or not there is a future for monographic exhibitions on artists who do not belong to the select group of blockbuster painters like Rembrandt, Rubens and Vermeer. Although there was a consensus on the relevance and importance of such exhibitions, the following comments were made:

There has to be a certain level of quality and diversity in the selection of the works of art. Not every artist is suitable for a monographic exhibition.

A monographic exhibition may very well be inspired by the personal preferences of the organizing curator, but it should transcend a purely scholarly interest and be presented in such a way that it appeals to a larger audience. The success of an exhibition depends in large part on the right presentation and good communication with the public. Exhibition titles can play an important role in this and ought to be chosen with the greatest care and feeling for publicity. It needs to be made evident why an exhibition is worthwhile to visit. However, the reaction of the public is not always easy to predict. Furthermore, it seems to be becoming increasingly difficult to attract visitors to 17th-century exhibitions (even on major masters).

There should be some connection with the collection of the museum, the history of the building or local history. It was argued by some of the participants that the type of museum may influence the success of an exhibition: exhibitions on lesser known artists have proven to be more successful in local museums than in major venues.

The general idea underlying the discussion was that exhibitions, even on lesser-known artists, are never exclusively intended for scholars but must always aim at a larger audience. There was insufficient time to deal extensively with related issues, such as the criteria for the selection of works in the exhibition, and as one of the participants concluded: 'There are still more questions than answers.'

#### DUTCH AND FLEMISH ART IN SWEDEN: AN OVERVIEW

Görel Cavalli-Björkman, Karin Sidén  
and Börje Magnusson

Sweden, lying as it does at the northern extremity of Europe, was never subject to Roman dominion. The country was not converted to Christianity until around the end of the first millennium; it espoused the Reformation in its Lutheran form by royal decree in 1527.

Contacts with the Low Countries during the 16th century were limited. The trading relations of Bruges and Ghent with Scandinavia centered mainly on Denmark. Some art products, however, were imported to Sweden from Brussels and Antwerp, and altarpieces by Dutch and Flemish masters were imported from the 1480s onwards. Maerten van Heemskerck's altarpiece in Linköping, originally intended for the Grote Sint Laurenskerk in Alkmaar, was purchased for the Swedish cathedral for 1,200 tons of wheat.

During the reign of Gustav Vasa (1496–1560; reigned from 1523 on), contacts with the Low Countries were extended. In his *Schilderboek*, published in 1604, Karel van Mander writes that Gustav Vasa commissioned a painting of the Virgin from Jan van Scorel. This is corroborated by two other documents: a letter of 1541 in a Swedish archive acknowledging receipt of the painting and a reply, dated 11 September 1542 in Utrecht. However, we do not know what became of the picture. By this time, Gripsholm Castle already had a large collection of paintings, including several Flemish works, among them a *Crucifixion* by Cornelis Engebrechtsz. The foreign artists engaged by the Swedish court in the 16th century were mostly portrait painters. One of them was Domenicus Verwilt from Antwerp, who stayed on until 1566, painting triumphal arches, tapestries, epitaphs and landscapes, as well as portraits.



Caesar van Everdingen, *Jupiter and Callisto*, 1655,  
Stockholm, Nationalmuseum

From the very beginning of the 17th century relations between Sweden and the Netherlands were close. Literary and scientific dialogue was every bit as intensive as Dutch investments in the Swedish iron industry. A large number of Swedes attended the universities of Leiden and Amsterdam. Among the 150 Swedes, mostly young noblemen, studying in Leiden during the 1640s, we find heroes of the Thirty Years' War like Nils Brahe, Axel Lillie, Karl Gustav Wrangel, Johan Oxenstierna, Gustav Gabrielsson Oxenstierna, Gustav and Christer Horn and Magnus Gabriel de la Gardie.

Queen Christina (1626–89; reigned 1640–54), finding the Swedish intellectual milieu too limiting, established a network of scholars around her court. She managed to lure some of the most interesting continental thinkers to Sweden. Thus, in 1642 Johannes Freinsheimius of Strasbourg was appointed to the chair of rhetoric at the university at Uppsala, while the Dutch philologist Isaac Vossius was appointed as the queen's librarian. Among the scholars associated with Christina's court for longer or shorter periods were the Dutch Latin scholar Nicolas Heinsius, who in 1651–53 undertook a journey to France and Italy at the queen's behest to purchase important manuscripts and rare books. As Christina strove to elevate the cultural life of her court, she invited artists to Stockholm, among them, in 1649, the Dutch portrait painter David Beck. Art was also commissioned and purchased abroad. Michel le Blon (1587–1658), a cousin of Joachim von



Peter Paul Rubens and Jan Brueghel the Elder, *The three graces*, Stockholm, Nationalmuseum

Sandrart, who was appointed agent to the government of Sweden in 1632, masterminded Sweden's intelligence operations in Antwerp, Brussels, Paris and London. He also had knowledge of the art scene. He was greatly interested in classical antiquity and was in close contact with scholars attracted by classical ideals, such as Gerard Vossius and Joost van den Vondel. Where Netherlandish painting is concerned, we know that le Blon preferred Antwerp to Holland.

Writing to the queen's guardian Axel Oxenstierna about an art purchase in Amsterdam 1635, le Blon mentions Johannes Torrentius, who seems to be the only Dutch artist in whom he was really interested. Le Blon points out that Torrentius made use of the 'camera obscura method' and that he found his works magical, 'eine wunderliche speculatie.' 'The paint seems to have been blown like a cloud of mist rather than applied with a brush,' he adds. The fact that Axel Oxenstierna donated a large *Crown of thorns* by the Flemish artist Aert Mytens to Åkers Church may suggest that as a general rule he too, like le Blon, preferred Flemish art.

Another agent of the Swedish crown in the Netherlands, the Dutch merchant Pieter Spiering (d. 1652; added the Swedish name Silfvercrona to his own family name in 1636), had a number of paintings by Gerrit Dou sent home from The Hague to Queen Christina. Apparently they did not appeal to her, because she had them sent back in 1654 when she abdicated, converted to Catholicism, and left Sweden for Rome. They included *The lace maker*, which was destroyed in the fire at the Museum Boymans in 1864, and a *Violinist*, now in the Bridgewater Gallery, England. Furthermore, in 1648 she ordered a set of 35 pictures representing the story of Psyche from the Flemish artist Jacob Jordaens. This commission was probably never executed. That year the queen's attention was diverted to her newest war prize, the Prague booty. About 470 paintings from Rudolf II's collections were brought to Stockholm after the capture of the so-called 'small side' of Prague. The main part of this collection were Netherlandish paintings of an extremely high quality, such as a *Madonna and child* by Jan van Hemessen, *Venus Cythereia* by Jan Massys, and *The feast of the sea gods* by Frans Floris the Elder. The war booty also included several bronzes by Adriaen de Vries.

Christina's pronounced opinions about art and especially about her new art collection are well known through her correspondence. In the summer of 1649 she wrote to Duke

Paolo Giordano Orsini in Rome describing the collection: 'It is really large and beautiful. There are an infinite number of items, but, apart from 30 or 40 Italian originals, there is nothing of value. There are works by Albrecht Dürer and other German masters, whose names I am not familiar with, and which would be admired by everyone but myself. But I swear I would give them all away in exchange for a few paintings by Raphael, and I still think that would be doing them too great an honor.'

1648 was an important year not only in Swedish political history but also for the arts, marking as it did the definitive breakthrough of the Baroque. The leaders of the nation now saw an opportunity to enlist the fine arts to gratify long-suppressed urges to self-assertion. This development is exemplified in the career of Magnus Gabriel de la Gardie (1622–86), Sweden's leading aristocrat and statesman in the second half of the 17th century and one of the greatest patrons of the arts in the country. His extraordinary intelligence, great ability and keen interest in art and science made him a favorite of Queen Christina. He was appointed to her council at the tender age of 24 and he married her cousin, Maria Eufrosyne. De la Gardie had studied in Leiden under Daniel Heinsius and Marcus Boxhornius, who instructed him in eloquence and the classical authors. He also visited Fredrik Hendrik in The Hague and was kindly received by his circle. De la Gardie recruited a succession of artists for his building projects and the art collections at his various estates. These were very extensive and included history paintings, fruit pieces, landscapes, marine pieces and portraits. Rubens's *Three graces*, now in the Nationalmuseum, once belonged to de la Gardie. From the Dutch industrialist Louis de Geer the Elder (1587–1652), de la Gardie acquired 14 unframed pictures by Joachim von Sandrart, described as 'pictures of the months.' Among the adornments of his castle at Karlberg, designed by the Dutch architect Jean de la Vallé, were 29 portraits of the Münster peacemakers; they are now in Gripsholm Castle. The double portrait of de la Gardie and his wife, executed in 1652 by the painter Hendrick Münnichhoven, represents a tradition of portraiture emanating from Bartholomeus van der Helst and Juriaan Jacobsz. The couple is joined hand in hand in an allegorical portrait charged with symbols alluding to their marital status and prosperity.

Karl Gustav Wrangel (1613–76) purchased Dutch art for his castle at Skokloster. In 1651 he commissioned a number of works from Dutch artists, among them *A winter landscape*

by Jan Steen, through the Swedish resident in The Hague, Harald Appelbom. Sweden's first Rembrandt painting, *The apostle Peter*, now in the Nationalmuseum, was brought here by a Dutch resident in Copenhagen, Carl von Cracow.

The principal authors of Sweden's growing prosperity during the next century included Dutch industrialists, who had already settled in the country during the first half of the 17th century. Their motives were both religious and commercial. Most were members of the de Geer, de Besche, Grill and Peill families. All were to play an important role in Swedish history, particularly after the end of the Thirty Years' War. Unlike many other leading families, these clans outlived Sweden's period as a great power, which came to an end with the Battle of Poltava in 1709. Their foremost function was to develop the iron industry, which throughout the 18th century remained Sweden's most important export activity.

While maintaining contact with their home country, these Netherlandish families brought with them their culture and wealth – and their art collections, which today form the cornerstone of the Nationalmuseum's considerable holdings in Dutch painting. It was members of the Grill and Peill families who brought one of Rembrandt's greatest masterpieces, *The conspiracy of the Batavians under Claudius Civilis*, to Sweden.

#### Private collections of Dutch and Flemish painting

Finspång Castle is a reminder of the importance of the de Geer family, the impact of the Walloons and of iron making for Sweden as a great power in Europe in the 17th century. As noted above, industrialists from the Netherlands had a profound impact on the country, not only politically, economically and socially, but culturally as well. Although it seems plausible that there were paintings at Finspång already in the late 17th century, when the castle was newly built, it is difficult to say how many and which paintings were displayed there already from the very beginning. According to information in the archives, the most important Dutch and Flemish paintings did not arrive at the estate until the middle of the 18th century.

It was Jean Jacques de Geer (1737–1809), an intimate friend of the Swedish sculptor Johan Tobias Sergel, who sold the family estate 'Het huis met de Hoofden' in Amsterdam in 1759, then moving several of the paintings from there to Finspång Castle. Following his death in 1809 the main part of the collection at

Finspång was sold at auction. Some of the paintings became the property of de Geer's descendants, while others were purchased by Swedish art collectors such as Per Ulmgren and Axel Ekman.

In addition to portraits, a mixture of genre paintings, historical motifs, animal paintings, landscapes and allegorical pictures were sold at the auction. The total number of works was no fewer than 250 paintings, most of them Dutch and Flemish. Still, it was an impressive list of paintings that remained: among the paintings, some later became the property of Nationalmuseum, such as Caesar van Everdingen's beautiful painting *Jupiter and Callisto*, several animal paintings and hunting scenes by Paul de Vos and Frans Snyders, and two genre paintings by the Utrecht master Hendrick Terbrugghen. Somewhat later, in 1823, 121 paintings were sold, among them pictures by Jan Steen and Frans Snyders. Today, there are only a few paintings left at Finspång: for example, the beautiful allegorical painting *The triumph of truth and justice* by Samuel van Hoogstraeten, signed and dated 1670, with a castle reminiscent of Finspång in the background; and the genre scene *The doctor* by the lesser-known Dutch painter Bartholomeus Maton.

The aforementioned Louis de Geer the Elder, who had bought Finspång in 1641 from his business friend Willem de Besche, also purchased Leufsta bruk from the same owner two years later. Leufsta became the most important ironworks in Sweden, active up to 1926. The de Geers sold the estate to the government in 1986, and the collections are now divided between the Nationalmuseum, the Leufsta Foundation and the University Library in Uppsala.

In the manor house, which dates from the 18th century, there is a splendid collection of portraits, mainly on view in the dining room, as well as some interesting topographical paintings by unknown artists of the factories at Leufsta from around 1700. While Finspång Castle housed the rich and varied art collection that originally belonged to the family home in Amsterdam, Leufsta became a kind of portrait gallery, with works dating from the 17th and 18th centuries. Among the masterpieces are two splendid portraits by van Ceulen of the parents of Jeanne Parmentier, the wife of Louis de Geer the Younger; three beautiful portraits by Bartholomeus van der Helst of Louis de Geer the Younger, Jeanne Parmentier, and Emanuel de Geer; and a magnificent portrait by Jan Mijtens of Jean de Geer, all of them slightly cropped and forming a part of the classicist

interior at Leufsta, created by Jean Eric Rehn in the late 18th century. According to a testament, the collection of 11 portraits from the family estate in Amsterdam became the property of Charles de Geer in the late 17th century. In 1727 he sought to move the portraits from there to the newly built manor house at Leufsta, but as far as we know they were not sent to Sweden immediately. The earliest inventory, dating from 1757, lists them at Leufsta, where they are still on display today.

There are also some interesting portraits of Dutch origin from the de Geer properties in Stockholm, for example the only signed version of David Beck's likeness of Louis de Geer the Elder, and a portrait by Jan Maurits Quinkhard from 1731. The latter was a commission from the wealthy Jean Jacques de Geer for his estate at Rhijnhuizen near Utrecht. It depicts his son, Charles de Geer (later to become a scientist with a famous library at Leufsta), at the age of eleven.

Like the de Geers, the de Besche family, who originated from Liège, was also of great importance for the Swedish iron industry. Some portraits of this family can still be seen today at Örbyhus, a manor house dating back to the 14th century but rebuilt in the 15th and 17th centuries: two paintings by Martin Mijtens the Elder depicting Daniel de Besche and Althea Botler, who was married to Georg de Besche. Like the de Besches, the artist was part of the influential Dutch community in Sweden. Next to the German-born David Klöcker Ehrenstrahl, Martin Mijtens the Elder, who moved to Sweden in the 1670s, was the most important portrait painter in the country in the late 17th century. Born in The Hague, his relatives in Stockholm – Scipio and Didrik Mijtens, who worked mainly as merchants in the Old Town – persuaded him to move to Sweden and settle there as an artist. His art production was impressive, and his art collection included several Dutch masterpieces.



Nicolaes Gillis, *Breakfast piece*, Stockholm University Art Collection

Around 1700 there were two eminent Dutch art collections in Sweden, one of them belonging to Martin Mijtens the Elder, and the other to Johan Gabriel Stenbock (1640–1705). Johan Gabriel Stenbock embarked on a brilliant career at the Swedish court and in the civil service, becoming a privy councillor in 1668, when he was only 28 years old. He accumulated a considerable fortune, which he invested with bankers in the Netherlands. His art collections contained several works by Rembrandt and his school, of which *The kitchen maid* and portraits of an old man and an old woman are in the Nationalmuseum.

As in other European countries, portraiture was the main and most popular artistic genre in Sweden in the 16th, 17th and 18th centuries. Portraits from these periods by immigrant Dutch, German or French artists, or by native artists, can be seen in castles and manor houses around the country. Other genres are also represented, among them several attributed to Dutch and Flemish artists.

#### Public collections of Dutch and Flemish painting

Carl Gustaf Tessin (1695–1770), the only son of the palace architect Nicodemus Tessin the Younger, was the most brilliant cultural personality in 18th-century Sweden. His art collection has left conspicuous traces in the history of the Nationalmuseum's collection of foreign works. His first purchases were made in Paris in 1728 and then again between 1739 and 1742, when he was ambassador there. He was mainly interested in French art, but he also had a liking for works by Dutch masters. The Nationalmuseum owes to him the ownership of Rembrandt's *Portrait of a lady in profile* and *The sleeping student* by Constantijn Verhout.

Queen Lovisa Ulrika (1720–82, reigned 1751–71) and her consort Adolf Fredrik engaged Tessin to purchase works of art for the royal collections. At an auction in Paris in 1748, acting on their behalf, Tessin acquired ten Dutch works, among them *The music lesson* by Cornelis Bega. He also acquired paintings in Amsterdam, including Isaac van Ostade's *Self-portrait*. Lovisa Ulrika's son, Gustav III (1746–92, reigned 1771–92), purchased 24 paintings from the Sack family at Bergshammar in 1779. That collection included several important Rembrandts and works by other Dutch masters including Ferdinand Bol, Gabriel Metsu, Pieter de Hooch, Thomas de Keyser, Salomon and Philip Koninck and Jan Victors.

The royal family's collections were acquired by the state after the death of Gustav III; a royal museum was founded in 1792. In 1866 it

became the Nationalmuseum. Additions to the collection of Dutch paintings continued to be made during the 19th century. Judith Leyster's *Boy playing the flute*, was a gift from the royal family in 1871. In 1881 the Nationalmuseum acquired *The apostle Peter* by Rembrandt. In 1949 it received Rembrandt's *Simeon in the Temple* as a donation; the small self-portrait (now stolen) was acquired in 1956.

The Nationalmuseum collections also include several important landscapes by Jacob van Ruisdael, Jan van de Capelle and Allaert van Everdingen. The Dutch Caravaggists are represented with Terbrugghen and Matthias Stom, the classicists with Caesar van Everdingen and genre painters with a number of Haarlem masters.

The second largest collection of paintings from the Netherlands in Sweden belongs to the art museum in Gothenburg. The roots of the two collections are completely different: the Nationalmuseum has its tradition in the royal collections, while the collections in Gothenburg mainly consist of donations, gifts and acquisitions from the 19th and 20th centuries, most of them originating from rich families and merchants living in the western part of Sweden. The Gothenburg Museum of Art was founded in 1861 and the building used today was opened for the public in 1925. The collection of paintings, both foreign and Swedish, from the 15th to the 17th centuries, fill six rooms of the museum. Pride of place among the Dutch paintings is Rembrandt's *Knight with a falcon*, a masterpiece from the final decade of the artist's life. Another important painting is Hendrick Terbrugghen's *Singer*. Worthy of

special mention among the Flemish paintings are Peter Paul Rubens's *Adoration of the Magi* and *Henry IV of France at the Siege of Amiens*, and a Jordaens painting entitled *The satyr and the peasants*.

Dutch and Flemish paintings form the core of the collection at the Hallwyl Museum in Stockholm. The palace was built between 1893 and 1898 as a private home for Count and Countess von Hallwyl. In 1920, the palace, which is located in the center of Stockholm, was donated to the state. There are about 160 Dutch and Flemish works, nearly one-third of the total number in the collection, by several notable artists from the 16th and 17th centuries. The collection is rather broad, and was built up by a single individual, the wealthy Countess Wilhelmina von Hallwyl (1844–1930). The countess herself once said: 'My aim was to create as abundant and variegated a collection as possible.' In fact, the large number of artists represented forms a stark contrast to the limited size of the collection as a whole. Regarding the Dutch school, artists are represented by one or more works typifying their specific achievements. There are also a number of minor masters in the collection, such as Maerten Frans van der Hulst, Jan Cornelisz. van Loenen from Utrecht, and Adriaen Bloem. The only extant signed work by the latter, entitled *In the draper's shop*, belongs to the Hallwyl collection. The collection derives its particular strength from these paintings by lesser-known masters. Paintings by Johannes Verspronck, Michiel Mierevelt, Paulus Morelsee, Nicolaes Maes and Jan Porcellis are also worth mentioning. The Rembrandt school is represented by Salomon



Rembrandt van Rijn, *The conspiracy of the Batavians under Claudius Civilis*, Stockholm, The Academy of Art, deposited in the Nationalmuseum

Koninck and his *Annunciation*, painted in 1655.

In addition to these public museums, there are three university collections in the country that are of special interest to scholars specializing in Dutch and Flemish art. The oldest university in Sweden, at Uppsala, was founded in 1477, although the history of its art collection begins only in the 17th century. At that time, the university library was responsible for this rich collection, consisting of ethnographic and archaeological items, curiosities, astronomical instruments, coins, medals, a large number of portraits, engravings and the marvelous Augsburg Cabinet, presented to Gustav II Adolf (1594–1632, reigned 1611–32) in 1632 and donated to the university by Karl XI (1655–97, reigned 1672–97) in 1694. The major part of the fine arts collection consists of portraits of important scholars. The collection today numbers around 4,000 items.

In the 19th and 20th centuries, many Swedish donors contributed to the growth of the art collection. Its masterpiece, a very good version of Aertsen's *Butcher shop*, was donated in 1834 by the nobleman Hård af Segerstad. The painting, dated 1551, once belonged to Rudolf II in Prague, and later to Queen Christina (according to inventories of 1652). Another important painting, attributed to the Master of the Female Half-Lengths and entitled *Landscape with John the Baptist preaching, and the baptism of Christ* were bequeathed to the university in 1851.

A collection of around 1,000 paintings is kept at Lund University. The roots of the university art collection in Lund go back to the 1840s. On the initiative of two individuals, the artist and professor at the Royal Academy of Fine Arts in Stockholm Johan Boklund, and Gustaf Ljunggren, a professor of aesthetics at Lund University, work began on the creation of a kind of Pinakothek. As at Uppsala, the major part of the collection consists of portraits by Swedish artists depicting important scholars connected to the university. Another similarity between the two university art collections is that both grew considerably under the patronage of private donors in the 19th and 20th centuries. The Dutch and Flemish collection, mainly given to the university by the families Sandegren (in 1949) and Engleson (in 1967), comprises several interesting paintings. One of the most important is undoubtedly the fascinating still life by Pieter Potter.

The Stockholm University Art Collection is also important, both from a qualitative and quantitative point of view. Its most important

donor was Captain Johan Adolf Berg (1827–84), who also laid the foundation for a chair in art history and participated in constructing a Faculty of Arts in Stockholm. In 1884, Mrs. Helen Berg, widow of Captain Berg (who had died that year), presented his art collection to Stockholm University. That bequest constitutes the nucleus of the art collection. The collection was built up in the course of around 20 years, beginning in 1850. Some of the foreign paintings were purchased from the collection of the artist Lucas von Breda, the de Geer collection in Finspång Castle, and from Wanås Castle in the province of Skåne in the south of Sweden. The latter still has a good collection of Dutch and Flemish paintings from the Wachtmeister estate, with paintings by artists such as David Teniers, Philips Wouwermans and Frans van Mieris. With support from scholars and the curatorial staff at the Nationalmuseum, Berg managed to add several important paintings to the Stockholm University art collection, which was moved to a special building in 1909. The collection consists of about 600 paintings and includes several Dutch and Flemish paintings of great interest, such as *The attack* by Pieter Bruegel the Elder; a *Forest landscape with the judgment of Midas* by Gillis van Coninxloo from 1599; a *Breakfast piece* by Nicolaes Gillis, and *An anatomist in his studio* by David III Ryckaert from 1639. About two-thirds of the collection of foreign paintings is attributed to Dutch and Flemish artists. In contrast to the university collections in Uppsala and Lund, the Stockholm collection was mainly built up by one donor.

The same is the case with Skokloster Castle, one of the best-preserved 17th-century castles in Europe and the largest private palace ever built in Sweden. At Skokloster, Field Marshal Karl Gustav Wrangel displayed his power



Attributed to the Master of the Female Half-Lengths, *Landscape with John the Baptist preaching and the baptism of Christ*, Uppsala University Art Collection

and success during Sweden's greatest era. Its unique interiors contain about 50,000 exhibits, each more remarkable than the next: weapons, tools, silver objects, textiles, books, paintings and ethnographic curiosities. The castle can be regarded as one huge *Kunstkammer*, symbolizing the variety of the world and the period's ambition to collect the very finest that man and nature could create. After Wrangel, it was the Brahe family who made its mark on the castle, so that today some interiors reflect the tastes of the 18th and 19th centuries. Skokloster has been a public museum since 1967.

In addition to the collections mentioned above, there are several churches in the country containing Flemish altarpieces with provenances stretching back to the 16th and 17th centuries. After Germany, Sweden has the largest collection of Flemish altarpieces in the world. The most famous altarpiece in the country, *The crucifixion* by Maerten van Heemskerck in Linköping Cathedral, is just one excellent example among many still preserved. Some of these Flemish altarpieces, 26 in total, were moved to the Historiska Museet (Museum of National Antiquities) in Stockholm during the 20th century.

#### Dutch and Flemish drawings in Sweden

The two main collections of Old Master drawings in Swedish possession came about more or less by chance. Two ambassadors happened to be in the right place at the right time: the aforementioned Carl Gustaf Tessin was in Paris in 1739, when the sale of the famous Crozat collection took place; and in 1801 Jacob Gustaf de la Gardie (1768–1842) in Vienna met and befriended the great drawings collector Duke Albert of Sachsen-Teschen and was given a sample of his collection as a parting



Judith Leyster, *Boy playing the flute*, Stockholm, Nationalmuseum

gift. Parts of two of the most outstanding collections of drawings ever created thus came into Swedish hands. The bulk of both have landed in the Nationalmuseum in Stockholm. The Tessin portion was part of the museum collection from its founding in 1863; the de la Gardie holdings entered the museum 100 years later, in 1973. Smaller collections worth noting are in the Gothenburg Museum of Art; in the University Library at Uppsala; and in the Royal Academy of Fine Arts in Stockholm. In these collections as well, a significant number of drawings can be traced to Tessin or de la Gardie. Various smaller collections have been absorbed by these public collections. Einar Perman built up a significant private collection strong in Dutch and Flemish drawings in the 20th century, but it has been dispersed abroad.

The origins of the most prominent collection can be traced back to 1680s, to Carl Gustaf Tessin's father, the royal architect Nicodemus Tessin the Younger. He acquired most but not all of his Dutch and Flemish drawings in the Low Countries in the spring of 1687, en route to Paris and Rome. The travel notes from this journey give some details regarding his activities as a collector and his contacts with artists. In Amsterdam he visited Gerard de Lairesse, Johannes Glauber, Melchior d'Hondecoeter, Bartholomeus Eggers, Ludolf de Jong and Emanuel de Witte. In The Hague he saw Rombout Verhulst and Robbert Duval, in Antwerp Artus the Younger and Jan Erasmus Quellinus, Lodewijk Willemsen and Jan Eykens. Eykens he characterized as a good draftsman. He also saw the studio of Pieter Verbruggen the Elder. Finally in Brussels he met Eglon van der Neer, and he visited Adam van der Meulen twice. These artists are represented in his collection.

He also saw collectors and dealers, among them the engraver Alexander Voet, who reportedly had a large collection. A certain de Witt in Amsterdam, said to be an old man, had in Tessin's opinion the best drawings and prints, but no acquisitions from him are mentioned. Tessin notes buying drawings from only two sources, both in Antwerp: a certain de Vos (a van Dyck for 6 rijksdaler), and a larger group from van Leyen (for 128 'rdlr'). The latter is no doubt Antonis van Leyen, whose collection in large part went to Prosper Henricus Lankrink, the assistant of Peter Lely, himself a great collector. At a later stage of his trip Tessin met with Livius Meus in Florence, who gave him two drawings, and in Rome he was in touch with two painters from Brabant, Adriaen van Bloemen and one Gaspar van Vrites (Gaspar van Wittel?) and possibly others.

In Carl Gustaf Tessin's hand-written catalogue of the drawings he inherited, there are 53 Dutch and Flemish drawings. Most numerous are those attributed to Rubens (6), van Dyck (4), Bloemaert (8), Glauber (a group of landscapes), Pieter van Bloemen and Dirk Dalens (9). Tessin's role as court architect and his commitment to the Roman Baroque is clearly reflected in his collection. He managed to find one drawing – possibly in the Netherlands – that he thought was by Raphael. It is retouched in oil, in the manner used by Rubens and others. This was a reason for Michael Jaffé to propose an attribution to Rubens. Tessin used the composition for an altar project of around 1695.

Nicodemus's son Carl Gustaf became the greatest Swedish collector of all times. As ambassador in Paris in 1739–42 he acquired important paintings from the then-leading artists, such as Chardin and Watteau. At the great Crozat auction of April–May 1741, where about 19,000 drawings were sold, Tessin bought roughly 2,200 directly and another 600 from dealers present at the sale.

Tessin's interest extended to all schools. The breadth of his acquisitions was obviously inspired by Pierre-Jean Mariette, the author of the catalogue of the Crozat sale, whom he met in Paris and whose judgments he often echoes in his own notes. It is hard to discern Tessin's personal taste in his buying campaign. That he bought relatively few drawings by masters from Rome and Bologna may simply be due to the fact that they fetched the highest prices. Another factor may have been that Mariette seems by general consent to have been allowed first choice at the auction.

From his Crozat acquisitions, Tessin singled out a special category of 'desseins d'élite.' It contained 78 Italian, 21 French and 9 Flemish drawings. None was by a Dutch artist. He used the highest mark of excellence, 'capital,' for some drawings of the Raphael school, several Bolognese drawings and one van Dyck, although that sheet is now considered to be a copy by Watteau after Rubens. The same values governed the selection of 21 drawings, all but one from Crozat's collection, which he presented to Queen Lovisa Ulrika as a Christmas gift in 1748. Most were Italian, four were Flemish: Rubens, van Dyck, Jordaens and Jan Erasmus Quellinus the Younger. In this way, unfortunately, Rubens's magnificent portrait of Maria de' Medici – certainly a fitting gift for a queen – left the collection. It is now in the Louvre.

In general Tessin favored the 17th century, but he was also a major buyer of less expensive early Florentines, many with Vasari mounts.

The large number of Rembrandts may also be accounted for by their reasonable price.

About a quarter of Tessin's acquisitions at the Crozat sale – some 560 sheets – are Dutch or Flemish drawings. The largest groups were Rembrandt (106), Rubens (38), van Dyck (23), Goltzius (23), Bloemaert (22), Brouwer (23) and Stradanus (15). He paid much more for Rubens than for Rembrandt. For the category of 'têtes et portraits,' the largest single group that Tessin invested in (298 drawings, for some 2,000 livres), he acquired 19 by van Dyck for 167 livres, and 12 by Rubens for 169 livres, while five heads by Rembrandt cost him only 3 livres. Of the prestigious 'grand desseins,' the large finished drawings, he bought 14, two by Rubens for 60 and 30 livres respectively, and four by van Dyck for a total of 75. Tessin paid a little more than 2,000 livres of a total of around 11,000 for his Dutch and Flemish drawings. The average price of all 2,800 acquisitions was about 4 livres; the Dutch and Flemish sheets cost about 3.60 apiece.

Financial difficulties forced Tessin to sell most of his drawing collection less than ten years after his return from Paris. Fortunately, the larger part was acquired by the royal family and now forms the nucleus of the collection in the Nationalmuseum in Stockholm. A handwritten catalogue of 1749, probably made in view of the sale that year, shows the collection still intact. In a subsequent catalogue of the royal collection, drawn up in 1790, the number of Dutch and Flemish drawings is around 480.

Despite his financial need, Tessin was able to keep several hundred drawings for himself. This group is representative of the breadth of his collection but perhaps not its quality. It has a certain over-representation of frivolous subjects and landscapes. His interest in landscape drawing is witnessed by the fact that he kept all the landscapes by Claude, Poussin and Rembrandt. Of the 76 drawings that were framed and hung on the walls, almost half were landscapes and a third of those were by Rembrandt.

In 1771 another small number of drawings was sold, of which a handful were Dutch and Flemish. The remaining part, some 375 drawings, was sold after his death at an auction in 1786. Of these 152 were Netherlandish, including 27 by Bloemaert, 22 by Goltzius, 22 by Rembrandt, 13 by Stradanus and seven by Rubens. Many of these drawings later found their way to the Nationalmuseum, the largest number in 1878 with the collection of the one-time director of the royal collections, Michael Gustaf Anckarsvärd. He must have picked

them up from the various buyers at the 1786 sale. His bequest to the museum consisted of some 650 drawings, 90 of them attributed to Dutch and Flemish artists.

In 1799 Count Jacob Gustaf de la Gardie inherited a few hundred drawings from his father-in-law, Count Gustaf Adolf Sparre. Sparre had brought together a fairly important collection of paintings during his Grand Tour through England, the Netherlands and France around 1770. It reveals a strong interest in Dutch and Flemish genre paintings. His drawing collection was less distinguished, including mostly Italian and French works, probably acquired *en bloc* during his three-year stay in Paris. In the handful of Dutch and Flemish drawings, the names Bueckelaer, Jordaens and Rubens stand out. Sparre seems to have been at the Tessin auction in 1786: a certain Count Sparre is recorded as the buyer of, among others, a few drawings attributed to Brouwer, Jordaens and Bloemaert. The latter is now in Gothenburg.

Decisive for de la Gardie as a collector of drawings was his contact with Duke Albert of Sachsen-Teschen, whose fabled collection still forms the nucleus of the Albertina in Vienna. Duke Albert owned a large number of Dutch and Flemish drawings, acquired mainly during his lengthy sojourn in Brussels as Austrian governor, from 1781 to 1792. His activities as a collector of drawings were facilitated by the nearness of his post to Paris. He also frequented Ploos van Amstel in Amsterdam, and dealers in London. In Brussels he befriended Prince Charles de Ligne, twenty years his junior, whose collection, accurately catalogued by Bartsch, he would later acquire.

De la Gardie met Albert during his tenure as Swedish ambassador in Vienna in 1799 to 1801. From this great collector, de la Gardie received a gift of more than 1,000 drawings of all schools. The bulk is more impressive than the quality. Albert gave away more than 600 of the 2,500 drawings he had recently acquired from the de Ligne collection. Judging by the entries on those sheets in Bartsch's catalogue, the gift included few important drawings by either Italian or Northern artists. Two-thirds of it consisted of anonymous drawings. This gesture indicates that Albert did not have a very high opinion of de la Gardie as a connoisseur. The Swedish diplomat, however, took pride in his collection. He assembled a catalogue of his drawings, including short notes about the artists. He also took steps to ensure that the collection was kept together after his death, an attempt that did not succeed. In the catalogue of 1831, the

total number of drawings, including those inherited from Sparre, amounted to roughly 1,500. Of these 527 were Italian, almost as many were anonymous; 277 were Dutch and Flemish, 102 French and 97 German.

Although the collection did not contain very many drawings that were highly esteemed by connoisseurs at the time, some of them – not least among the anonymous group – have turned out to be quite interesting. The most notable sheets are the late Mannerist contingent, including names like Joos de Momper, Karel van Mander, Bernaert de Rijckere, Adam van Vianen, Johan Wierix and Joos de Winghe. Similarly a handful of drawings by Rubens, Rembrandt and other major masters has emerged, whose authorship was not recognized at the time. Then there is a large group of drawings by those artists with whom Nicodemus Tessin had contact, neglected artists of the late 17th and early 18th centuries such as Hendrik Verbruggen, Romeyn de Hooghe, Pieter Scheemackers and many others.

About half of the de la Gardie collection, some 800 drawings, has reached the Nationalmuseum. It seems to have been split up shortly after the collector's death in 1842. Single sheets, probably some of the most interesting ones, were reportedly given away or sold during the following century. Perhaps as many as several hundred drawings have found their way into the museum in Gothenburg, although these include surprisingly few by Dutch or Flemish artists. They seem to have come from a different branch of the family than those in Stockholm. Occasional drawings from the collection continue to turn up on the market in Sweden and elsewhere.

#### CODART and Sweden

In conjunction with the large exhibition *The Dutch Golden Age*, to be held at the Nationalmuseum in Stockholm (September 2005–January 2006), CODART has chosen to focus its activities this year on Dutch and Flemish art in Sweden. From 21 through 26 September CODART will organize a study trip to Stockholm, Drottningholm, Skokloster, Uppsala, Västerås and Strängnäs (see p. 12). The above text was compiled by Rachel Esner on the basis of the three lectures given during the CODART ACHT congress (the full text of the lectures is available on the CODART website).

## Appointments

Please keep CODART posted on appointments in your museum. E-mail us at [info@codart.nl](mailto:info@codart.nl).

#### AUSTRIA

**Graz** Ulrich Becker replaced Gottfried Biedermann as head of the Alte Galerie at the Landesmuseum Joanneum as of March 2004.

#### FRANCE

**Paris** Alexis Donetzkoff, until recently curator of the Musée des Beaux-Arts in Lille, has been appointed has been curator at the Direction des Musées de France, Service des Bibliothèques, des Archives et de la Documentation Générale.

#### THE NETHERLANDS

**Amsterdam** Taco Dibbits, former curator of 17th-century Dutch painting, has been appointed head of the paintings department. He succeeds Jan Piet Filedt Kok, who will stay on as chief curator of early Netherlandish paintings until his retirement in May 2008.

**Haarlem** Michael Kwakkelstein has succeeded Carel van Tuyl van Serooskerken as chief curator at Teylers Museum.

#### UNITED KINGDOM

**London** Julius Bryant, former director of museums and collections of the English Heritage, has been appointed keeper of paintings, prints, drawings, designs and the National Art Library of the Victoria & Albert Museum as of February 2005.

**London** Desmond Shawe-Taylor has been appointed Surveyor Designate of the Queen's Pictures as of April 2005. He succeeds Christopher Lloyd. Ian Dejardin has succeeded Shawe-Taylor as director of Dulwich Picture Gallery.

#### USA

**Cambridge** Susan Dackerman has been appointed to succeed Marjorie B. Cohn as the Carl A. Weyerhaeuser Curator of Prints at the Fogg Art Museum. The appointment is effective as of 5 July, when Jerry Cohn retires.

**THE MUSEUM LIST** The summary list of museum collections of Dutch and Flemish art as of May 2005.

	<b>ARGENTINA</b>		
Buenos Aires	Museo Nacional de Belas Artes		Leuven
Associate member	Angel Navarro		Stedelijk Museum Van der Kelen-Mertens <i>Véronique Vandekerchove</i>
	<b>AUSTRALIA</b>		Mechelen
Adelaide	Art Gallery of South Australia		Stedelijke Musea Mechelen, <i>Wim Hüskens, Bart Stroobants</i>
Melbourne	National Gallery of Victoria, <i>Alisa Bunbury, Ted Gott, Cathy Leahy, Maria Zagala</i>		Modave
	Queensland Art Gallery		Musée du Château des Comtes de Marchin
Perth	Art Gallery of Western Australia		Namur
Sydney	Art Gallery of New South Wales		Musée des Arts anciens du Namurois
	<b>AUSTRIA</b>		Oostende
Graz	Steiermärkisches Landesmuseum Joanneum, <i>Ulrich Becker</i>		PMMK Museum voor Moderne Kunst, <i>Willy Van den Bussche</i>
Innsbruck	Tiroler Landesmuseum Ferdinandeum, <i>Gert Ammann</i>		Zedelgem
Linz	Oberösterreichisches Landesmuseum <i>Nordico Museum der Stadt Linz, Herfried Thaler</i>		Kasteel van Loppem, <i>Véronique Van Caloen</i>
Rohrau	Schloß Rohrau - Graf Harrach'sche Familiensammlung		Associate member
Salzburg	Residenzgalerie		Jan De Maere
Vienna	Gemäldegalerie der Akademie der bildenden Künste, <i>Renate Trmek</i>		<b>BRAZIL</b>
	Graphische Sammlung Albertina, <i>Marian Bisanz-Prakken</i>		Rio de Janeiro
	Kunsthistorisches Museum, <i>Gerlinde Gruber, Karl Schütz, Alexander Wied</i>		Museu Nacional de Belas Artes, <i>Zuzana Paternostro</i>
Associate members	Liechtenstein Museum		São Paolo
	Fritz Koreny		Museu de Arte
	<b>BELGIUM</b>		<b>BULGARIA</b>
Antwerp	Koninklijk Museum voor Schone Kunsten, <i>Nico Van Hout, Paul Huvene, Sandra Janssens, Paul Vandebroeck</i>		Sofia
	Museum Mayer van den Bergh, <i>Hans Nieuwdorp</i>		National Gallery of Foreign Art, <i>Hristo Kovachevski</i>
	Museum Smidt van Gelder, <i>Hans Nieuwdorp</i>		Associate member
	Plantin-Moretus Museum, <i>Marijke Hellemans, Véronique Van de Kerckhof, Francine de Nave</i>		Todor Todorov
	Rockoxhuis		<b>CANADA</b>
	Rubenianum and Centrum voor de Plastische Kunst van de 16e en de 17e Eeuw, <i>Nora De Poorter, Marc Vandeven, Carl Van de Velde, Hans Vlieghe</i>		Kingston
	Rubenshuis, <i>Ben Van Beneden</i>		Agnes Etherington Art Centre, <i>David de Witt</i>
	Stedelijk Prentenkabinet		Montreal
Bruges	Stedelijke Musea Brugge, <i>Manfred Sellink</i>		Montreal Museum of Fine Arts, <i>Hilliard Goldfarb</i>
	Groeningemuseum, <i>Till-Holger Borchert, Laurence van Kerckhoven, Willy le Loup, Stéphane Vandenberghe</i>		Ottawa
	Groep Historische Musea, <i>Lothar Casteleyn, Hubert de Witte</i>		National Gallery of Canada, <i>David Franklin, Catherine Johnston</i>
	Memlingmuseum Sint-Janshospitaal, <i>Mieke Perez, Eva Tahon</i>		Toronto
	Museum Onze-Lieve-Vrouw ter Potterie, <i>Mieke Perez, Eva Tahon</i>		Art Gallery of Ontario
	Gruuthuse Museum		<b>CROATIA</b>
	Stedelijk Museum voor Volkskunde, <i>Sybilla Goegebuere</i>		Zagreb
Brussels	Koninklijke Bibliotheek van België, <i>Nicole Walch</i>		Muzej Mimara (Mimara Museum), <i>Tugomir Luksic</i>
	Koninklijke Musea voor Schone Kunsten, <i>Joost Vander Auwera, Liesbeth De Belie, Sabine van Sprang</i>		<b>CUBA</b>
	Museum van de Stad-Broodhuis		Havana
Charleroi	Musée des Beaux-Arts de Charleroi		Museo Nacional de Bellas Artes de Cuba, <i>Maria del Carmen Rippe Moro</i>
Ghent	Museum voor Schone Kunsten		<b>CZECH REPUBLIC</b>
			Brno
			Moravská Galerie (Moravian Gallery), <i>Zora Wörgötter</i>
			Liberec
			Oblastní Galerie (Regional Art Gallery)
			Olomouc
			Museum umění (Museum of Art)
			Prague
			Národní Galerie v Praze (National Gallery in Prague), <i>Olga Kotková, Anna Rallová, Hana Seifertová, Ania Ševčík</i>
			Odbor Památkové Péče (National Heritage Department), <i>Eliška Fučíková</i>
			<b>DENMARK</b>
			Copenhagen
			Statens Museum for Kunst, <i>Jan Garff, Eva de la Fuente Pedersen, Lene Bøgh Rønberg</i>
			Nivå
			Nivaagaards Malerisamling, <i>Nils Ohrt</i>
			<b>ENGLAND</b>
			The Royal Collection, <i>Desmond Shawe-Taylor, Lucy Whitaker</i>
			The National Trust, <i>Alastair Laing</i>
			English Heritage
			Bakewell
			Chatsworth House
			Banbury
			Upton House (National Trust)
			Barnard Castle
			Bowes Museum
			Barnsley
			Cannon Hall Museum
			Bath
			Holbourne of Menstrie Museum
			Birmingham
			Barber Institute of Fine Arts, <i>Richard Verdi</i>
			Brighton
			Brighton Museum and Art Gallery
			Bristol
			City Museum and Art Gallery
			Cambridge
			Fitzwilliam Museum, <i>David Scrase</i>
			Cheltenham
			Cheltenham Art Gallery and Museum
			Gateshead
			Shipley Art Gallery
			Great Bookham
			Polesden Lacey (National Trust)
			Greenwich
			National Maritime Museum, <i>Roger Quarm</i>
			Hull
			Ferens Art Gallery
			Ipswich
			Christchurch Mansion
			Knutsford
			Tatton Park (National Trust)
			Leeds
			Leeds City Art Gallery
			Leicester
			New Walk Museum and Art Gallery
			Leighton Buzzard
			Ascott (National Trust)
			Liverpool
			Walker Art Gallery

London	Apsley House, The Wellington Museum The British Library, Jaap Harskamp British Museum, Martin Royalton-Kisch Courtauld Institute Gallery, Ernst Vegelein van Claerbergen Dulwich Picture Gallery, Ian DeJardin Kenwood, Iveagh Bequest Mansion House National Gallery, Suzan Foister, David Jaffe, Axel Rüger National Portrait Gallery, Catherine MacLeod Royal Academy of Arts Somerset House Tate Britain, Karen Hearn Victoria and Albert Museum, Julius Bryant, Mark Evans, J. Reino Liefkes, Paul Williamson The Wallace Collection, Jo Hedley Wellcome Library, William Schupbach	Dieppe	Château-Musée de Dieppe
		Dijon	Musée des Beaux-Arts de Dijon Musée National Magnin de Dijon
		Douai	Musée de la Chartreuse
		Dunkerque	Musée des Beaux-Arts de Dunkerque
		Épinal	Musée Départemental d'Art Ancien et Contemporain d'Epinal
		Grenoble	Musée de Grenoble
		La Fère	Musée Jeanne-d'Aboville
		Le Mans	Musée de Tessé
		Le Puy	Musée Crozatier
		Lille	Musée de l'Hospice Comtesse Palais des Beaux-Arts, Florence Gombert
		Lyon	Musée des Beaux-Arts de Lyon Direction régionale des affaires culturelles des Rhône-Alpes, Eric Moinet
		Macon	Musée des Ursulines
Maidstone	Museum and Art Gallery	Metz	La Cour d'Or-Musée de Metz
Manchester	Assheton-Bennett Collection Manchester Art Gallery	Montpellier	Musée Fabre de Montpellier, Olivier Zeder
Norwich	Norwich Castle Museum & Art Gallery, Andrew Moore	Nancy	Musée des Beaux-Arts de Nancy, Blandine Chavanne, Sophie Harent
Nottingham	Nottingham Castle Museum & Art Gallery	Nantes	Musée des Beaux-Arts de Nantes
Oxford	Ashmolean Museum, Christopher Brown Christ Church Picture Gallery	Nîmes	Musée des Beaux-Arts de Nîmes
Petworth	Petworth House (National Trust)	Orléans	Musée des Beaux-Arts d'Orléans
Plymouth	Plymouth City Museum & Art Gallery	Paris	Bibliothèque Nationale Direction des Musées de France, Alexis Donetzkoff, Emmanuel Starcky Fondation Custodia (Collection Frits Lugt) at the Institut Néerlandais, Stijn Alsteens, Mária van Berge-Gerbaud, Rhea Sylvia Blok, Hans Buijs
Plympton	Saltram (National Trust)		Musée Carnavalet, Roselyne Hurel
Richmond	Ham House (National Trust)		Musée Jacquemart-André
Sheffield	Graves Art Gallery		Musée du Louvre, Blaise Ducos, Cecile Scailliérez, Carel van Tuyll van Serooskerken
Southampton	Southampton City Art Gallery		Musée du Petit-Palais, Sophie de Bussière
Waddesdon	Waddesdon Manor (National Trust)	Poitiers	Musée Rupert de Chievres
Windsor	Windsor Castle	Quimper	Musée des Beaux-Arts de Quimper
York	York Art Gallery	Rennes	Musée des Beaux-Arts de Rennes
Associate members	Lorne Campbell, Sir Oliver Millar, Christopher White	Riom	Musée Francisque Mandet de Riom
	<b>ESTONIA</b>	Rouen	Musée des Beaux-Arts de Rouen, Diederik Bakhuys
Tallin	Art Museum of Estonia, Maris Klaas, Helena Risthein Kadriorg Palace (Kadriorg Art Museum), Kadi Polli Niguliste Museum, Greta Koppel	Saint-Étienne	Musée d'Art et d'Industrie
	<b>FINLAND</b>	Sainr-Flour	Musée Alfred Douët
Helsinki	Sinebrychoffin Taidemuseo (Sinebrychoff Art Museum), Minerva Keltanen Valtion Taidemuseo (Finnish National Gallery)	Saint-Omer	Musée de l'Hôtel Sandelin
Mänttä	Gösta Serlachius Museum of Fine Arts, Maritta Pirkänen	Strasbourg	Musée des Beaux-Arts de Strasbourg, Fabrice Hergott, Dominique Jacquot
Vaasa	Pohjanmaan Museo (Ostrobothnian Museum), Marianne Koskimies-Envall	Toulouse	Musée des Augustins
	<b>FRANCE</b>	Tours	Musée des Beaux-Arts de Tours
Aix-en-Provence	Musée Benoît de Puydt Musée Granet d'Aix-en-Provence	Valenciennes	Musée des Beaux-Arts de Valenciennes
Ajaccio	Musée Fesch	Associate members	Patrick le Chanu
Amiens	Musée de Picardie d'Amiens		<b>GERMANY</b>
Angers	Musée des Beaux-Arts d'Angers	Aachen	Suermondt-Ludwig-Museum, Peter van den Brink
Arras	Musée des Beaux-Arts d'Arras	Aschaffenburg	Staatsgalerie
Avignon	Musée du Petit Palais	Bamberg	Staatsgalerie in der Neuen Residenz
Bayonne	Musée Léon Bonnat	Bayreuth	Staatsgalerie im Neuen Schloss
Beaune	Musée des Beaux-Arts et Musée Marley de Beaune	Berlin	Gemäldegalerie, Rainald Grosshans, Bernd Wolfgang Lindemann Jagdschloss Grunewald Kupferstichkabinett, Holm Bevers Schloss Charlottenburg
Bergues	Musée Municipal Mont-de-Piété	Bonn	Rheinisches Landesmuseum Bonn
Besançon	Musée des Beaux-Arts et d'Archéologie	Braunschweig	Herzog Anton Ulrich-Museum, Thomas Döring, Jochen Luckhardt
Bourg-en-Bresse	Musée de Brou, Megali Philippe	Bremen	Kunsthalle
Brest	Musée des Beaux-Arts de Brest	Bückeburg	Museum Schloss Bückeburg
Caen	Musée des Beaux-Arts de Caen	Coburg	Kunstsammlungen der Veste Coburg, Christiane Wiebel Museum Schloss Ehrenburg
Carcassonne	Musée des Beaux-Arts de Carcassonne		
Chalon-sur-Saône	Musée Vivant-Denon		
Chantilly	Musée Condé, Nicole Garnier		
Chateauroux	Musée Hôtel Bertrand		
Cherbourg	Musée Thomas-Henry		

Cologne	Schnütgen Museum, Hiltrud Westermann-Angerhausen Wallraf-Richartz-Museum, Ekkehard Mai	Schwerin	Staatliches Museum Schwerin, Hela Baudis, Kornelia von Berswordt-Wallrabe, Gerhard Graulich, Gero Seelig
Darmstadt	Hessisches Landesmuseum	Stuttgart	Staatsgalerie Stuttgart, Hans-Martin Kaulbach, Elsbeth Wiemann
Dessau	Anhaltische Gemäldegalerie, Norbert Michels	Tübingen	Kunsthalle Tübingen
Dessau-Mosigkau	Staatliche Museum Schloss Mosigkau (Kulturstiftung DessauWörlitz), Wolfgang Savelsberg	Weimar	Schlossmuseum
Dessau-Wörlitz	Schloss Wörlitz (Kulturstiftung DessauWörlitz)	Wiesbaden	Museum Wiesbaden
Dortmund	Museum für Kunst und Kulturgeschichte Dortmund	Worms	Kunsthause Heylshof
Dresden	Staatliche Kunstsammlungen Dresden – Gemäldegalerie Alte Meister, Uta Neidhardt Staatliche Kunstsammlungen Dresden – Kupferstich-Kabinett, Thomas Ketelsen	Wuppertal	Von der Heydt-Museum
Duisburg	Städtische Sammlungen Duisburg-Rheinhausen	Würzburg	Martin-von-Wagner-Museum (Neuere Abteilung)
Düsseldorf	Museum Kunst Palast	Associate members	Claus Grimm, Ursula Härting, Jan Kelch, Rüdiger Klessmann, Annaliese Mayer-Meintschel, Bernhard Schnackenburg
Emden	Ostfriesische Landesmuseum und Städtische Museum	<b>G R E E C E</b>	
Essen	Villa Hügel	Athens	National Gallery and Alexandros Soutzos Museum
Frankfurt am Main	Historisches Museum, Städelsches Kunstinstitut und Städtische Galerie, Michael Maek-Gérard, Jochen Sander	<b>H U N G A R Y</b>	
Gotha	Schloss Friedenstein, Katherina Bechler	Budapest	Szépművészeti Múzeum (Museum of Fine Arts), Ildikó Ember, Annamária Gosztola, Zoltán Kovács, István Nemeth, Júlia Tátrai, Susan Urbach
Göttingen	Kunstsammlungen der Universität	Esztergom	Keresztény Múzeum (Christian Museum)
Hagen	Karl Ernst Osthaus – Museum	Associate member	Teréz Gerszi
Hamburg	Hamburger Kunsthalle, Martina Sitt, Annemarie Stefes	<b>I N D I A</b>	
Hamm	Gustav-Lübecke-Museum	Mumbai (Bombay)	Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Prince of Wales Museum)
Hanover	Niedersächsisches Landesmuseum, Meinolf Trudzinski	Vadodara (Baroda)	Baroda Museum and Picture Gallery
Heidelberg	Kurpfälzisches Museum der Stadt Heidelberg	<b>I R E L A N D</b>	
Isselburg	Museum Wasserburg Anholt	Dublin	National Gallery of Ireland, Adriaan E. Waiboer
Karlsruhe	Staatliche Kunsthalle, Dietmar Lüdke	<b>I S R A E L</b>	
Kassel	Staatliche Museen (Gemäldegalerie Alte Meister), Gregor J.M. Weber Staatliche Museen (Graphische Sammlung), Christine Lukatis	Jerusalem	Israel Museum, Shlomit Steinberg
Kiel	Kunsthalle zu Kiel	Tel Aviv	Tel Aviv Museum, Doron Lurie
Kleve	Museum Kurhaus Kleve, Guido de Werd Städtisches Museum Haus Koekkoek, Guido de Werd	<b>I T A L Y</b>	
Koblenz	Mittelrhein-Museum	Bergamo	Pinacoteca di Arte Antica
Leipzig	Museum der bildenden Künste Leipzig, Jan Nicolaisen	Florence	Dutch University Institute for Art History, Bert Meijer Gabinetto Disegni e Stampe degli Uffizi Galleria Palatina Galleria degli Uffizi
Lübeck	St. Annen-Museum	Genoa	Galleria Nazionale di Palazzo Spinola Galleria di Palazzo Bianco, Clario di Fabio Galleria di Palazzo Rosso, Piero Boccardo
Mainz	Landesmuseum Mainz	Milan	Biblioteca e Pinacoteca Ambrosiana Museo Poldi Pezzoli Pinacoteca di Brera
Meiningen	Meininger Museen	Modena	Galleria Estense
Mönchengladbach	Städtisches Museum Schloss Rheydt	Naples	Museo e Gallerie Nazionali di Capodimonte
Munich	Alte Pinakothek, Marcus Dekiert, Konrad Renger Bayerische Nationalmuseum, Mathias Weniger Staatliche Graphische Sammlungen, Thea Vignau-Wilberg	Rome	Galleria Borghese Galleria Corsini, Givigliamo Alloisi Galleria Doria Pamphili Galleria Nazionale d'Arte Antica: Palazzo Barberini, Rossella Vodret
Münster	Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Angelika Lorenz	Turin	Galleria Sabauda
Nuremberg	Germanisches Nationalmuseum, Daniel Hess	Venice	Galleria Giorgio Franchetti alla Ca d'Oro Galleria dell'Accademia
Oberschleißheim	Neues Schloss und Hofgarten Schleißheim	Vercelli	Museo Borgogna
Oldenburg	Landesmuseum für Kunst und Kulturgeschichte	Verona	Museo di Castelvecchio, Francesca Rossi
Oranienbaum	Schloss Oranienbaum (Kulturstiftung Dessau-Wörlitz), Wolfgang Savelsberg	Associate member	Marco Chiarini, Raffaella Colace, Gianni Carlo Sciolla
Osnabrück	Kulturgeschichtliches Museum	<b>J A P A N</b>	
Pommersfelden	Graf von Schönborn'sche Kunstsammlung	Tokyo	National Museum of Western Art, Akira Kofuku
Potsdam	Bildergalerie Park Sanssouci, Gerd Bartoschek Neues Palais	Associate member	Yoriko Kobayashi-Sato
Rostock	Kulturhistorisches Museum Kloster zum Heiligen Kreuz	<b>L A T V I A</b>	
Schleswig	Schleswig-Holsteinisches Landesmuseum Schloss Gottorf	Riga	Ārzemju mākslas muzejs (The Latvian Museum of Foreign Art), Daiga Upeniece
		Associate member	Ojars Sparitis
		<b>L I E C H T E N S T E I N</b>	
		Vaduz	Fürstliche Sammlungen, Haus Liechtenstein



	Zamek Królewski w Warszawie (Royal Castle in Warsaw), Dorota Juszcak		
Wrocław	Muzeum Narodowe we Wrocławiu (National Museum in Wrocław), Romuuld Nowak, Marek Pierzchala		
	Zakład Narodowy im Ossolińskich – Muzeum Książat Lubomirskich (The National Ossolinski Institute – Museum of the Princes Lubomirski)		
Associate members	Piotr Oszczanowski, Jacek Tylicki		
	<b>PORTUGAL</b>		
Lisbon	Museu Calouste Gulbenkian, Maria Rosa Figueiredo		
	Museu Nacional de Arte Antiga		
	<b>PUERTO RICO</b>		
Ponce	Museo de Arte de Ponce		
	<b>ROMANIA</b>		
Bucharest	Library of the Romanian Academy, Catalina Macovei		
	Muzeul Național de arta al României (National Museum of Art of Romania), Dana Bercea, Mariana Dragu		
Sibiu	Muzeul Național Brukenthal (National Brukenthal Museum), Alexandru Lungu, Sanda Marta, Maria Ordeanu		
	<b>RUSSIAN FEDERATION</b>		
Irkutsk	Irkutsk Regional Art Museum, Tatyana Petrovna Ogorodnikova		
Kazan	Kazan State Museum of Fine Arts		
Moscow	The Pushkin State Museum of Fine Arts, Natalja Markova, Vadim Sadkov, Marina Senenko		
Nizhny Novgorod	State Museum		
Pavlovsk	Pavlovsk Palace, Ludmila Koval, Nina Stadnitchuk		
Perm	Perm State Art Gallery		
Peterhof	Peterhof Palace National Museum		
Pskov	Pskov State Union Historical-Architectural and Art- Museum Preserve		
Pushkin	Tzarskoje Selo, Larisa Bordavskaya		
St. Petersburg	The State Hermitage Museum, Boris Asvarisz, Natalia Babina, Roman Grigoryev, Natalia Grizaj, Alexei Larionov, Irina Linnik, Mikhail Piotrovsky, Irina Sokolova, Sergei Stroganov, George Vilinbakhov		
	Kunstkamera, Anna Radziun		
	St. Petersburg International Center for Preservation		
Saratov	Saratov State Art Museum named after A.N.-Radishev		
Smolensk	Smolensk State Museum-Reserve		
Tambov	Tambov Fine Arts Museum, Tamara Schestakova		
	Tambov Oblast Picture Gallery		
Tula	Tula Regional Art Museum		
Tver	Tver Art Museum, Tatyana Kuyukina		
Voronezh	Voronezh Region Art Museum		
	<b>SCOTLAND</b>		
Edinburgh	National Gallery of Scotland, Emilie Gordonker		
	Palace of Holyroodhouse		
	Torrie Collection, University of Edinburgh		
Glasgow	Burrell Collection, Robert Wenley		
	Kelvingrove Art Gallery and Museum		
	Hunterian Museum and Art Gallery, Peter Black		
The Hill of Tarvit (Fife)	Hill of Tarvit Mansionhouse & Garden (National Trust for Scotland)		
	<b>SERBIA</b>		
Belgrade	Narodni Muzej (National Museum), Tatjana Bosnjak, Dragana Kovacic		
	<b>SLOVAK REPUBLIC</b>		
Bratislava	Galéria Mesta Bratislavy (Gallery of the town Bratislava)		
	Slovenská Národná Galéria (Slovak National Gallery), Ivan Rusina		
Associate member	Ingrid Ciulisová		
			<b>SOUTH AFRICA</b>
		Cape Town	Michaelis Collection, Hayden Russell Proud
			South African National Gallery
			William Fehr Collection
		Durban	Durban Art Gallery
		Johannesburg	Johannesburg Art Gallery
		Kimberley	William Humphreys Art Gallery
		Pretoria	Pretoria Art Museum
			<b>SPAIN</b>
			Royal Palaces
		Aranjuez	Palacio Real
		Barcelona	Museu Nacional d'Art de Catalunya, Francesc Ruiz i Quesada
		Bejar	Museo Municipal
		Madrid	Collección de la Duquesa de Alba
			Monasterio de las Descalzas Reales, Ana García Sanz
			Museo Cerralbo
			Museo Lázaro Galdiano, Mercedes Royo Villanova
			Museo Nacional del Prado, Teresa Posada Kubissa, Pilar Silva, Alexander Vergara
			Museo de la Real Academia de Bellas Artes de San Fernando
			Museo Thyssen-Bornemisza
			Patrimonio Nacional, Concha Herrero, Ana García Sanz, Leticia Sánchez
			Real Monasterio de la Encarnación
		Pontevedra	Museo de Bellas Artes
		Seville	Museo Provincial de Bellas Artes
		Valencia	Centre Cultural Bancaixa
		Vigo	Museo Municipal Quiñones de León
		Zaragoza	Museo Camón Aznar
		Associate members	Rocio Amaez
			<b>SWEDEN</b>
		Gothenburg	Göteborgs Konstmuseum (Gothenburg Museum of Art), Björn Fredlund
		Skokloster	Skoklosters Slott (Skokloster Castle), Bengt Kylsberg
		Stockholm	Hallwylska Museet (Hallwyl Museum), Heli Haapasalo, Ingall Jansson
			Nationalmuseum, Görel Cavalli-Björkman, Carina Fryklund, Karin Sidén, Märten Snickare
		Uppsala	Gustavianum (Uppsala University Art Collections), Johan Cederlund
			<b>SWITZERLAND</b>
		Basel	Kunstmuseum Basel
		Geneva	Musée d'Art et d'Histoire
		Sankt Gallen	Kunstmuseum St. Gallen
		Winterthur	Kunstmuseum Winterthur, Dieter Schwarz, Peter Wegmann
			Museum Briner und Kern, Peter Wegmann
			Museum Oskar Reinhart am Stadtgarten
		Zürich	Graphische Sammlung der ETH Zürich, Michael Matile
			Kunsthaus Zürich, Christian Klemm
			Sammlung E.G. Bührle
			<b>UKRAINE</b>
		Kiev	Bogdan and Varvara Khanenko Museum of Art, E.N. Roslavetz, Olena Victorivna Zhivkova
			<b>USA</b>
		Allentown, Pennsylvania	Allentown Art Museum
		Atlanta, Georgia	High Museum of Art
			Michael C. Carlos Museum, Emory University
		Baltimore, Maryland	Baltimore Museum of Art
			Walters Art Gallery, Joaneath Spicer
		Berkeley, California	Berkeley Art Museum
		Birmingham, Alabama	Birmingham Museum of Art
		Bloomington, Indiana	Indiana University Art Museum
		Boston, Massachusetts	Isabella Stewart Gardner Museum, Alan Chong

	Museum of Fine Arts, <i>Cliff Ackley, Ronni Baer, Tom Rasseur</i>		The Morgan Library
Brooklyn, New York	Brooklyn Museum of Art		Museum of Modern Art
Brunswick, Maine	Bowdoin College Museum of Art		The New York Historical Society
Buffalo, New York	Albright-Knox Art Gallery	Norfolk, Virginia	New York Public Library, <i>Elizabeth Wyckoff</i>
Cambridge, Massachusetts	Fogg Art Museum, <i>Susan Dackerman, Ivan Gaskell, William Robinson, Yao-Ten You</i>	Northampton, Massachusetts	Chrysler Museum of Art
	Harvard University Art Museums, <i>Ron Spronk</i>	Oberlin, Ohio	Smith College Museum of Art
Champaign, Illinois	Krannert Art Museum	Pasadena, California	Allen Memorial Art Museum, <i>Stephen D. Borys</i>
Chapel Hill, North Carolina	The Ackland Art Museum	Philadelphia, Pennsylvania	Norton Simon Museum, <i>Gloria Williams</i>
Charlottesville, Virginia	University of Virginia Art Museum	Phoenix, Arizona	Philadelphia Museum of Art, <i>Lloyd de Witt</i>
Chicago, Illinois	The Art Institute of Chicago, <i>Martha Wolff</i>	Pittsburgh, Pennsylvania	Phoenix Art Museum
Cincinnati, Ohio	Cincinnati Art Museum, <i>Marjorie Wieseman</i>	Portland, Oregon	Carnegie Museum of Art
	The Taft Museum	Poughkeepsie, New York	Portland Art Museum
Cleveland, Ohio	The Cleveland Museum of Art	Princeton, New Jersey	The Frances Lehman Loeb Art Center (Vassar College)
Corning, New York	The Corning Museum of Glass	Providence, Rhode Island	Princeton University Art Museum
Dallas, Texas	Dallas Museum of Art	Raleigh, North Carolina	Museum of Art, Rhode Island School of Design
Dayton, Ohio	Dayton Art Institute	Richmond, Virginia	North Carolina Museum of Art, <i>Dennis Weller</i>
Denver, Colorado	Denver Art Museum	Rochester, New York	Virginia Museum of Fine Arts, <i>Mitchell Merling</i>
Detroit, Michigan	Detroit Institute of Art, <i>George S. Keyes</i>	Sacramento, California	Memorial Art Gallery, University of Rochester
Durham, North Carolina	Duke University Museum of Art	St. Louis, Missouri	Crocker Art Museum
Fort Worth, Texas	Kimbell Art Museum	St. Petersburg, Florida	St. Louis Art Museum
Glen Falls, New York	The Hyde Collection	Salt Lake City, Utah	Museum of Fine Arts, St. Petersburg
Greenville, South Carolina	Bob Jones University Museum and Gallery, <i>John Nolan</i>	San Diego, California	Utah Museum of Fine Arts
		San Francisco, California	San Diego Museum of Art, <i>Steven Kern</i>
Hartford, Connecticut	Wadsworth Atheneum Museum of Art, <i>Eric Zafran</i>		Timken Art Gallery
Houston, Texas	Sarah Campbell Blaffer Foundation		California Palace of the Legion of Honor Museum, <i>Lynn Federle Orr</i>
Indianapolis, Indiana	Indianapolis Museum of Art, <i>Ronda Kasl</i>	San Marino, California	De Young Memorial Museum
Ithaca, New York	Herbert F. Johnson Museum of Art, <i>Franklin Robinson</i>	Sarasota, Florida	The Huntington Art Collections
Jacksonville, Florida	Cummer Museum of Art and Gardens	Seattle, Washington	John and Mable Ringling Museum of Art
Kansas City, Missouri	The Nelson-Atkins Museum of Art	Springfield, Massachusetts	Seattle Art Museum, <i>Chiyo Ishikawa</i>
Lawrence, Kansas	Spencer Museum of Art, <i>Stephen Goddard</i>	Toledo, Ohio	Museum of Fine Arts
Los Angeles, California	The J. Paul Getty Museum, <i>Lee Hendrix, Scott Schaefer</i>	Washington, D.C.	The Toledo Museum of Art, <i>Lawrence Nichols</i>
	Los Angeles County Museum of Art, <i>Mary Levkoff, Jean-Patrice Marandel</i>	Wellesley, Massachusetts	Corcoran Gallery of Art, <i>Laura Coyle</i>
Louisville, Kentucky	The Speed Art Museum, <i>Ruth Cloudman, Scott Erbes</i>		National Gallery of Art, <i>John Hand, Peter Parshall, Arthur Wheelock</i>
Madison, Wisconsin	Elvehjem Museum of Art, University of Wisconsin-Madison, <i>Maria Saffiotti Dale</i>	Williamstown, Massachusetts	Davis Museum and Cultural Center, <i>Elizabeth Wyckoff</i>
Manchester, New Hampshire	Currier Museum of Art		Sterling and Francine Clark Art Institute
Merion Station, Pennsylvania	The Barnes Foundation	Worcester, Massachusetts	Williams College Museum of Art
Miami Beach, Florida	The Bass Museum of Art, <i>Ruth Grim</i>	Associate members	Worcester Art Museum, <i>James Welu</i>
Minneapolis, Minnesota	The Minneapolis Institute of Arts		<i>George Abrams, Kristin Belkin, Thomas da Costa Kaufmann, Anne-Marie Logan, Seymour Slive, John Walsh</i>
New Haven, Connecticut	Yale University Art Gallery	Vatican City	VATICAN
New Orleans, Louisiana	New Orleans Museum of Art		Vatican Museums
New York, New York	The Frick Collection, <i>Louisa Wood Ruby</i>	Cardiff	WALES
	The Metropolitan Museum of Art, <i>Maryan Ainsworth, Thomas P. Campbell, Timothy Husband, Walter Liedtke, Nadine Orenstein, Michiel Plomp</i>	Swansea	National Museum of Wales
			Glyn Vivian Art Gallery

## CODART DATES

2005

21–26 September CODART ACHT study trip to Stockholm and surroundings.

2006

[9 March Opening TEF AF, Maastricht].

12–14 March CODART NEGEN congress, Collections in the Netherlands, Leiden.

14–19 March CODART NEGEN study trip to Groningen, Friesland, Drenthe, Overijssel and Gelderland.

2007

[8 March Opening TEF AF, Maastricht].

11–13 March CODART TIEN congress, Dutch and Flemish art in France, Paris.

14–18 March CODART TIEN study trip to northwest France.

Preview of upcoming exhibitions and other events, June–December 2005.

The calendar of exhibitions and other major museum events on the CODART website contains dossiers on all past, current and upcoming exhibitions, and congresses and symposia concerning Dutch and Flemish art all over the world, extending as far into the future as we have information. As you can see in the list here below, 33 exhibitions on Dutch and Flemish art have been announced by museums to open between now and the beginning of December 2005 – the planned date of publication of the next CODART Courant.

More information on these exhibitions is available on the CODART website, where you can also sign up for the free notification service announcing opening and closing dates of exhibitions ten days in advance.

Please keep CODART posted on upcoming exhibitions and other events in your museum. E-mail us at: info@codart.nl.

4 June–25 September *Jacoba van Heemskerk & Piet Mondriaan*, Gemeentemuseum Den Haag, The Hague.

8 June–4 September *Memling en het portret* (*Memling and the portrait*), Groeningemuseum, Bruges.

10 June–4 September *Symposium De familie ter Borch: tekeningen* (*The ter Borch family: drawings*), Rembrandthuis, Amsterdam.

10 June–4 September *Schitterend satijn: het beste van Gerard ter Borch* (*Sparkling satin: the best of Gerard ter Borch*), Rijksmuseum, Amsterdam.

11 June–11 September *Drawn by the brush: oil sketches by Peter Paul Rubens*, Cincinnati Art Museum, Cincinnati.

15 June–11 September *Ensor tot Bosch* (*Ensor to Bosch*) Vlaamsekunstcollectie in Paleis voor Schone Kunsten Brussel, Brussels.

17 June–28 August *Rembrandt's late religious portraits*, J. Paul Getty Museum, Los Angeles.

26 June–18 September *Master of landscape: Jacob van Ruisdael*, Los Angeles County Museum of Art, Los Angeles.

2 July–18 September *Van Gogh tekenaar: de meesterwerken* (*Van Gogh draughtsman: the masterpieces*), Van Gogh Museum, Amsterdam.

9 July–16 October *Oude meesters* (*Old masters*), Museum voor Schone Kunsten, Ghent

16 July–6 November *Ein Fest der Malerei: niederländische und flämische Gemälde des 16.–18. Jahrhunderts* (*Celebration of painting: Dutch and Flemish paintings of the 16th–18th century*), Museum Kunstpalast, Düsseldorf.

13 August–31 October *Das Geheimnis des Jan van Eyck: niederländische Kunst des 15. Jahrhunderts in Dresden* (*The mystery of Jan van Eyck: 15th-century Netherlandish art in Dresden*), Staatliche Kunstsammlungen Dresden – Gemäldegalerie Alte Meister, Dresden.

6 September–4 December *Time and transformation in 17th-century Dutch art*, John and Mable Ringling Museum of Art, Sarasota.

27 August–21 November *Affiches* (*Posters*), Gemeentemuseum Den Haag, The Hague.

30 August–20 November *De gebroeders van Limburg: Nijmeegse meesters aan het Franse hof* (*The Limbourg brothers: Nijmegen masters at the French court [1400–1416]*), Museum Het Valkhof, Nijmegen.

6 September–4 December *Jan de Bray and the classical tradition*, Speed Art Museum, Louisville.

17 September–8 January 2006 *Haags zilver* (*Hague Silver*), Gemeentemuseum Den Haag, The Hague.

18 September–31 December *Pieter Claesz.*, National Gallery of Art, Washington.

24 September–8 January 2006 *Master of landscape: Jacob van Ruisdael*, Philadelphia Museum of Art, Philadelphia.

1 October–15 January 2006 *Frans van Mieris* (*1635–1681*), Mauritshuis, The Hague.

12 October–31 December *Vincent van Gogh: the drawings*, Metropolitan Museum of Art, New York.

14 October–18 December *Rubens, Jordaens en van Dyck: vlaamse meestertekeningen* (*Rubens, Jordaens and van Dyck: Flemish masterpieces*), Arentshuis, Bruges.

15 October–15 January 2006 *Blind bestempeld en rijk verguld: boekbanden uit zes eeuwen bewaard in het Museum Plantin-Moretus* (*Blind stamped and richly gilded: six centuries of bindings in the Plantin-Moretus Museum*), Museum Plantin-Moretus, Antwerp.

15 October–15 January 2006 *Extravaganza: art from the Antwerp mannerists*, Koninklijk Museum voor Schone Kunsten, Antwerp.

20 October–23 October *Symposium Flemish and Dutch painters in Central Europe and northern Italy in the late 17th century*, Department of the History of Arts, University of Ljubljana, Ljubljana.

26 November–3 March 2006 *Edgard Tytgat: grafiek* (*Edgard Tytgat: prints*), Gemeentemuseum Den Haag, The Hague.

3 December–3 March 2006 *Samuel Jessurun de Mesquita*, Gemeentemuseum Den Haag, The Hague.

10 December–5 March 2006 *Rembrandt en zijn kring: tekeningen in Boijmans* (*Rembrandt and his circle: drawings in Boijmans*), Museum Boijmans Van Beuningen, Rotterdam.

16 December–19 March 2006 *Rembrandts moeder: mythe en werkelijkheid* (*Rembrandt's mother: myth and reality*), Stedelijk Museum de Lakenhal, Leiden.

17 December–12 March 2006 *Rembrandt en de Engelse etskunst* (*Rembrandt and British printmaking*), Rembrandthuis, Amsterdam.

22 December–19 February 2006 *Rembrandt 400: alle schilderijen deel I* (*Rembrandt 400: all the paintings, part I*), Rijksmuseum, Amsterdam.