

CODART

Courant 12

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Summer 2006

CODART Courant

Bi-annual newsletter of the international council for curators of Dutch and Flemish art
 Publisher: Stichting CODART

P.O. Box 76709

NL-1070 KA Amsterdam

E courant@codart.nl

T +31 (0)20 305 45 15/F +31 (0)20 305 45 00

Editors: Rachel Esner (managing editor),

Wietske Donkersloot, Gerdien Verschoor

Design: Typography Interiority & Other

Serious Matters, The Hague

Contributions are welcome.

See: www.codart.nl/courant for the possibilities and prescriptions.

Cover: Michiel van Musscher, *The interrupted lute lesson* (detail), Musée Calvet, Avignon.

[Photo: F. Lepeltier]

ISSN 1388 9559

CODART is an international council for curators of Dutch and Flemish art. Its aim is to further the study, the care, the accessibility and the display of art from the Low Countries in museums all over the world.

CODART was founded in 1998 on the initiative of the Netherlands Institute for Cultural Heritage (ICN). It enjoys the generous support of the Netherlands Ministry of Education, Culture and Science (OCW).

Subscription & membership

The CODART Courant is distributed by mail to members, donors and friends of CODART. Membership is open to all individuals working as curators of public collections with a significant share of Dutch and Flemish paintings, drawings, prints, sculptures and/or applied arts. Individuals without a (permanent) curatorial position but whose work may be considered essential to the aims of CODART, may become associate members. Membership entitles individuals to participation in all CODART activities and entails no formal obligations. CODART asks its members for a voluntary annual contribution (suggested amount: 50 euro inside the European Union; 60 euro outside the EU).

CODART is currently developing a program for donors and friends who wish to support the aims of CODART and to be kept up to date on all CODART activities.

See: www.codart.nl/join_CODART

Voluntary contribution for CODART activities

CODART runs an effective office with a small staff. However, each year we need considerable sums of money to perform at the level to which our members have become accustomed. Part of our funding comes from subsidies given by the Netherlands Ministry of Education, Culture and Science. CODART has succeeded, in addition, in attracting one-off project grants from other external funding bodies to help cover the rest of our costs. However, the unpredictable nature of these contributions puts our activities under constant strain. The continued thriving of our network depends on our ability to convince government and other institutions of the essential need for, and usefulness of, a platform for international collaboration and the exchange of ideas. Our main instrument in achieving this aim is our program itself. In order to guarantee, and where necessary enhance, the quality of its activities, CODART is currently exploring various fund-raising options. Recently, CODART has sent a request to all members asking them for a voluntary annual contribution (suggested amount: 50 euro inside the EU; 60 euro outside the EU). Institutions may also become contributors. CODART has separately addressed all relevant museum directors with a request of this kind. Many members and institutions have already answered this call. CODART is extremely grateful to them. First and foremost, these contributions give an important signal to the external funding bodies on which CODART depends. Furthermore, the money is used to support the cost of our regular activities. Should you have further questions: info@codart.nl

Membership news

As of July 2006, CODART has 391 members and 51 associate members from 249 institutions in 37 countries. All contact information is available on the CODART website and is kept up to date there: www.codart.nl/curators/

New CODART members since January 2006:

Amina Wright, curator of fine arts,

Holburne Museum of Art Bath, Bath

Oscar Antuña Benítez, curator of the Dutch and Flemish collection, Museo Nacional de

Bellas Artes de Cuba, Havana

Ben van Beneden, curator, Rubenshuis, Antwerp
 Sylvain Boyer, curator, Musée Calvet, Avignon
 Franck Guillaume, assistant curator,

Musée Calvet, Avignon

Emily Peters, assistant curator of drawings, prints and photographs, The Rhode Island School of Design, Providence, Rhode Island
 Mette Skougaard, director, Frederiksborg Slot, Hillerød

Alain Tapié, director, Palais des Beaux-Arts, Lille
 Dorothee Hansen, curator of paintings,

Kunsthalle Bremen, Bremen

Lars Hendrikman, curator of Old Master paintings and applied arts,

Bonnefantenmuseum, Maastricht

Carolien Voigtmann, curator of medals, Geldmuseum Utrecht, Utrecht

New members of the Program Committee

As of 14 March 2006, chairman Stephen Hartog and secretary Charles Dumas have left the Program Committee. Both were members of the committee from the very beginning and have been key in preparing successive CODART congresses and study trips. CODART wishes to thank them for their work on the committee, and hopes that both will stay with us as active members of CODART for many years to come. They have been succeeded by Eric Domela Nieuwenhuis, curator of the Netherlands Institute for Cultural Heritage (ICN), and Edwin Buijsen, curator of the Netherlands Institute for Art History (RKD). Norbert Middelkoop takes over the position of chair of the committee.

Besides being the Rembrandt Year, 2006 is also something of a “Vermeer year”. The Netherlands daily newspaper *Trouw* organized a poll to select “the most beautiful painting in the land”. The winner was Johannes Vermeer and his *Girl with a pearl earring*. Second place went to the artist’s *View of Delft*. Rembrandt’s *Jewish bride* took the bronze. The entire winner’s podium was occupied by painters from the Golden Age – not a bad score! But does Rembrandt’s loss to Vermeer and the fact that his *Night watch* didn’t make the top ten indicate that voters have grown Rembrandt-weary?

During the March 2006 CODART NEGEN congress, the Rembrandt Year was the subject of two workshops. One of them, entitled *Rembrandt overkill*, emphasized the vulnerability of the works: how does the integrity of an object suffer when the tempo of treatments and cleaning is increased? The second, *What makes a good Rembrandt exhibition?*, revealed that just about everyone was preoccupied with the question of the so-called “blockbuster” exhibition. The risks of shipments of large numbers of masterpieces, the problem of getting loans, and the growing competition between institutions for the same group of visitors: these are just some of the problems facing curators today. One of our new members, Silke Gatenbröcker, comments on this state of affairs later in this issue, which also contains news from Warsaw by Antoni Ziemba, who reports on the Rembrandt Research Project in relation to the two Rembrandts in the collection of the Royal Palace in Warsaw.

It has undoubtedly caught your eye that the CODART *Courant* has had something of a facelift. In a close cooperation between graphic designer Els Kerremans of Typography Interiority & Other Serious Matters and editors Wietske Donkersloot and Rachel Esner, the *Courant*’s legibility has been markedly improved, and there is now more room for illustrations in the right places. The *Courant*

also has its readers to thank for this transformation. Our February questionnaire drew responses from nearly 30% of our readers, the overwhelming majority of whom were very satisfied with the CODART newsletter. On some points, however, readers confirmed our own thoughts on aspects we had begun to find problematic. The *Courant* should be a balanced newsletter, with information about our activities and about the activities of our members. Like the editorial staff, readers wished for more articles by members or museum professionals enjoying relations with CODART or who are more generally active in the museum world. Above all there was a desire for introductions to lesser known collections and new acquisitions.

You will, of course, find the *Courant*’s usual offerings in its renewed form, but some have now been moved or come at their subject from a slightly different angle. In *Curators’ news and notes* curators write about individual exhibitions or research results; in *Faits divers* you will find information regarding appointments and upcoming conferences. A new

addition is the section *Curators’ cases*, which covers controversial issues in the museum world – in this edition written by Arjen Kok of the Netherlands Institute for Cultural Heritage (ICN). We cordially invite you to join the discussion or to apprise us of your favorite cases. In the sections CODART *news and facts* and CODART *activities* you will find everything a newsletter should contain: practical information, membership news and information about congresses and study trips. For the first time, the articles on CODART’s own congress and study trip have been written by members. Visit www.codart.nl/codart_negen_documents to read the texts of the congress lectures and detailed reports on the workshops.

We have decided not to include a list of museums in the summer issue. All recent information about collections of Dutch and Flemish art can be found at www.codart.nl/museums/

The section *Curators’ collections* meets a particular demand of our readership, and this issue contains an article by Diederik Bakhuys on the collection of the Musée des Beaux Arts in Rouen, France. This serves as an “appetizer” for the study trip to France, which will take place from 14-17 March 2007. Please do not forget the CODART TIEN congress, to be held in Paris from 11-13 March 2007. Preparations are underway, in cooperation with our members from the Fondation Custodia and the Louvre. Mark your calendars now!

The question remains whether Rembrandt is wearisome and for whom. The masses have not been swayed by the fact that *Trouw* readers voted him only third. Exhibitions such as *Rembrandt-Caravaggio* in the Van Gogh Museum and *Rembrandt: the quest of a genius* at the Rembrandthuis drew record numbers of visitors. Is the public really weary of Rembrandt? Will this ever happen? Who knows – we’ll have to wait for the next Rembrandt Year.

Gerdien Verschoor, director of CODART



[Photo Jan Griffioen, Zutphen]

Les maîtres du Nord: an exhibition at the



In March 2006, an important exhibition devoted to paintings from the northern schools – Flemish, Dutch and German – opened at the Musée Calvet in Avignon. The exhibition seeks to shed light on a part of its collection about which the public, and more surprisingly art lovers in general, has long been unaware. Indeed, many of the paintings emerge from a long, too long, purgatory that has kept them locked away in the museum's reserves, some since 1920! A group of 90 paintings from the northern schools were selected from among 170 works in storage, providing a complete overview of works by masters from Antwerp, Cologne, Brussels, Haarlem and Amsterdam from the 15th to the 19th centuries. These works have only very recently been restored, studied, reframed and rediscovered. Acknowledgment must go to the Musée Calvet for its new direction, to the city of Avignon for its considerable assistance, and to the Calvet Foundation for the many restorations.

Early 17th-century paintings from the Musée Calvet's holdings demonstrate the influence of great 16th-century masters like Dürer, Holbein and Brueghel on lesser artists. The Musée Calvet owns no original paintings by Pieter Brueghel the Elder, nor does any other French museum outside of Paris. The Louvre itself owns a single, fairly modest work. Three paintings in Avignon, *The carnival*, *The village wedding* and *The blind*

leading the blind illustrate eminent Brueghel themes. Truculent daily life and philosophical reflections on the cruel fate of man come together to form some of the most expressive images in the museum's collection. The painting by (the workshop of) Frans Francken II, *Croesus showing his treasures to Solon*, depicts Solon, the semi-mythical Greek legislator from ancient Athens, ruminating on the famous contradiction: How can he, the wise man, the epitome of good, live in poverty while others – courtesans, unscrupulous power brokers – are awash in material goods? The interest of this painting, a variation on a theme frequently treated by the artist, lies primarily in the representation of the interior of what could be a rich Flemish collector's home, full of gold, paintings, antiques and precious objects. Another symbol of the opulence of 17th-century Flanders in the museum is a type of dresser known as a *cabinet à peintures*, a piece of furniture designed to hold collections of ancient medals, jewelry or precious stones, perhaps even the bills of exchange of a rich Antwerp ship-owner. This dresser is unique in French public collections, not even the Louvre itself owns one. It is the true masterpiece of the collection, and was donated to the Musée Calvet by Marcel Puech, the Avignon antique dealer who, in 1986, left his entire collection to the museum, including some 47 works from the northern school.

A fascinating aspect of 17th-century paintings from

the Netherlands is the competition or contrast between two distinct driving forces. One stemmed from the Protestant, free-thinking north, embodied by the powerful Republic of the United Provinces, which governed in Amsterdam, Haarlem and The Hague. The other emanated from the Catholic and monarchical south, dominated by Hapsburg-ruled Spain, which held sway over Antwerp, Tournai, Brussels, Lille, Arras and Valenciennes. Yet these two models also have many things in common. They were based on the same guilds of prosperous craftsmen who lived in strong, rich cities where the guilds of St. Luke, patron saint of painters, thrived. Here, each artistic genre could, for the first time, become a true specialty in its own right. The artist-craftsman devoted himself to a certain type of work in line with his talents, his inclinations and his clients. For some, like Osias Beert, such specialization was the still life. The new exhibit displays a magnificent example from the Puech collection, with lemons and pomegranates in a Chinese porcelain bowl – all rare and precious goods from far-off countries. Others, like Andries van Aertvelt, concentrated on seascapes. In *The storm*, Van Aertvelt, from Antwerp, makes a storm the central focus of his paintings, one of the first artists to do so. The directors of the Calvet Foundation, who purchased this work in 1876, undoubtedly intended to pay subtle homage to another great specialist of the genre, the Avignon painter Joseph Vernet (1714-1789), an indirect heir to Van Aertvelt.

The northern influence is also seen in the attention paid to the individual. The 15th-century Flemish masters were the first to paint true individual portraits of the common man, their kin and friends. By the 17th century, portrait painting had spread widely, and outstanding artists had begun to specialize in the genre. The installation includes good examples of portraiture, among them the beautiful *Portrait of a young man*, attributed to Jacob van Oost of Bruges, and a *Portrait of an ecclesiastic* by Lucas Franchoy the Younger, a painter from Mechelen (Malines).

Landscape is another major genre of the northern school. The museum also features works by Pieter Molyn and Guillam Dubois, both influenced by Ruisdael and excellent painters of the “flat land”, with its dunes and villages nestled in the greenery. A real masterpiece of the Calvet collection in the landscape genre is a night scene painted by Aert van der Neer. His *Village street in moonlight* has a highly evocative mood. Restoration revealed a magisterial work in harmonious shades of brown and



red, against which stand the mysteriously pale moon. True art for art's sake, and sheer pleasure for art lovers to contemplate. Of course, the 17th century was also a troubled time, and some artists specialized in battle scenes. Two are included in the new exhibit, one by Van der Stoffe and the other by the fairly unknown Jan Martszen, who painted the masterful *Attack on a convoy*, with its spellbinding atmosphere.

Religious paintings were the noblest genre of art and constitute a world unto themselves. In Flanders and the Netherlands, as in France and Italy, painters reached their highest level of expression in large-format religious paintings. Through religious paintings, a talented artist could gain equal footing with the greatest minds of his time. Rubens is an excellent example. Great scholar, collector, respected diplomat at the European royal courts, he lived in Antwerp like a prince. The Musée Calvet displays works by Rubens' students, including Jan Cossiers, with a beautiful *Holy family* from the Puech collection; and Simon de Vos with two biblical themes: *The multiplication of the loaves* and *The prodigal son*. Despite the fairly dissolute scene depicting a profligate young man entertaining courtesans, this painting does indeed illustrate a biblical story. A special genre related to religious painting can also be seen in the Calvet collections: a sacred scene of the Virgin and Child with angels surrounded by a wreath of flowers and fruit.

The sumptuous garland is a true hymn to creation and to nature's generosity, a theme important among the strongly devout at the time.

Dutch painters also excelled in the religious genre, here represented by Abraham Bloemaert from Utrecht and his magnificent *Christ carrying the cross*, painted for the Jesuits in Bois-le-Duc, a brilliant recent acquisition by the Calvet Foundation. *Saint Peter freed by the angels*, another example of Dutch religious painting, is part of an older collection: it was among the works purchased in 1827 from the Avignon surgeon and collector Jérôme Sauvan (a name frequently seen on the labels in this installation).

It would be nearly impossible to discuss religious painting in 17th-century Holland without referring to Rembrandt. Some artists imitated him, as in the *Descent from the cross* attributed to Paulus Lesire, one of his students and an artist clearly inspired by the famous series Rembrandt devoted to the Passion, currently in Munich. Other painters took a more original path, such as Van Noordt in his *Crucifixion*. The lighting effects are strongly reminiscent of Rembrandt, yet the faces are grotesque, almost caricatures – unexpected in such a scene and certainly unimaginable in a Rembrandt. Some painters opened the way towards a more intimate type of genre of painting, such as Jacob Adrien Backer, whose *Child with soap bubbles* prefigures a later, less rigorous and more human understanding of daily life, closer to our own.

It is true that the 17th-century Flemish and Dutch painters often had a bitter attitude towards fate. They lived in uncertain times, marked by war, famine and epidemics, and often painted the sorrows of humanity, afflicted by illness or sin, threatened by imminent death. Craesbeeck is one of the best representatives of this darker 17th century. In his *Smoker and death*, Craesbeeck depicts a carefree man, puffing blithely away on his pipe as Death comes ever closer, lifting the lock on the door, a cunning gleam in his eye. Wulfraet painted a somber *Drinkers at the table*, while Dusart executed another *Smoker lost in thought*, which comes across as fairly lugubrious. Jan Molenaer depicts an unfortunate man undergoing a cruel operation on his foot. Even the *Cook* by Franciscus Carree seems to be reflecting on the sad fate that has befallen her.

Fortunately, there was Italy, the south and its light, the southern countries that even early on began attracting artists from the north. Rome, Naples, Venice, as well as Provence – all obligatory stops on the way from the Netherlands to the other side of the Alps – frequently appear in the paintings by the Flemish and Dutch. The Musée Calvet has several paintings representing the discovery of Italy: *View of the Campo Vaccino*, the former Roman Forum that had become pasture land; the arid Mediterranean landscape in *Peasants going to mass*; and the strange water buffalo painted by Jan Miel, a totally

Italianized Flemish artist fascinated by these exotic animals. For the men of this era, Italy meant the heritage of Roman and Greek culture above all. Adriaen van der Kabel gives us a *Christ on the road to Emmaus* in which the classical vision of nature is worthy of Nicolas Poussin. Van Bloemen takes us to an imaginary land of love-struck shepherds and placid bathers in Arcadia, source of inspiration to musicians and poets all across Europe.

The 18th century was dawning and with it a new world, breaking with the pessimistic vision of the preceding century. A more secular view and a desire for happiness – a new idea in Europe – were coming into being. Men spent more time living life and less preparing for their salvation. Genre scenes dominated: lively and sometimes somewhat mocking as in Jan Weenix's *Child with a dog*; purely descriptive as in Jan Peeter Verdussen's *Scene at the blacksmith's*; or reminiscent of 17th-century predecessors as in Michiel van Musscher's *The interrupted lute lesson*.

With support from the Calvet Foundation and the Réunion des Musées Nationaux, the Musée Calvet is also publishing the first catalogue raisonné devoted to its northern school paintings. Every work in the collection, from the humblest to the most significant, is listed, reproduced, analyzed and described. Background information on the painters, many little known in France, is provided. The authors, the present writer and Franck Guillaume, place the paintings in the context of the artistic production of Germany and the Netherlands, endowing the works with a well-deserved position in the rich but still widely unknown collections of the Musée Calvet in Avignon.

In addition, during the summer of 2006 an outstanding loan from the Museo Thyssen-Bornemisza in Madrid will bring the masterpiece *Portrait of a young woman with a rosary* (ca. 1609-10) by Rubens to Avignon, providing a further jewel in the 'northern season' at the Musée Calvet. The exhibition *Les maîtres du Nord* runs from 25 March 2006 to 5 March 2007.

Sylvain Boyer is curator of the Musée Calvet, Avignon and a CODART member since 2006.

Lien de Keukelaere



Rogier van der Weyden, *Altarpiece of the seven sacraments* (detail),
Koninklijk Museum voor Schone Kunsten, Antwerp

From 18 September to 6 December 2009, the newly extended Municipal Museum in Leuven, Belgium, will stage a major international loan exhibition entitled *Rogier van der Weyden, ca. 1400-1464 - Master of Passions*. Dr. Lorne Campbell, senior research curator at the National Gallery in London, is chair of the scientific Committee. The curator of the exhibition is Professor Jan Van der Stock of the University of Leuven.

Rogier van der Weyden, ca. 1400-1464 - Master of Passions focuses on work by Rogier van der Weyden and his followers. In the 1430s, Van der Weyden left his native town of Tournai and entered the service of the city of Brussels. In Brabant he developed into one of the strongest and probably the most influential of all 15th-century European artists. His work is a milestone in the development of the visual arts and would influence generations of artists after him, well into the 16th century. Throughout Europe, painters, sculptors and artists working in many other media were deeply affected by his emotionally charged compositions. The strength of the painter's work comes from its controlled pathos and dignified emotion, as well as its sublime tenderness of gesture and the subtlety of expression of its protagonists. His art would resonate as no other painter's had until then. Representative examples of his work will be displayed in the exhibition, where explanations for this huge success will be advanced. Various original works by the master will be brought together and juxtaposed with work by close associates and followers.

The exhibition sets out to define the artist's new artistic language. In confrontation with works of art by his contemporaries and followers working in various media, the exceptional artistic significance of Van der Weyden, which goes far beyond local boundaries, will become clear. The exhibition is organised by Artes Leuven (www.artesleuven.be), a partnership between the city of Leuven, the province of Flemish Brabant and the University of Leuven (KU Leuven), and in collaboration with Illuminare – Centre for the Study of the Illuminated Manuscript (KU Leuven), the Royal Institute for the Study and Conservation of Belgium's Artistic Heritage (KIK/IRPA- Brussels), and the Centre for the Study of Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liège (Brussels). *Rogier van der Weyden, ca. 1400-1664 - Master of Passions* is supported by the Van der Weyden Chair - Paul & Dora Janssen (KU Leuven) and the InBev-Baillet Latour Fund.

Lien de Keukelaere is coördinator of Artes.Leuven

Antoni Ziemia

Between 2004 and 2006 work was undertaken in the Royal Castle in Warsaw to reattribute and restore two paintings, which had been attributed to Rembrandt until the middle of the 1900s, before they disappeared from the art historians' field of vision. The works are: the *Scholar at his desk* and the *Girl in a picture frame* (both painted on poplar boards, measuring about 105.5 x 76.5 cm, both signed and dated 1641). Ernst van de Wetering, Martin Bijl and Karen Groen from Amsterdam, Joanna Czernichowska (Restoration Department of the Academy of Fine Arts, Warsaw), Regina Dmowska (Royal Castle, Warsaw), Antoni Ziemia and Grzegorz Janczarski (both from the National Museum, Warsaw) were responsible for this work.

Both paintings come from Count Kamecke's collection in Berlin, from where they were purchased by Stanisław August Poniatowski, the Polish king, in 1777. It was at this time, probably between 1769 and 1777, that they began to be shown as pendants, and for this purpose their edges were cut. They were given the somewhat romantic titles *Father of the Jewish bride* and *Jewish bride*. In 1813 they were bought from the king's heirs by Kazimierz Rzewuski, an aristocrat, and were passed down from him to the family of Count Lanckoroński's, thus finding their way to Vienna, where they were exhibited to the public at the Lanckoroński palace until the end of the 19th century. The collection has not been exhibited since the Second World War; the most precious objects were kept in a bank safe, where they were out of reach to both scholars and the public. In 1994 Countess Karolina Lanckorońska donated her collection of northern school paintings to the Royal Castle in Warsaw and her collection of Italian paintings to the Royal Castle in Cracow.

In the early 19th- and 20th-century literature on Rembrandt both paintings were attributed to the artist (Bode and Hofstede de Groot VI, 1901; Hofstede de Groot, 1915; Valentiner, 1921; Bredius, 1935). Having not seen the paintings with his own eyes but only in photographs, Horst Gerson questioned their authenticity (Bredius/Gerson, 1969). Since then there has been doubt as to whether or not they came from Rembrandt's own hand, and the paintings are not listed in the *Corpus of Rembrandt Paintings*. In an article written in 1998 the present author recognized the *Scholar* as an outstanding masterpiece by Rembrandt, suggesting at the same time that the *Girl* was painted by one of his apprentices, presumably Ferdinand Bol. I also pointed out that traces of an earlier composition were present under the now-visible figure (see *Ikonotheke* 1998, pp. 11-26; compare also D. Juszczak

and H. Małachowicz, *Galeria Lanckorońskich, Zamek Królewski*, catalogue, Warsaw 1998, nos. 15-16). I further emphasized the importance of both paintings as a culmination of illusionist tendencies in Rembrandt's oeuvre, as well as in the paintings of his apprentices during the years 1639-41. At that time, the paintings were studied through a thick layer of darkened varnish and layers of overpaint that had greatly altered their appearance, especially that of the *Girl*. This was probably the reason for the animated and rather negative responses of many scholars to the new findings (see, for example, the opinions expressed by R. Klessmann, who believes the *Scholar* may be the work of Salomon Koninck, while the *Girl* might possibly be attributed to Samuel van Hoogstraten). This was also the case during the CODART study trip to Poland in 2004.

In his preliminary opinion, issued in 2004, Ernst van de Wetering felt certain that the *Scholar* qualified as a masterpiece by Rembrandt's hand. Regarding the *Girl*, he tended towards the opinion that it was originally painted by Rembrandt and then abandoned (Van de Wetering recognized the shape of the head and the heavy ruff, as well as the shape and position of the shoulders), only to be finished later (probably by Rembrandt himself, although he was not sure about this), resulting in the present *tronie* of a beautiful girl. Van de Wetering's intuition was confirmed by the removal of varnishes from both paintings and his further studies on the paintings during his three visits to Warsaw.

While the *Scholar* raises no more doubts concerning its attribution and is quite well preserved (in spite of the layers of some superficial overpaint), the *Girl* has suffered from numerous overpaintings, additions and reconstructions, presumably dating from the early 19th century, which had been applied in order to conceal the numerous losses, abrasions and cracking of the paint layer and to achieve an optical integration of the traces of the original female portrait (the outlines of the ruff and the head, as well as the black paint underdrawing beneath the torso). These had become visible in the course of the centuries as a result of paint transparency and damage to the paint layer. For this reason, among others, a massive column had been painted in the background on the right, while the background itself was covered with a thick greenish paint; the signature had also been touched up. It was likely at this time as well that the vast shadows were painted at both sides behind the figure, in the lower of the background. In order to achieve a uniform effect and to compensate for the losses, a smoothing layer of glazing



was applied to the face and shadows painted along its edges, and, as a consequence – to strengthen the uniform effect – on the hands. The red part of the dress and the golden chains were carefully filled in. It was probably at this time as well that the profiling of the illusionistic frame, with its visible white light reflections, was reconstructed (resembling the shape in the early copy of the painting in the Statens Museum in Copenhagen).

These overpaintings (e.g. the column) have now been largely removed, or at least greatly reduced in those places where it was feared that a total elimination might cause the destruction of, or damage to, the authentic paint layer (some of the overpaintings had penetrated deeply into the tiny grooves and hollows of the original impasto; this was the case, for example, on the surface of the face). The original background, characteristically painted in a rough style and using an underpainting color (*primuerseel*), was revealed. The effect of depth has been increased, and the contrast thus created accentuates the *trompe-l'oeil* effect of the illusionistic frame. The face has lost its old “classicized” beauty and oblong form, and has regained its original fleshiness. The overpaintings on the right pearl and the ears were also removed. The shadow under the nose has been lightened and has regained its natural correct shape. The shimmering light effect and softness of the velvet fabric of the hat are now plainly visible. Partial removal (or reduction) of the thick overpaintings of the dress have made its fabric look lighter and more plastic, its smoothness and flexibility

now depicted in a logical way. Here, the beautiful underdrawing of the dress in the original female portrait became visible. The rather clumsy shape of the links in the golden chain has been left unchanged, however: following the removal of the overpaint layer on the left link, this part of the work appeared to be almost completely destroyed, even down to the ground or the “dead color” layer. It was therefore decided to leave the rest of the chain as it was. It is possible, though, that the shape it has now was also its original shape, and that it was filled in and overpainted on top of the surface. This could mean that some areas of the painting were finished not by Rembrandt but by his apprentice.

To sum up, after cleaning and the removal of significant layers of overpaint, the *Scholar* proves to be an unquestionable Rembrandt masterpiece. Van de Wetering attributes the major parts of the *Girl* to Rembrandt as well, emphasizing the special character of the only full *trompe-l'oeil* in the master's oeuvre.

Both paintings are on view at the exhibition *Rembrandt: the quest of a genius* (Rembrandthuis, Amsterdam, 1 April–2 July 2006; Gemäldegalerie, Berlin, 4 August–5 November 2006).

Antoni Ziemba is chief curator of the foreign painting gallery of the Muzeum Narodowe w Warszawie (National Museum in Warsaw) and a CODART member since 2001.

Translated from the Polish by Alicja Tol-Pawlowska

Rembrandt, *A scholar at his desk*, Zamek Królewski w Warszawie (Royal Castle), Warsaw.

[Photo: Andrzej Ring and Bartosz Tropiło]

Rembrandt (and apprentice?), *A girl in a picture frame*, Zamek Królewski w Warszawie

(Royal Castle), Warsaw. [Photo: Andrzej Ring and Bartosz Tropiło]



Gerard van Honthorst, *A man with a viola da gamba*,
Lviv Art Gallery, Lviv



The Lviv Art Gallery Svitlana Stets

The Lviv Art Gallery, a leading art museum in Ukraine, has over 60,000 artworks in its collection, including paintings by European artists. The gallery was founded in 1907 as a municipal museum, following the purchase of the Yakovych collection by the city magistrate. Later on, the gallery expanded as the parts of the Lozynsky (1914) and Ozhehovych (1929) collections were incorporated. In 1940, in accordance with a Soviet government order regarding the nationalization of private property, works from the museum named after the dukes of Lyubomyrsky, the national museum of Ukraine, the Bavorovsky collection, and some other private collections came into the possession of the gallery.

The art of the Low Countries was very popular among the art collectors of Halychyna, known in English as Galicia, a region in the western area of Ukraine of which Lviv is the capital. Art collections existed in Lviv already in the 17th and 18th centuries. There were a large number of paintings by Dutch and Flemish artists in many of these collections. It is also known that some of Galicia's prosperous magnates and landlords invited Dutch artists to work at their residences.

In early 2005, the collection of Dutch and Flemish art was transferred to the new premises of the Lviv Art Gallery, the renovated palace-residence of Count Pototsky, the former governor of Halychyna and Lodomeriya. This palace was built in the historicist style in 1880s. Today, a collection of European art from the 14th to the 18th centuries – including a masterpiece by the 17th-century French artist George de la Tour – is here on permanent display.

The collection of the Lviv Art Gallery is very special: rather than “big names” it shows paintings by rather forgotten artists like, for example, George de la Tour. There is a growing scholarly interest in such works, many of which are now often on display in European museums.

The collection of the Lviv Art Gallery includes such works as a *Saint Jerome* by Lucas Gassel (1539), *Portrait of a woman* by Pieter Pietersz (1557), a group of paintings (*Venice, Bellona and Mary Magdalene*) by Jakob de Backer, and two landscapes by Abraham Cowarts. There are also paintings by representatives of the Dutch Golden Age, such as *The Storm* by Pieter van der Croos and the still life *A glass of wine and fruits* by Jan Jansz van de Velde (1639). The Lviv Art Gallery also possesses two battle scenes by the Flemish artist Casteels Pauwels, whose works are rare in museums collections.

The jewels of our collection are two still lifes by Jan I van Kessel, the grandson of Jan Brueghel I (“Velvet Brueghel”). Next to it, the visitor can admire a *Still life with flowers* by Abraham Brueghel, another grandson of Jan Brueghel I. Also on display are paintings by representatives of Brueghel School, for example, a painting by Joseph van Bredael, who worked in the style of his famed predecessor at the beginning of 18th century. Neefs Peter I, who often worked together with Franken Frans II, a master of small figure compositions, represents the church interior genre. Further on view is a pair of portraits by Gerrt van Honthorst – *Man with viola da gamba* and *Woman with a guitar* (1631).

There are over 150 paintings representing Netherlandish, Flemish and Dutch art in the gallery's collections. Most western scholars and amateurs are not aware of these paintings, as they have not been widely disseminated. This short overview is the first step towards a broader introduction of the collection of Lviv Art Gallery to the western public.

Svitlana Stets is curator of the Lviv Art Gallery and a CODART member since 2006.

Translated from the Ukrainian by Solomiya Babyak

Jan van Kessel I, *Still life with a rabbit*,
Lviv Art Gallery, Lviv

Pieter van der Croos, *A storm at sea*,
Lviv Art Gallery, Lviv

Gerard van Honthorst, *A woman with a guitar*,
Lviv Art Gallery, Lviv



The Musée des Beaux-Arts de Rouen

Famous among scholars for housing several masterpieces of French painting – from Clouet and Poussin to Monet – as well as important Italian pictures, the Musée des Beaux-Arts de Rouen is probably less well known to specialists in Dutch and Flemish art, although it also preserves some artworks of the highest quality in that field.

The museum owes its existence to a government decree of 1801, which established 15 major municipal museums across France. They were intended to house the works seized locally during the Revolution – chiefly paintings from deconsecrated monasteries and churches – to which were added important government deposits, among them pictures captured abroad that would later be excluded from the restitution policy implemented subsequent to Napoleon's fall. Opened to the public in 1809, the Rouen gallery displayed from the outset a collection whose 17th-century French holdings deserved some of the greatest praise, with masterworks by Vouet, La Hyre and Jouvenet. From the same period, one could also admire works by Perugino, Veronese or Guercino, as well as some Flemish paintings that are still regarded as the jewels of the museum's collection. *The Virgin among the virgins* (1509), painted by Gerard David for a Carmelite convent in Bruges, was part of that first nucleus, which also comprises the cycle illustrating the story of Eliezer and Rebecca by Maerten de Vos, commissioned in the 1560s for a Rouen church. The six surviving pictures testify to the same artistic links between Normandy and the Netherlands one can also appreciate in the stained-glass windows designed after Artus Ortkens's cartoons that still enhance the churches of the city. Right from the time of the museum's foundation, large narrative paintings, such as the *Adoration of the shepherds* by Rubens, were balanced by small-scale northern *tableaux d'amateurs*. Many of them came from the collection of Jean-Baptiste Descamps, a native of

Rouen and author of *La Vie des peintres flamands, allemands et hollandais* (1753-1763), whose son – the first curator of the Rouen museum – hung his own collection on the walls of the gallery in a curious *mélange des genres* before selling it to the city. Thanks to him, the museum preserves a fine set of landscapes by Van Goyen, Porcellis, Egbert van der Poel and Hendrick van Minderhout, as well as genre paintings like the early *Tavern scene* by Gerard ter Borch.

During the 19th century, the gradual growth of the collection – which benefited particularly from the purchase of the artworks assembled by the painter Gabriel Lemonnier, including, among others, a superb Velazquez – finally required the construction of a new building, inaugurated in 1888. As the years went by, the museum had established itself as a major repository of French modern painting, with masterpieces by Géricault (born in Rouen), Ingres, Delacroix, Paul Huet and Corot. At the same time, however, there were also significant enrichments in the field of Flemish and Dutch art, with still lifes by Willem Kalf and Jacob van Es, as well as genre paintings such as the important *Gillis van Tilborch* purchased at the Cardinal Fesch sale in 1845 or the magnificent *Concert at a Mediterranean port* by Claes Berchem. The gallery had also assembled a large collection of ceramics, mainly devoted to local production but also comprising some Delft masterpieces.

The decade preceding the First World War was marked by exceptional good fortune. A unique collection of Impressionist paintings offered by Jean-François Depeaux finally entered the museum in 1909, after having been refused some years before. In the Old Master field, thanks to the bequest of Jules Hédou – a typical representative of the 19th-century tradition of provincial art lovers – some important Flemish and Dutch pictures entered the collection in 1905. The bequest notably

Gerard David, *The Virgin among the virgins*,
Musée des Beaux-Arts, Rouen

Caesar Boetius van Everdingen, *A cittern-player*,
Musée des Beaux-Arts, Rouen



Diederik Bakhuys

included a *Nativity* by Pieter Aertsen and the *Cittern player* by Caesar Boetius van Everdingen, together with an interesting choice of French paintings and furniture. At the same time, Hédou's collection of prints and drawings was donated to the public library.

From the First World War until the 1960s – in addition to the opening in 1921 of a satellite museum devoted to the astonishing collection of ironware assembled by Henri Le Secq des Tournelles – the museum's major acquisitions concerned French and Italian painting, among which one cannot fail to mention the almost miraculous purchase in 1955 of a masterpiece by Caravaggio. Though sporadic, the acquisitions of this period concerning the art of the Netherlands should not be underestimated: the fascinating although anonymous *Portrait of a dead woman* purchased in 1936, or the *David and Abigail* by Maerten de Vos acquired in 1953, were in no way minor purchases. With the gift of Henri Baderou, an open-minded art dealer and collector, 1975 remains a banner year for the Rouen museum: his donation comprised almost 400 paintings of all periods, and almost 5,000 drawings, which greatly enhanced the prestige of the Musée des Beaux-Arts. Assembled by a man who was by no means as wealthy as many collectors of his calibre, his gift comprises the harvest of an almost daily attendance at the Hôtel Drouot over a 40-year-period. In addition to a large group of French and Italian paintings, his donation included paintings by Karel van Mander, Paulus Bor, Govert Flinck, Cornelis Gysbrechts and Ferdinand Voet, as well as rare drawings by Jodocus van Winghe, Jacques II de Gheyn and Hendrick ter Brugghen. In the field of northern painting as well as in others, he strengthened the basis of a collection that is still growing today, and to which have been added over the last decade significant pictures by Abraham Bloemaert, Lambert Jacobsz and Barent Fabritius.

Diederik Bakhuys is head of the department of drawings of the Musée des Beaux-Arts de Rouen and a CODART member since 1998.

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A new general guide to the collection is expected in late 2006 or early 2007.



The Saint Louis Art Museum

The Saint Louis Art Museum was founded in 1879, a result of the 19th-century civic belief in the ameliorative powers of the visual arts for the citizens of a forward-looking city. Initially located in St. Louis's downtown, the museum was part of Washington University, formally titled the St. Louis School and Museum of Fine Arts. In 1906, the museum moved to its current location in Forest Park (the largest urban park in the US). Its building was the only permanent structure to be created for the 1904 World's Fair. Designed by the architect Cass Gilbert, it served as the central pavilion of the Fair's Art Palace and represents a marvelous example of Beaux-Arts architecture.

From its founding, the Saint Louis Art Museum has been a global institution, acquiring art from most of the world's major cultures and regions. The earliest documents relating to acquisitions date from 1909, and they refer to pieces of African, Islamic, Asian and American art. The collection of Oceanic art began in 1911 with the gift of a piece of Samoan barkcloth (*tapa*). Much of the collection was accrued through gifts, which comprise nearly two-thirds of the total holdings. The museum continued to collect broadly during the early decades of the 20th century, but with donations by the local collector Morton D. May beginning in the 1950s, and the later arrival of his bequest in 1983, the museum became an established leader in German Expressionism, the paintings of Max Beckmann and in Oceanic and pre-Columbian art. It now boasts the largest single collection of Max Beckmann paintings in the world, which was buttressed by the acquisition in 2002 of a portfolio of over 270 of Beckmann's prints.

Since its founding, the museum has sought to acquire the work of living artists; its 1915 purchase of Claude Monet's *Charing Cross Bridge* reflected that commitment. Collecting and exhibiting contemporary art has formed

a large component of the museum's programming throughout the 20th and into the 21st century. In the 1990s the museum focused on building its German 20th-century holdings with significant purchases of works by Anselm Kiefer and Gerhard Richter.

The Department of Early European Art is, next to American Art, the smallest in the museum. Comprising European painting and sculpture from the medieval period through the end of the 18th century, the collection numbers 438 works. Most of the Old Master acquisitions have come to the museum through purchase rather than gift, and have included some outstanding additions. Overall collection highlights include our beautiful Piero di Cosimo altarpiece; Hans Holbein's *Lady Guildford*; Lucas Cranach's *Judgment of Paris*; an early Gainsborough Suffolk landscape; a Canaletto fantasy landscape; Corrado Giaquinto's oil-sketch for the ceiling of Santa Croce in Gerusalemme; a very moving late Titian; a *Reclining Pan* from Michelangelo's workshop (one of the finest examples of Renaissance sculpture in the United States); and Bartolomeo Manfredi's *Apollo and Marsyas*, purchased in 2004.

The museum boasts generally strong holdings in the area of Dutch and Flemish painting. The first three documented paintings to enter the collection were Dutch portraits – a portrayal of an unknown man originally attributed to Jan Mostaert, a depiction of Charles I by Daniel Mytens, and Gerard Terborch's *Jacob de Graeff* (a nearly identical picture to one in the Rijksmuseum).

The collection of 15th and 16th-century northern art boasts a painting by the rare but wonderful Master of the *Virgo inter Virgines*, a circa 1490 *Entombment of Christ*. There is also an interesting triptych by Jan Gossaert, a *Holy Family* with side panels containing the coats-of-arms of Charles V and Isabella of Portugal; these panels appear to have been added later, perhaps to adapt an



Judith Mann

existing panel for use as a marriage gift. The most recent addition to this collection is a portrait, acquired in 2003, by Ambrosius Benson, believed to portray a lady-in-waiting to Ann Boleyn, a pair to his *Portrait of a man in Brussels*.

The 17th-century collection includes a number of museum highlights. A painting of particular note is the sole known still life by the Flemish painter Lodewik Susi, who was documented as working in Lombardy around 1620. Adriaen van Ostade's *Peasants dancing in a tavern*, formerly a Rothschild picture, is a nice example of his later, more refined oeuvre. The museum owns an early Jacob Jordaens panel depicting the famous passage from Matthew 19: *Suffer the little children to come unto me*, dated 1616-17. Nicolas Maes's *The account-keeper* (signed and dated 1656) is a sensitive view of 17th-century Dutch domestic life, although interpretations have varied as to the precise meaning of its subject, an older woman who dozes over her account books. Also noteworthy is our Frans Hals *Portrait of a woman* of 1655, and our very fine Italianate view by Adam Pynacker, *Landscape with a goatherd*, perhaps a painting that the artist created in Delft. Finally, one of the most interesting paintings in the collection is our small Willem Kalf, *Peasant interior with woman at a well*, which entered the collection in 1947, having recently been cleaned to remove more fashionable figures that Nicolas Lancret had added to update the picture during the 18th century.

Dr. Judith W. Mann is curator of early European art at the Saint Louis Art Museum and a CODART member since 2005.

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Michael Sweerts on the block? The ICN and the sale of items from museum collections Arjen Kok

In mid-November 2005 the Frans Hals Museum in Haarlem announced that it was planning to sell two valuable paintings in its collection: *The drawing lesson* (also known as *The academy*, ca. 1655-60) by the Flemish painter Michael Sweerts; and *Phaeton and the chariot of the sun* (1802) by the American painter Benjamin West. Their estimated market value was 6 million euros for the Sweerts and 1.5 million for the work by West. The sum was to be used to build a new and desperately needed museum storage facility. The city of Haarlem, owner of the collection, had ordered the museum to investigate the possibilities for generating the funds required by selling art objects from the collection.

Eventually the sale was cancelled. The painting by Benjamin West had been a gift, and one of the descendants of the donors raised objections. In the final instance the sale of the Sweerts was prevented by the Secretary of State for Culture. Oddly, it is this same Secretary of State who is urging museums to streamline their collections and dispose of redundant items, by selling them if necessary.

Disposal of unwanted items has been an accepted part of museum collection management in the Netherlands since 1999. It was in that year that the Netherlands Institute for Cultural Heritage (ICN) held a conference entitled "Limits to Growth" in which 300 museum directors unanimously supported the proposal to permit selection and disposal, provided they took place in a professional way. The ICN wrote a *Guide to the de-accessioning of museum objects in the Netherlands* (LAMO = Leidraad voor het Afstoten van Museale Objecten), a practical manual that also incorporated the standards of the Code of Professional Ethics for Museums as set out by ICOM. The Guide was accepted by the Netherlands Museums Association and is regarded as the standard handbook for the responsible disposal of museum items.

Since then more and more museums have begun to think about rationalizing their collections. This is, however, only the beginning, as for most museums any form of de-accessioning is a complex issue. The Secretary of State has therefore ordered the ICN to set a good example by putting its own house in order, giving its collection a thorough going-over. In addition, the ICN is currently conducting a number of projects that focus on museums.

In the first place, work is being done to update the LAMO. The experiences of the past few years will be incorporated as effectively as possible, and the latest relevant cases, laws and legislation will be added. This revision process provides an excellent opportunity to raise a number of difficult issues and to ask the

Netherlands Museums Association to determine its position on them. For example, the Code of Professional Ethics states that an item should preferably be transferred to another museum. Everyone agrees with this, but is a museum then entitled to charge the receiving museum for the costs incurred? And what can be regarded as a reasonable sum?

Another important question is whether or not it is permissible to sell an item of inferior quality in order to buy a better one. This is a practice that is not uncommon in the United States, but in the Netherlands there is as yet no consensus on it.

To stimulate selection and disposal, the Secretary of State has asked the ICN to organize a museum auction with items from its collection. To date we have little experience in auctioning items or sub-collections from museums or other similar institutions. In March 2005 the Gemeentemuseum in The Hague auctioned about 120 works. The results were surprisingly good and there was scarcely any negative press. This seemed to suggest that public opinion with regard to the auction of museum items was changing. The Centraal Museum in Utrecht went a step further. The museum organized an exhibition of the works it had selected for sale, and at the close of the show Sotheby's held an auction of all the works in which no museum had expressed an interest. This was a remarkable campaign that drew a great deal of attention in museum circles in the Netherlands and abroad.

Nevertheless, there are still several issues that have yet to be resolved or which require closer attention. For example, there is still no universal rule as to where the revenue from sales should go. Legally, museum items are no different from any other object; owners are entitled to sell them and spend the revenue as they see fit. At first glance this seems entirely reasonable and acceptable. But this is exactly why the Frans Hals Museum wanted to sell the work by Sweerts: the museum needed money and therefore decided to sell a picture from its collection. The crux of the issue, however, is that museum items enjoy no protection whatsoever except under the Code of Professional Ethics. And this is too little to protect them and their guardians against the short-term thinking of politics and government. Relaxation of the rules regarding de-accessioning should go hand in hand with better protection of the works that are to be preserved. One of the products of the ICN auction project will be a model agreement in which the museum and the owner of any given object – for example, the government – can explicitly and unambiguously establish that its auction



or sale will have no consequences whatsoever for the remaining items in the collection.

The ICN considers it of great importance that the Code of Professional Ethics is also put into practice. The so-called “relocation database”, for example, was developed to facilitate compliance with the rule that a museum should make every effort to ensure that items are transferred to another museum.

Selecting and disposing of items has become an accepted part of collection management and collection formation. The ICN intends to explore the development of this trend over the past 25 years in the form of a publication that will offer a broad outline of all activities conducted by Dutch museums in this area. The book is specifically intended for museums that want to learn from the experiences of other institutions.

The Frans Hals Museum thought it had good arguments for disposing of the two paintings. The work by Benjamin West did not fit into the collection, and it had never been exhibited. The other work was by the Brussels painter Michael Sweerts and the scene certainly cannot have been situated in Haarlem; it, too, therefore fell outside the collection profile. At the same time, much of the museum’s splendid collection of 16th and 17th-century Dutch works is stored in the attic of the museum, in very unsuitable conditions. [Just as this issue went to press, the good news reached us that the city council

of Haarlem has put 5.2 million euros aside to build a new depot for the Frans Hals Museum, eds.] How can museums make wise decisions? And how important is it for museums to comply with the rules they have agreed to? What consequences will the sale of an item have for other museums? Will the museum have to dip into its collection yet again? In close conjunction with museums, the ICN is currently seeking to clearly formulate these questions and to reach agreements on the position of Dutch museums with respect to the disposal of items with responsible and due care.

Arjen Kok has worked at the ICN since 1993 as a consultant in the field of collection management and cultural value assessment.

For more information: Arjen Kok, arjen.kok@icn.nl

For information about the relocation database:

Eric Domela Nieuwenhuis, eric.domela@icn.nl.

Or visit www.herplaatsingsdatabase.nl (site in Dutch only)

For general information about the ICN program:

Annemieke van Maaren, annemieke.van.maaren@icn.nl

At www.icn.nl you will find a translation of the (old) LAMO.

study trip to the Netherlands

In coming issues of the *Courant*, the “Curator’s interview” column will focus on one curator of a collection of Dutch and/or Flemish art. In the form of an interview, curators will be asked about their experiences and their ideas on issues that crop up in the day-to-day work of museum curators. Suggestions for this column are very welcome: Who would you like to see interviewed? What subjects do you want to hear about? (Please send an email to courant@codart.nl).

For this issue CODART asked curators from the institutions that were visited during the CODART study trip to the northern and eastern provinces of the Netherlands about their experiences of this event. The following article is a compilation of their responses, in the order in which the different institutions were visited in March.

Paul Knolle, curator of the Rijksmuseum Twenthe, Enschede: “Since 1996 – after the museum became independent and was renovated – we have specialized in the art and culture of the 18th century. As far as CODART activities are concerned, this period was previously uncharted territory. For the museum, it was particularly pleasing to note how much interest and appreciation there was for 18th-century art, and also for the 16th- and 17th-century works on display. Prior to the visit, I had put questions to a number of experts in particular fields. There was, for example, quite a lot of discussion about the authenticity of Holbein’s portrait of Richard Mabott (1533). The tentative conclusion after the CODART visit is that it is a contemporary copy. Further research will take place. There was a great deal of interest in the recently acquired loans (from a private owner) *Saint Catherine* and *Saint Barbara* by the Master of Hoogstraeten, by whom the museum also owns an *Adoration of the Magi* triptych. Jan Mostaert’s small *Appearance of Christ to Mary*, half of a diptych whose other section is in the Museo Thyssen-Bornemisza in Madrid, also received due attention.

As the museum collection was new to a lot of the participants (36 curators from 18 different countries) and they were very much concentrated on the exhibits, there was little opportunity for detailed “shop talk”. It would be advisable for similar trips in the future to set aside some time for a sort of follow-up session, which would allow visitors and museum staff to exchange thoughts about the composition of the collection, the method of presentation and other issues. There were, for example, questions about the Master of Hoogstraeten (can you really view pieces in such different styles as

originating from a single workshop?) and about the long-term display of medieval manuscripts (is it sensible?) that could have prompted interesting in-depth discussions. The museum certainly benefited from the activity: the introduction to 18th-century art that I presented during the CODART congress before the study trip resulted in suggestions for joint exhibitions between the Rijksmuseum Twenthe and a number of foreign museums”.

Jan Jaap Heij, curator of the Drents Museum, Assen: “Unfortunately, during the CODART visit a new exhibition was just being set up and so we could only see the permanent display and the Rijksmuseum a/d Brink (a selection of works from the collection of paintings and decorative arts from the Rijksmuseum Amsterdam from the period 1885-1915, which is on display for five years at the Drents Museum in Assen). This selection fits in perfectly with the Drents Museum’s own collection, as the Dutch art of this period is an important focus, with regular exhibitions devoted to it. During the CODART visit we talked only in general terms about policy issues. The most important thing is getting to know foreign colleagues – once you know them, they’re much easier to approach”.

Egge Knol and Caspar Martens, curators of the Groninger Museum, Groningen: “Since 1874, the Groninger Museum has acquired the occasional older piece of art. This collection received a significant boost in 1930 with the bequest of Dr. C. Hofstede de Groot. Since the 1950s, the museum has concentrated on acquiring the work of artists who were connected with the region in which the city is situated.

It was nice to get to know our specialist colleagues. All of the 17th-century Dutch drawings from the Hofstede de Groot collection could be admired in the print room. It was, of course, possible to view other drawings and prints on request. The foreign participants in particular made use of this opportunity. As far as the painting collection is concerned, many participants will have made their first acquaintance with Groningen artists such as Jan Jansz de Stomme, Hermannus Collenius, Jan Abel Wassenbergh and various minor masters. Adam Camerarius was born in Groningen, worked for some time in Amsterdam, and then returned to his hometown. There was interest in two works once believed to be by Jan Swart of Groningen. They were acquired in 1932 and 1957, because they were thought to be by this Groningen master and so fitted in with the museum’s acquisition policy. Unfortunately, it

has been clear for quite some time that he did not paint these works. *The feeding of the five thousand* originated in an Antwerp workshop, as was confirmed during the CODART visit”.

Gert Elzinga, curator of the Fries Museum, Leeuwarden: “The visitors in the group showed a great deal of interest and, of course, it’s always wonderful when people are enthusiastic about the same subject. The group was shown around a number of displays in the museum and had access to the storage facilities and the print room. But unfortunately the visit was far too short to be of any real significance for the individual members of the group. It only became clear during the visit that certain participants were interested in particular periods and artists. Personally, I would have liked to talk in greater depth with various members of the group”.

Hildelies Balk, chief curator of the Museum de Fundatie, Heino: “In preparation for the visit of the CODART members, collection manager Kristian Garssen and I selected a number of old drawings that we thought might be of interest for the participants. These drawings, together with a printout of the basic Adlib details and some catalogues, were displayed for the visitors at Kasteel Het Nijenhuis, where the museum is based. This visit was of great value to the museum because it enabled us to test various attributions against the opinions of the experts in the group. This meant that drawings that had been attributed to Cornelis Troost and Hendrik Pothoven were indeed recognized as fine and genuine works by these artists. Unfortunately though, a work that had long been attributed to Hieronymus Bosch still remains anonymous. Those present also brought up all manner of fascinating information about paintings in the collection. These comments were noted and are being included in our documentation. The open and animated exchange of knowledge during the visit made it a special day for us. But another bonus was getting to know so many colleagues from different countries and the pleasant relationships that may develop from this in the longer term”.

Lydie van Dijk, curator of the Stedelijk Museum Zwolle: “We really appreciated such an international party also coming to visit the museum in Zwolle and not restricting itself to the museums in the west of the Netherlands. Our acquisition policy and the presentation of the collection were subjects that came up for discussion during the tour of the Drostenhuis, the 16th-century building where the permanent collection is displayed, and of the storage facilities. Some works received a considerable amount of attention, including *Taste*, a painting attributed to Jan van Noort. A number of congress participants were of the opinion that the work is definitely not by this artist. The museum

will investigate how the attribution was arrived at. Unfortunately, no suggestions were made as to who might have painted the work.

One of the participants was very interested in the female painter Aleida Wolfsen, one of whose works is on display. Director Herman Aarts promptly organized a visit for him to the Vrouwenhuis, close to the museum, where other paintings by this artist can be seen. In the storage facilities, a portrait of Georg Schenk van Toutenburg, painted by Ernst Maler (in 1540, according to an inscription), and a *Last Judgment* attributed to this artist were set aside as a case study, because there were doubts about the originality of the portrait and the attribution of the second work. The portrait was examined thoroughly and the conclusion was that it could not date from 1540. It is possible that some parts are genuine 17th-century work, but other sections may have been painted over, dating back only to the 19th century. The *Last Judgment* could not be by Ernst Maler either, because early-17th-century stylistic features can clearly be seen in the work. In the print room, a great deal of attention was paid to the drawings that had been taken out of storage, particularly the topographic watercolors in the album of Gerrit Grasdorp, a Zwolle artist from the end of the 17th century”.

Charles Boissevain, director of the Historisch Museum De Waag, Deventer: “I think that the participants in the trip were pleasantly surprised by the fact that the Historisch Museum Deventer owns a number of interesting top-quality pieces. Our two curators (Petra van Boheemen and Nina Herweijer) and I told the participants about the restoration of De Waag, its redesign as a local-history museum and gave them an outline of its history. The collection certainly can’t be faulted: Terbrugghen, Ter Borch, Breenbergh and Van Anraedt. Deventer is a real painters’ town and the residents just can’t get enough exhibitions. But our accommodation is a little old-fashioned. The charming old weighhouse is not equipped to display our art and other items properly and to place them within a historical context. We took a short walk to the town hall, where the group was received by the mayor, to see the painting *The magistrate of Deventer* by Gerard Ter Borch, dated 1667”.

Rennie van Heuven and Marieke Spliethoff, curators at Paleis het Loo, Apeldoorn: “It was an honor to receive our colleagues. It was just a pity that the time was far too short. One and half hours is not nearly long enough to go through the house, the east wing and the other rooms, let alone enough time to discuss attributions, displays, exhibitions and projects. An event like this is more about making contacts than having a good look round in your own time. Even so, I had the impression that people really enjoyed finding out what Paleis Het Loo has to offer”.

Appointments

Stephen D. Borys left his position at the Allan Memorial Art Museum in Oberlin, Ohio to become curator of collections at the John and Mable Ringling Museum of Art in Sarasota, Florida as of 1 March 2006.

Badeloch Noldus's appointment as senior researcher at Det Nationalhistoriske Museum på Frederiksborg (The National History Museum at Frederiksborg) in Hillerød will be effective as of 1 September 2006.

Michiel Plomp, former curator of prints and drawings at The Metropolitan Museum of Art in New York, was appointed curator of the art collections at Teylers Museum in Haarlem as of 1 February 2006. His predecessor, Michael Kwakkelstein, has since been appointed to the faculty of the Umbra Institute in Perugia.

Axel Rüger, former curator of Dutch paintings at the National Gallery in London, has been appointed director of the Van Gogh Museum in Amsterdam and the Mesdag Museum in The Hague as of 1 April 2006.

AMSU course**Study Dutch art where it was made!**

15-25 August 2006, the Netherlands 20 participants from 13 different countries have registered for this intensive 10-day course, organized by the Amsterdam-Maastricht Summer University (AMSU); the Netherlands Institute for Art History (RKD); and the Rijksmuseum in Amsterdam. Among the participants are CODART members Blaise Ducos from the Musée du Louvre in Paris; Minerva Keltanen from the Sinebrychoff Art Museum in Helsinki; Teresa Posada Kubissa from the Museo del Prado in Madrid; and CODART director Gerdien Verschoor. The aim of the course is to give an in-depth introduction to the study of 17th-century Dutch paintings, drawings and prints. Participants will gain knowledge on how to use the research facilities available in the Netherlands, and will visit the collections of the Rijksmuseum, the Amsterdams Historisch Museum and the Gemeentearchief in Amsterdam; Teylers Museum and the Frans Hals Museum in Haarlem; the Centraal Museum in Utrecht; the Koninklijke Bibliotheek, Museum Bredius and the Netherlands Institute for Art History (RKD) in The Hague; and the Museum Boijmans van

Beuningen in Rotterdam.

CODART members Edwin Buijsen from the Netherlands Institute for Art History (RKD) and Huigen Leeftang from the Rijksmuseum are the course leaders, together with Elmer Kolfin from the Universiteit van Amsterdam. Many other CODART members are involved as lecturers and workshop chairs.

Amsterdam-Maastricht Summer University

T +31 20 620 0225

F +31 20 624 9368

E office@amsu.edu

www.amsu.edu/courses/ARTH-2/

HNA conference**From icon to art in the Netherlands**

8-12 November 2006, Washington and Baltimore, USA

This conference will focus on the shift from art in the age of devotion to art in the age of collecting, with the widest possible variety of perspectives and approaches. It coincides with two important exhibitions of Netherlandish art: *Prayers and portraits: Unfolding the Netherlandish diptych* at the National Gallery of Art, and, at the Walters Art Museum, a new installation of the Old Master galleries. This new display is based on a provocative, contextual approach and features a collection of art and curiosities belonging to a 17th-century nobleman in Flanders (entry gallery of arms and armor, private study, Wunderkammer), and the cabinet galleries of a Dutchman in the circle of William and Mary from around 1700. The program includes the following sessions:

Rogier van der Weyden: Sculpture and painting in early Netherlandish art

Printmaking in Northern Europe 1450-1700: Medium, market, and message

The bible and spiritual enlightenment: Defining Dutch and Flemish religious devotion

Artistic consciousness and the emerging art theoretical discourse in painting, 1400-1700

Looking backwards: The meaning of copying

The Dutch in the world: Art and collecting in a global milieu

Unfolding the Early Netherlandish diptych

Registration forms for the conference and the workshops can be printed from the HNA website: www.hnanews.org/2005/conference.html Registration form and payment should be sent before 1 September 2006.

Symposium Watteau as a Flemish painter

5-6 April 2007, Valenciennes, France
The title of the symposium - *Watteau peintre flamande* - is taken from the publication *L'Épithaphe de Watteau* by P. Claude-François Fraguier, published in 1726. It is especially provocative applied to an artist regarded as the embodiment of a certain kind of Frenchness. This interdisciplinary symposium, organized by the Musée des Beaux-Arts and the Université de Valenciennes, examines other angles of approach to Watteau. Presentations may be in French or English. The deadline for paper proposals is 1 November 2006. Proposals of 20 lines should be sent simultaneously to:

C. Barbafieri, cbarbafieri@aol.com

C. Rauseo, chrisrauseo@web.de

Conference The sources of Bosch

23-25 May 2007, Den Bosch, the Netherlands
The ingenious painter Hieronymus Bosch stands at both the end of a rich tradition of 15th-century Netherlandish art and at the start of the modern era. The conference *The sources of Bosch* will deal with the inspiration behind Bosch's fantastic works of art: visual sources, but also written texts, sermons, political and social events. Did the great city fire of 1463 have a lasting influence on very young Hieronymus? Are mystical or theological texts a key to his works? Did he himself have nightmarish visions? Did music and theatre play a role in his art? Did Bosch see Italian paintings as a model or a rule to be violated?

2001, the Bosch year in the Netherlands, saw the first international Hieronymus Bosch conference, *Hieronymus Bosch revealed? The painter and his world*. The forthcoming second conference, together with the third (scheduled for 2011, on the theme Bosch's patrons), will form part of the prelude for the 2016 conference, to take place on the 500th anniversary of Bosch's death.

The conference is organized by the Hieronymus Bosch Art Center in Den Bosch, the Dutch city where this famous painter lived, worked and died and from where he derived his name.

Hieronymus Bosch Art Center

T +31 73 612 6890

F +31 73 614 8290

E congress@jheronimusbosch-artcenter.nl

www.jheronimusbosch-artcenter.nl

Texts of all presentations and reports on all workshops are on the CODART website:
www.codart.nl/codart_negen_Documents

**CODART NEGEN Congress in Leiden,
 12-14 March 2006**

Exchange of ideas

Karen Hearn, Tate Britain, London

CODART NEGEN was held in the university city of Leiden and centred on the Stedelijk Museum de Lakenhal, which was the location of a thought-provoking exhibition *Rembrandt's mother, myth and reality*. Monday, 13 March, began with intriguingly varied presentations on 'Dutch art of the 18th century' by Paul Knolle, "Houses of the House of Orange" by Marieke Spliethoff (deputizing for Johan ter Molen), and on the Rembrandt anniversary year by Gary Schwartz. This was followed by a visit to the exhibition itself, which had been outlined to us by the curator, Christiaan Vogelaar.

The afternoon was devoted to simultaneous workshop sessions. I had chosen to participate in the one on "The roles of curator, restorer and management: delegating responsibility or sharing it?" After opening statements by Jørgen Wadum and Paul Huvenne, the discussion centered on who actually took decisions about the conservation/restoration of works in an institution's collection. The debate was fairly sedate, although very diverse views and experiences emerged. Wadum called for agreement on common standards for facility reports. He observed that conservators often had higher status in British and American institutions than in continental Europe, and suggested that 'technical art history' had first started in Britain. Other speakers expressed concern that conservators sometimes selected works for cleaning without consulting curators. Alastair Laing noted that university art history teaching now placed less emphasis on technical issues, and felt that such training – both for art historians and even conservators – should be expanded. Marieke Spliethoff reminded the group that smaller museums, or ones with mixed collections, did not have in-house conservators, and had to buy in expertise. It was noted that, in some places, politicians – rather than curators, conservators or even directors – might make

decisions about the loan of fragile but high-profile works. Overall, it was illuminating to hear about the wide range of situations in which CODART colleagues operate.

For me, responsible for a collection of "British" 16th- and 17th-century art at the Tate Gallery that was largely executed by Netherlandish-born and -trained artists (including Hans Eworth, Marcus Gheeraerts II, Daniel Mijtens, Anthony van Dyck, and Peter Lely), the CODART congress was an invaluable chance to exchange information with others who work on Dutch and Flemish art. As I am currently writing a catalogue of these works, to be published in the next couple of years, it has provided me with initial informal contact with custodians of other works by these artists, and has already led to productive email exchanges. Links thus initiated through CODART have resulted in the re-attribution of a portrait in Buenos Aires and of a drawing in Antwerp (the latter to be the subject of a forthcoming scholarly article).

The workshops

Silke Gatenbröcker, Herzog Anton Ulrich-Museum, Braunschweig

As a participant for the first time in a CODART congress, I was asked to write about my impressions, especially about the workshops.

In general, I can only agree that the congress is a marvelous opportunity to meet each other, to discuss future projects, and to be inspired by the ideas of so many colleagues. In my view the uniqueness of this association of art historians lies in its combination of academic interests with the special aims and duties of those of us working in museums or with similar types of collections. Here I refer not only to the many fruitful conversations I had outside the official lectures and talks, but also and especially to the "workshop": I took part in: "Rembrandt content: What makes a good Rembrandt exhibition?" I very much appreciated this smaller forum for discussion. The Rembrandt year exemplifies the more general problems involved in organizing monographic or thematic exhibitions designed to attract the general public, especially those celebrating anniversaries. In view of the universality of the question addressed by the workshop, no one expected any definitive answers, although some of the more delicate issues were touched

on very frankly. This may have been a result of the fact that aside from the chair and the two introductory speakers (Edwin Buijsen, Volker Manuth and Adriaen Waiboer), the other participants came armed only with their personal opinions and experiences and not with prepared papers. The discussion revealed that we are all currently and critically pre-occupied with the question of the future of the so-called 'blockbuster' exhibition. Many difficulties were mentioned, for example: the risks of shipments of large numbers of masterpieces; the problem of getting loans of those precious artworks that are most in demand (requested repeatedly during jubilees and sometimes even at the same time); and the growing competition between institutions for the same group of visitors. It was generally agreed that smaller presentations, clearly focused on items from one's own collections and if possible not shown on the occasion of an anniversary, circumvent many of these obstacles. Concerning the contents, it was agreed that all types of exhibitions – monographic, thematic, or specifically dealing with questions of attribution – will continue to have their own justification in the future, addressing new generations of scholars and visitors.

Unfortunately, due to lack of time we were unable to engage in a deeper discussion about the reasons and mechanisms that have led to the enormous growth in the number of blockbuster exhibitions we see today. Under the pressure of complex structures – external financial supporters, political demands, media interests, and evolving leisure-time activities – museums have been forced to produce more and more 'successful' shows, and this successfulness needs to be easily measured (e.g. in the number of visitors). Any institution given the opportunity to organize a blockbuster exhibition will take its chances in the hopes of achieving a favorable outcome – even to the point of skimping on content. If we want our smaller, more focused exhibitions to be better appreciated by the public at large, we need to more carefully analyze the aforementioned socio-economic process in order to design presentations that can withstand the competition of the blockbuster. Only one crucial point – the type and quality of catalogues – was touched upon briefly, and

most of us agreed that this should be an item for the next CODART meeting.

I would like to conclude these remarks with a suggestion. Even though it was good to learn that many of us share the same opinions, are dealing with similar problems and asking similar questions, my feelings regarding the workshop are somewhat mixed. I was slightly disappointed that we did not touch on some of the crucial points more explicitly. I would have appreciated devoting more time and attention to this part of the congress, perhaps in place of the walking tours and museum visits, which did not provide me with many new insights. Simple meetings with a less 'entertaining' character could perhaps be a benefit to all of us.

Collections in Leiden

Lawrence W. Nichols, Toledo Museum of Art, Toledo

Having attended CODART EEN and all but two of the subsequent congresses, I was asked to write about CODART NEGEN, specifically on the opportunities offered to visit collections in and around Leiden and to discuss them with fellow colleagues. The primary occasions for this were the excursions that took place on Tuesday morning. One focused on prints and drawings. Though I did not participate in this group, I have it from David de Witt, who did, that it was a worthwhile and rewarding morning. A visit to the Prentenkabinet of Leiden University led by curator Jef Schaeps afforded the chance to see a number of drawings, the highpoint being the many by Paul Bril, facilitated all the more by Louisa Wood Ruby who has conducted research in this specific area (see *Paul Bril: the drawings*, Turnhout (Brepols) 1999. *Pictura nova*, vol. 4; ISBN 2 503 50577 5). Next on the itinerary was a tour of the Bibliotheca Thysiana, a private, 17th-century endowed, intact library. 'Truly astonishing' and 'thrilling' was how this impressive space was described to me. The final stop was a tour of the Clusius garden of the Hortus Botanicus.

The other Tuesday morning excursion, the one for which I had registered, had as its stated theme paintings in Leiden. Given the high enrollment, we were divided in advance into four clusters. Each visited Meermansburg, an almshouse founded by Maerten Ruychaver Meerman (1627-1684) and his wife Helena Verburgh (ca. 1625/30-1683), hence the name

of the *hofje*. Inhabited to this day, our main destination was the upstairs boardroom with its four walls of portraits of regents of the institution through the centuries. Though intriguing due to the familial relationships of the sitters of this continuously operating establishment, none of the canvases, many in quite sorry state, were of any artistic significance, and I for one was far more interested in listening in on a conversation of two colleagues about the spire of one Leiden's churches visible out the window. Museum Boerhaave, the National Museum of the History of Science and Medicine, was also on the agenda. While many of the instruments, devices and machines doubtless are of enormous scientific value, art historian that I am – and I reckon comparable responses were engendered in my CODART colleagues – I could not but help conjuring up how the place would have further inspired the unrivalled cartoonist of the unimaginable, Rube Goldberg (1883-1970) (see www.rube-goldberg.com). That said, coming upon a display of early books, including the oldest known herbarium (1560-62), was a satisfying and well-earned surprise.

I would imagine the major enticement for those of us who opted for the paintings in Leiden excursion was the advertised visit to the depot of the Lakenhal. I can only hope that those in the other three clusters had better fortune in this regard than those in the group in which I found myself. Certainly a session in the storeroom led by Christiaan Vogelaar would have been fruitful and provocative, and obviously would have involved the study of art. To the contrary, though I suppose the Lakenhal guide our group ended up with was a pleasant and competent enough individual, said individual was utterly clueless that we would have no interest whatsoever in being shown, as we were, a newly installed climate-control system in the attic, vital as we curators know such machines to be. And even more mind-boggling and frustrating was then being led into the picture depot only to be told about the newly installed picture racks, but not given the chance to look at pictures. CODART congress participants expect more and deserve better, each and every one of us.

CODART NEGEN study trip to the northern and eastern provinces of the Netherlands, 14-18 March 2006

Visits to the country houses

Alastair Laing, The National Trust, London

Boeytter, Brea, in griene Tzis,

Iz goed Ingelsch, in eack goed Friesch

As this old Frisian proverb indicates, England and Frisia are linked by a common taste for some of the basic pleasures of the table. But the affinity runs deeper. In the 19th century, when the British were vacuuming up works of art from the Continent, and when numerous families were seeking to bolster the pictorial record of their ancestors, the spare character of the late 16th - and early 17th-century Frisian portraits made them ideal substitutes – one re-baptized – for their wanting English counterparts. When CODART announced this trip, I was therefore ineluctably tempted to travel to where I had never traveled before, to see such portraits in their land of origin. It was perhaps equally inevitable that, since I work for the National Trust, I should be invited to write this reaction to the country houses visited on it.

One thing both my Dutch colleagues on the trip and I knew from the first: there is no equivalent to the National Trust in the Netherlands. This is generally said with regret, but one has to recognize, not just the provisions of Roman – and especially inheritance – law that have made it impossible to create anything similar there, but also that the historical moment for taking advantage of such an entity in either the Netherlands or Great Britain has passed. That combination of nostalgia for the past; patriotism (after the relief of victory in the Second World War); despair about the present (with heirs killed in the war, houses rendered virtually inhabitable by military occupation during the war, and their repair made almost impossible by the post-war restrictions on the use of building materials); and fear for the future (with the Labour government raising the top rate of taxation to 98%, and the first post-war Conservative government failing to reduce it) made both British owners only too happy to hand their country houses over to an

organization eager to accept them, and the government ready to accept such houses in lieu of tax (thanks to the Land Fund – itself set up as a memorial to the war) and to pass them on to an organization fitted to run them, such as the state then lacked.

With taxation reduced – making it possible for private owners to afford to live in such houses once more – and with works of art now commanding such prices that any problems of liquidity can immediately be overcome by recourse to the salerooms, such gifts are not going to come the National Trust’s way again. Any owners desirous of ensuring the future of their house and grounds are much more likely to set up a tax-efficient private trust to do so. Such is already the route that has been adopted in the Netherlands for 40 years or more. Of the houses that we visited on this tour, Kasteel Duivenvoorde (est. 1960), Kasteel Twickel (est. 1975), Fogelsanghstate (est. 1964), and Kasteel ’t Nijenhuis (est. 1957) are all such foundations. Dekema State was acquired by the Old Burger Weeshuis in 1996, restored by it, and opened to the public, while the former royal palace of Het Loo was turned into a national museum in 1984. Dirk Hannema turned Kasteel ’t Nijenhuis into a foundation in 1957, and endowed it with his art collection in 1964. Earliest of all, but by a slightly different route, Menkema Borg was opened to the public after its gift to the Stichting Museum van Oudheden voor Stad en Provincie Groningen in 1921.

Two things surprise anyone looking at these houses from the point of view of the National Trust. The first is – at its most restrictive in the case of Kasteel Twickel – how limited public access can be. The second – of which Het Loo is the most extreme example – is what drastic interventions have been permitted to their fabric. The former, though out of kilter with the relentless ratcheting up of the demands for “access” by governments in the present age, is actually no bad thing: it ensures that houses are only visited by those with a serious interest in doing so; that the minimum number of changes have to be made to create a visitor route; and that wear and tear caused by numbers of visitors is kept to a minimum.

The second is more questionable. Beautifully and lovingly presented through Kasteel Duivenvoorde, Dekema State, and Het Loo are

(and this applies to their gardens as well), there is lacking any of that sense of ‘ancientness’ that constitutes the true appeal of any old building. Menkema Borg (at least in the house) comes closest to achieving it, thanks in part to its antiquity as a museum – despite the fact that so many of its contents are not indigenous to it. I do not pretend that the National Trust is beyond reproach in this respect; with 3.5 million members, the pressure of numbers is extreme; and it has been over-enthusiastic in certain cases, in trying to put the clock back by renovating earlier schemes of decoration and furnishing in a house or in parts of it. But when it holds its hand – most successfully, perhaps, at Chastleton – the house, even though no longer inhabited, gives off a real sense of its own antiquity.

As to the contents of all the houses we saw – except Het Loo and Kasteel ’t Nijenhuis – one has to admit that they are, for the most part, more modest, and more weighted towards the 19th century, than those of most country houses open to the public in Great Britain. The pictures are overwhelmingly portraits, and there are few spectacular pieces of furniture, porcelain or silver. As against that, the artists and the makers of furniture are mostly indigenous to the province, and their products have the charm and the particular interest that comes from their being local. Even Holland, one realizes, is a different country to these northern and eastern provinces; so the Van Inn- en Kniphuisen monument in the church of Midwolde, by Rombout Verhulst and Bartholomeus Eggers, magnificent though it was, struck one as a piece of bombast after the more modest things that we had been seeing. Had the Van Inn- en Kniphuisen’s house, Borg Niendoord, survived intact with its contents, instead of being burnt out in the 19th century, rebuilt, and subsequently turned into an equestrian museum, its portraits, pictures and furnishings, might have had the same effect on us. As it is, only a superbly vigorous shell-grotto, in a detached pavilion there, now bespeaks what might once have been. Its grinning grotesque masks are an apt note to end this piece on, witnesses to a past that is preserved only piecemeal.

CODART TIEN in France: save the date!

CODART TIEN congress, Paris
11-13 March 2007

The program will include:

- A plenary program devoted to collections of Dutch and Flemish art in France
- Workshops devoted to various aspects of curatorial work
- A members’ meeting devoted to future projects in museums, and to lesser-known collections

Visits to:

- Bibliothèque National de France
- École Supérieure Nationale des Beaux-Arts
- Fondation Custodia (Collection Frits Lugt)
- Hôtel Lambert
- Institut National d’Histoire de l’Art (INHA)
- Musée du Louvre
- Musée du Petit-Palais (Collection Dutuit)
- Palais du Luxembourg

CODART TIEN study trip to
northwestern France
14-17 March 2007

The program will include visits to:

- Musée des Beaux-Arts, Rouen
- Stained glass windows in Rouen
- Musée des Beaux-Arts, Caen
- Musée de Picardie, Amiens
- Cathedral, Amiens
- Musée des Beaux-Arts, Lille
- Musée de la Chartreuse, Douai
- Musée des Beaux-Arts, Valenciennes

A complete and up-to-date program of the congress and the study trip will be posted on the CODART website in due time. Registration begins in October 2006.

More information:

CODART
+31 (0)20 305 45 21
info@codart.nl

Museums have announced 33 exhibitions on Dutch and/or Flemish art to open between 1 August and 31 December 2006. They are arranged by country and city in alphabetical order in the list below.

BELGIUM

Bruges, Stedelijke Musea Brugge: Johannes Stradanus, een Bruggeling in Florence (Johannes Stradanus, an inhabitant of Bruges in Florence), 1 October-31 January 2007

FRANCE

Paris, Fondation Custodia (Collection Frits Lugt): Voyages en France: Les dessinateurs hollandais au siècle de Rembrandt (Travels in France: Dutch draftsmen in the age of Rembrandt), 5 October-3 December 2006

Les Eaux-fortes de Rembrandt dans la Collection Frits Lugt: Rembrandt et son entourage (The Rembrandt etchings in the Frits Lugt Collection: Rembrandt and his surroundings), 12 October-3 December 2006

Eugène Van Mieghem: Portraits des femmes (Eugène Van Mieghem: Portraits of women), 13 December 2006-21 January 2007

Les Eaux-fortes de Rembrandt dans la Collection Frits Lugt: Rembrandt et les femmes (The Rembrandt etchings in the Frits Lugt Collection: Rembrandt and women), 14 December 2006-4 February 2007

Paris, Musée du Louvre: Rembrandt dessinateur (Rembrandt as draftsman), 20 October 2006-7 January 2007

Paris, Musée du Petit-Palais: Rembrandt: Eaux-fortes de la collection Dutuit (Rembrandt etchings from the Dutuit collection), 13 October 2006-14 January 2007

GERMANY

Aachen, Suermondt-Ludwig-Museum: Seitenwechsel: Gemälderückseiten und ihre Geheimnisse (Changing sides: The backs of paintings and their secrets), 12 August 2006-14 January 2007

Berlin, Kupferstichkabinett: Rembrandt als Radierer (Rembrandt as etcher), 4 August-5 November 2006

Rembrandt als Zeichner: Die Berliner Sammlung (Rembrandt as draughtsman: The Berlin collection), 4 August-5 November 2006

Berlin, Gemäldegalerie: Rembrandt: ein Genie auf der Suche (Rembrandt: The quest of a genius), 4 August-5 November 2006

Braunschweig, Herzog Anton Ulrich-Museum: Aus Rembrandts Kreis: Die Zeichnungen des Braunschweiger Kupferstichkabinetts (From Rembrandt's circle: The drawings from the Kupferstichkabinett in Braunschweig), 21 September-17 December 2006

Familienglück: Rembrandt und sein Braunschweiger Meisterwerk (Family happiness: Rembrandt and his Braunschweig masterpiece), 21 September-17 December 2006

NETHERLANDS

Amsterdam, Bijbels Museum, Rembrandt en de bijbel: alle etsen (Rembrandt and the Bible: All the etchings), 15 September-10 December 2006

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

Amsterdam, Joods Historisch Museum, De "joodse" Rembrandt (The "Jewish" Rembrandt), 10 November 2006-4 February 2007

Amsterdam, Rembrandthuis, Rembrandt en Uylenburgh, handel in meesterwerken (Rembrandt and Uylenburgh, dealing in masterpieces), 14 September-10 December 2006

Amsterdam, Rijksmuseum, Alle tekeningen van Rembrandt in het Rijksmuseum, deel 1: de verteller (All the Rembrandt drawings in the Rijksmuseum, part 1: The storyteller), 11 August-11 October 2006

Alle tekeningen van Rembrandt in het Rijksmuseum, deel 2: de waarnemer (All the Rembrandt drawings in the Rijksmuseum, part 2: The observer), 14 October-31 December 2006

Den Bosch, Noordbrabants Museum, Kunst rond 1900: idealisme, schoonheid en geluk (Art around 1900: Idealism, beauty and happiness), 23 September 2006-7 January 2007

Haarlem, Frans Hals Museum, Nicolaes Pietersz Berchem 1622-1683: in het licht van het Zuiden (Nicolaes Pietersz. Berchem (1622-83): In southern light), 16 December 2006-16 April 2007

Laren, Singer Museum, Loving art: de William en Anna Singer collectie (Loving art: The William and Anna Singer collection), 13 September 2006-7 January 2007

Leiden, Stedelijk Museum De Lakenhal, Rembrandt's landschappen (Rembrandt's landscapes), 6 October-7 January 2007

Rotterdam, Museum Boijmans Van Beuningen, Rembrandt's passie: het nieuwe testament in de Nederlandse prentkunst van de 16de- en 17de eeuw (Rembrandt's Passion: The New Testament in Dutch prints of the 16th and 17th-century), 15 October 2006-15 January 2007

Rotterdam, Atlas van Stolk, Oud papier! Restaureren en bewaren van prenten (Old paper! Restoring and collecting prints), 16 October-31 December 2006

The Hague, Mauritshuis, Brueghel en Rubens: een artistieke vriendschap (Brueghel and Rubens: A working friendship), 21 October 2006-28 January 2007

RUSSIA

St. Petersburg, State Hermitage Museum, A collector's taste: Dutch paintings of the 16th and 17th centuries from the collection of P.P. Semenov-Tian-Shansky, 20 October 2006-24 January 2007

USA

Cambridge, Harvard University Art Museums, Rembrandt and the aesthetics of technique, 1 September-31 December 2006

Dayton, Dayton Art Institute, Rembrandt and the Golden Age: Masterpieces from the Rijksmuseum, 7 October 2006-7 January 2007

Greenwich, Bruce Museum of Arts and Sciences, Jan van der Heyden (1637-1712), 16 September 2006-10 January 2007

St. Louis, Saint Louis Art Museum, Rembrandt: Master etchings from St. Louis collections, 20 October 2006-14 January 2007

Washington, National Gallery of Art, Prayers and portraits: Unfolding the Netherlandish diptych, 12 November 2006-4 February 2007

Strokes of genius: Rembrandt's prints and drawings, 19 November 2006-18 March 2007

More information on all these exhibitions and other events at www.codart.nl/exhibitions/

Not on the list? Contact our webmaster gary.schwartz@codart.nl