

## CODART Courant

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

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Poster for the exhibition of prints and drawings organized by the Czartoryski Museum in honor of the CODART ZEVEN visit to Kraków: Treasures of the Netherlands.

## A word from the director

On 18 April LOT Polish Airline flight LO 268 from Schiphol to Warsaw had about an hour delay in departure. As a result, the CODART ZEVEN study trip participants traveling with the main party arrived late in Warsaw, with a mild case of nerves about making their quick connection to Gdańsk, where the visit to Poland began the following morning. The transit was not as smooth as it might have been, on account of the far more stringent security on the inland Warsaw-Gdańsk route than on the international leg of the trip from Amsterdam to Warsaw. But the plane did not leave without us, and we reached the Novotel in Gdańsk not long after midnight.

In my bag was an amazingly detailed letter from the Arts Council of the Netherlands, the Raad voor Cultuur, mapping out the scenario for the announcement of its recommendations to the State Secretary of Culture for the four-year funding period 2005-08. The complete text was to appear on Internet on the Monday morning, 19 April. The evening before, the 833 individual applicants were to receive an e-mail from the Council with the text of the recommendation concerning their own institution. The continuation of CODART in its present form depended in large measure on what was in that recommendation.

Getting onto the Internet with your notebook pc from a Polish hotel room, I have

learned in the course of time, is a hit-or-miss affair. Around 1:30 a.m., after ten or so unsuccessful attempts to reach call-in numbers in Poland, Germany and the Netherlands, I got a hit on a repeat call to Germany. With my wife Loekie and the CODART associates Wietske Donkersloot and Navany Almazan looking over my shoulder, I read the e-mail and the report.

'CODART makes an important contribution to the job of tracking down and profiling Dutch and Flemish art throughout the world. The Council concludes that in the past years CODART has worked in a purposeful fashion towards the accomplishment of its aims. Partly with the use of new technologies, the worldwide network of curators of Dutch and Flemish art has been charted and made accessible to the professional field... CODART has put together a well-functioning network that, among its other functions, furthers the development of expertise in the area of Dutch and Flemish art.... The judgment of the Council concerning CODART's request for subsidy is positive.' (For the complete Dutch text, see <http://www.cultuur.nl/cultuurnota.html>.)

Although we had asked for a slightly higher amount per year than we had been granted for 2001-04, we were relieved and very pleased that the Council advised the State Secretary to continue funding us at the old level, 164,000 euros a year. Even though there is a theoretical possibility that the government will decide not to follow the recommendation, I am confident that it will. We clinked our whiskey glasses, drank to our success and went happily to sleep.

Those nerves about making connections in Poland did not end at Warsaw Airport. Polish society and its physical arrangements are not exactly a well-oiled machine. In fact, the study trip presented us at many turns with unexpected surprises, some of which could have detracted from the value of the trip. In the event, none did. All the institutions on our itinerary were open to us, their staff as helpful and friendly as we could wish. The buses and trains were on time, the restaurants were ready with the meals we ordered. In part because of our worries that things might go wrong, we were all the more delighted at how resoundingly right they went. The promise held out by our Polish colleagues was – with

one major exception, the postponement of the exhibition of Dutch and Flemish drawings in Warsaw (see p. 23) – more than fulfilled.

CODART ZEVEN brought an important turning point in my own understanding of the central phenomenon on which CODART is based, the dispersal of Dutch and Flemish art through the world. Until now, we may have assumed too easily that the presence abroad of Netherlandish art implied a positive reception at the moment of dispersal of the culture of the Low Countries. In his talk at the congress in Utrecht on 8 March, Antoni Ziemia, head of the department of Old Master paintings at the National Museum in Warsaw, introduced an important nuance into this way of thinking. He pointed out that even as Pomeranian cities like Gdańsk were being rebuilt and decorated in a style we consider Netherlandish, by architects, artists and engineers from the Netherlands, local society did not see the transformation as a specifically Netherlandish contribution to their culture. The new style was regarded as a renovation common to all northern European societies. When it came to a conscious choice for foreign examples, as in giving form to the government, Poland turned decisively to Italy.

This insight brings with it the challenge to examine more closely the role of Dutch and Flemish art abroad – and for that matter in the Low Countries themselves – at each period since they were made. It gives reason to expand the intellectual and perhaps even the formal terms under which CODART operates. Most importantly, it underscores a principle that we have embraced from the start: that Dutch and Flemish art do not form a closed system, but operate within a larger European and global culture. That was true in the 16th and 17th centuries, and it is true today. It is truer than ever since 1 May 2004, when the Netherlands and Belgium became equal members, with Poland and 22 other countries, of a great European polity. I have always believed that we belong together, and although not everyone agrees, it is a wonderful thing that European unity is getting a chance to prove itself. If I may be excused for a touch of arrogance – I wish the European Union as much good will from its members as CODART enjoys.

Gary Schwartz



Photo: Theo Vignau-Wilberg

## News and notes from around the world

### CZECH REPUBLIC

#### Prague, National Gallery: A birthday greeting to Hana Seifertová

Anyone who knows long-time CODART member Hana Seifertová, curator of Dutch and German painting of the 17th and 18th centuries at the National Gallery in Prague, would hardly believe that on 12 May 2004 she turned 70.

I am not going to recount her whole (long) professional curriculum vita or recite her complete list of publications, but I would like to mention a few episodes and milestones in her life. I will focus on crucial moments in her career, moments that reveal her as both an outstanding specialist and an exceptional woman. In this way, everyone can come to understand why Hana is so respected and loved, both at home and abroad. As I have known her for almost 20 years, I can say she is hard working and maintains a strict discipline – and this is what she expects from everyone else, too. At the same time, she is a cheerful, warm-hearted and charming person, who loves meeting friends and giving parties.

Dr. Hana Seifertová studied the history of art and history at the Charles University in Prague from 1955 to 1958 and received her doctorate there in 1967. Her dissertation explored the work of Kaspar Jan Hirschely and the origins of Baroque still-life painting in Bohemia. Having just graduated from university she was appointed director of the Regional Gallery in Liberec in 1958. In the 1950s Liberec (formerly Reichenberg) was a rather gray and devastated city in northern Bohemia. Hana, with all her ability, enthusiasm and the aid of her husband, sculptor Jiří Seifert, started to build a permanent collection for the museum and to organize exhibitions of modern Czech art. She focused on contemporary Czech sculpture, exhibiting ‘unofficial’ artists – those not always easily tolerated by the Czechoslovak regime of the time. Her achievements included the first open-air sculpture exhibit in Czechoslovakia (1964); a very well received show of contemporary Austrian sculpture; and the project *Sculpture and the city*, which put a variety of work on display in the streets of Liberec (1969). In addition, she created a small but important collection of Dutch and Flemish paintings of the 17th and 18th

centuries. Hana wrote a number of important articles and catalogues, both on contemporary art and Old Master painting. She was, for example, a regular contributor to *Oud Holland* in the 1960s. In a word, under her leadership and in the rather liberal atmosphere of the late 1960s the Regional Gallery became an important art center outside Prague. More and more visitors came (among others, Horst Gerson, then director of the RKD, and even Václav Havel). The museum’s activities were highly acclaimed in western European media: the *Frankfurter Rundfunk*, for example, devoted an extensive broadcast to the aforementioned *Sculpture and the city* show. However, when the Prague Spring was brought to an end with the invasion of Soviet troops in August 1968, Hana’s career in Liberec ended too. Like so many intellectuals around the country, she was dismissed from her post.

Hana went back to Prague. For a time she worked at the Institute for the Theory and History of Art. In 1971 she obtained a position at the National Gallery in the European Old Masters department. At the time, all contact with foreign (especially western European) institutions was strictly forbidden. Nevertheless, Hana continued her research, publishing on Georg Flegel, Lucas Valckenborch and Baroque still-life painters in Bohemia. In 1988 she was named head of department, and remained in charge until 1997. She would then have been eligible for retirement, but the National Gallery hired her as part-time curator of Dutch and German painting of the 17th and 18th centuries.

Over the years Hana Seifertová planned and executed a number of important projects, a few of which I will list here. In 1993–94 she worked on an exhibition of her favorite painter, Georg Flegel. This magnificent show of Flegel’s still lifes, which she curated together with Kurt Wettengl of the Historisches Museum in Frankfurt, was shown at the Schirn Kunsthalle (Frankfurt) and in Prague Castle. Furthermore, together with Anja K. Ševčík, she organized a long-term exhibit of Dutch art of the 17th and 18th centuries entitled *...et in Hollandia ego...* that was on display in Moravská Třebová from 1998 to 2003. She prepared (again with Anja) the exhibition *Dialog mit Alten Meister: Prager Kabinettmalerei 1690–1750* for the Herzog-Anton-Ulrich-Museum in Braunschweig (1997), which explored the influence of Dutch and Flemish still lifes of the 17th century on Prague painting of the 18th. Her previous involvement with the museum in Liberec resulted in a catalogue of Dutch painting of the 16th to 18th centuries from the collection of the Regional Gallery (1995). Hana co-authored this catalogue together with Lubomír Slavíček. Recently, she curated an exhibition of Dutch and Flemish still-life painting from the National Gallery shown in Liberec and Cheb. She has written contributions to many exhibition catalogues, among them *Gärten und Schlösser der Rubenszeit* (Hamm and Mainz, 2000–01) and *Johann Heiss* (Friedrichshafen, 2002–03). Along with countless articles (published in *Revue de l’Art*, *Oud Holland*, the *Wallraf-Richartz Jahrbuch*, *Bulletin of the National Gallery in Prague*, *Umění*, etc.), Hana has given numerous papers and lectures around the world.

Hana has been able to continue her work despite the fact that her house in Řevnice, near Prague, was heavily damaged in the floods of August 2002. I admire her energy, ability, knowledge and connoisseurship, which she is always willing to share with other colleagues, particularly with young art historians and students. Since beginning my work at the National Gallery with Hana as my boss, I have learnt an immense amount from her – not only about our profession. I have also learned from the wonderful, very open way she treats her colleagues and museum people in general. I hope that Hana will stay with us as long as possible, working as hard as she always has.

Olga Kotková

Národní Galerie v Praze, Prague



Hana Seifertová at CODART ZES, Amsterdam 2002

## FRANCE

## Paris, Fondation Custodia

Notwithstanding the example set by Roger de Piles, Jean-Baptiste Lebrun and Thoré-Bürger, the French seem to have temporarily abandoned their pioneering role as defenders of Dutch and Flemish art. Relatively few exhibitions have been devoted to these schools in the past three years, and scholarly attention in the field does not seem to have flourished either. Italian, native and modern art rule well-nigh supreme.

Some important exceptions must be noted, however. First among them is Jacques Foucart, *conservateur général* at the Louvre, whose efforts to enrich his country's public collections have recently once again borne fruit with the acquisition of an unknown but highly seductive painting by Jan Cornelisz. Vermeyen (see Jacques Foucart, 'Saint Jérôme méditant de Vermeyen, une récente acquisition du Louvre,' *Revue du Louvre* 54 [February 2004], pp. 15-17). In 2001, Foucart was also involved in the opening of the rooms devoted to 18th- and 19th-century Northern paintings, including works by Simon Denis, Jan van Huysum and Ferdinand de Braekeleer (see Jean-Pierre Cuzin and Jacques Foucart, 'Les nouvelles salles de peinture de l'aile Rohan,' *Revue du Louvre* 51 [October 2001], pp. 18-21). Choosing his successor (he is due to retire in 2005) will prove difficult.

Emmanuel Starcky – until the summer of 2003 director of the Musée des Beaux-Arts and the Musée Magnin in Dijon – has also shown a lasting interest in Dutch and Flemish art. One hopes that his new position at the Direction des Musées de France will leave him enough time to continue this activity. In Dijon, Starcky began a successful collaboration with the Hermitage in St. Petersburg, culminating in last year's *Rembrandt et son école*.

Smaller exhibitions held over the last years had important sections devoted to Dutch and Flemish art, notably another Dijon show, *Praga magica 1600* (2002), as well as several in Caen (*Ars nigra* in 2002-03, on the mezzotint tradition, and *Baroque vision jésuite* in 2003, curated by Alain Tapié, now *conservateur en chef* at the Palais des Beaux-Arts in Lille) and in Poitiers (*Aux rives de l'incertain*, 2002-03, on the history and depiction of the western marshes from the Middle Ages until today). In Paris, *Mondrian de 1892 à 1914: les chemins de l'abstraction* (2002) at the Musée d'Orsay was the only exhibition devoted entirely to a Dutch artist in recent years. A collaboration with the Haags Gemeentemuseum, it will be followed

this summer by a Jongkind retrospective shown earlier in The Hague and Cologne. As for the Old Masters, this year's Rubens exhibition in Lille must be considered an exception. In connection with this exhibition, the Musée des Beaux-Arts d'Arras organized a show on the *Querelle du coloris*. In Lille and Arras, an international symposium on Rubenism in the 17th and 18th centuries was held on 1 and 2 April. Rubens is also the subject of one of the very few recent studies in the field of Dutch and Flemish art by a French scholar, Alexis Merle du Bourg's *Peter Paul Rubens et la France 1600-1640* (Lille 2004) and the same author's *Rubens au Grand Siècle: sa réception en France, 1640-1715* (Rennes 2004).

Back in 1988, Emmanuel Starcky published a supplement to the Louvre's catalogues of Northern drawings, following in the wake of the man who should still be considered France's foremost historian of Dutch and Flemish art – Frits Lugt. The commission to catalogue the Northern drawings in the country's greatest collections, given to Lugt in 1921 by the French government, was brought a step closer to completion in 2002 with the publication of the catalogue of Dutch drawings in Chantilly by David Mandrella, whose catalogue on the Flemish and German drawings in the same museum was published in 1999.

Lugt's presence is also still felt with the activities of Fondation Custodia, founded by him to manage, enlarge and study his collection. In the past three years, and in collaboration with the Institut Néerlandais, which Lugt founded as well, Custodia organized *Collectionner, passionnément: les collectionneurs hollandais de dessins au XVIIIe siècle* (2002, with the Teylers Museum); *De Bruegel à Rembrandt: dessins hollandais et flamands de la collection Maida et George Abrams* (2003, with the Fogg Art Museum); and *Regards sur l'art hollandais du XVIIe siècle: Frits Lugt et les frères Dutuit, collectionneurs* (2004, with the Musée du Petit Palais). Although it is a small institution and cannot produce more than a limited number of exhibitions and publications, the Fondation Custodia actively endeavors to renew and deepen the French public's sensibility to and understanding of Dutch and Flemish art. This was indeed the role Lugt had meant it to play, but which it can hardly be expected to fulfill on its own.

Stijn Alsteens  
Fondation Custodia, Paris

## HUNGARY

## Budapest Museum of Fine Arts

The renovation of the nearly 100-year-old building of the Budapest Museum of Fine Arts currently includes a new presentation of the most significant part of its collection, the Old Masters Gallery. A new display of the German and Austrian schools, curated by Ilona Balogh, Eszter Fábry and Annamária Gosztola, opened last year to general acclaim. In the refurbished wing of the museum, a new selection of 17th-century Dutch paintings opened to the public at the end of March 2004; a new arrangement of the early Netherlandish and 17th-century Flemish paintings was inaugurated at the end of May.

The greatest changes have been made in the Dutch section. The collection was provided with six new rooms on the second floor, making it possible to display 242 paintings, twice as many as formerly. This means that the Dutch material – which, given its high quality and richness, has thus far been under-represented – can finally be put on show in a manner concomitant with its significance and under suitable conditions.

The collecting of Dutch art in Hungary has a long history, although no early documents regarding the acquisition of paintings have come down to us, despite the lively Dutch-Hungarian cultural connections in the 17th century. The first aristocratic collections possibly containing Dutch works (among others) were established in the 18th century. The most renowned among them was the collection of the Esterházy family, which was purchased by the Hungarian state in 1871 and formed the basis for the National Picture Gallery, the forerunner of the Museum of Fine Arts. The collection's core is still made up of this material, out of which about 100 works have been chosen for exhibition. The highlights include a *Portrait of a man* by Frans Hals, the early *Oak and thicket at a pool* by Jacob van Ruisdael, Saenredam's *Interior of the Nieuwe Kerk in Haarlem*, the *Portrait of a family before a Rhine town* and *Cows in a river* by Aelbert Cuyp, two paintings by Caspar Netscher, Jan Steen's *Cat family* and the exceptional *Corner of a room with rarities* by Jan van der Heyden – all from the Esterházy collection.

Károly Pulszky, the first director of the gallery, sought to fill the gaps in the Dutch collection with directed purchases until 1895. Although less than 10% of his acquisitions actually augmented the Dutch holdings, he can be credited with the acquisition of such masterpieces as the *Interior of an imaginary*

church with the monument (tomb) of William the Silent by Bartholomeus van Bassen from 1620, *St. Joseph's dream* after a drawing by Rembrandt, the sumptuous *Esther and Mordechai* by Aert de Gelder, and such curiosities as a 'toebakje' (*Smokers' requisites*) by Jan van de Velde, the excellent *Still life* by Jan Jansz. Treck, or the early small-scale seascape by Jan Porcellis.

Gábor Térey, who had a greater affinity with the northern schools but more restricted finances, continued to enrich the collection. He acquired paintings by Hendrick Avercamp, Willem Buytewech, Frans Hals, Meindert Hobbema, Pieter de Hooch, Jan Davidsz. de Heem and Willem Kalf, and it was during his tenure and thanks to his intermediation that Marcel Nemes donated, among others, Karel Dujardin's fascinating *Tobit*. Térey was also able to integrate the bequest of Count János Pálffy into the collection in 1912. This was a highly valuable donation, including the *Portrait of Gideon de Wildt* by Bartholomeus van der Helst, Jan Steen's *Bordello scene*, and *The judgment of Paris* by Joachim Wtewael. An addition similar in scale occurred during the reorganization of the country's public collections in the 1950s, with the transfer of the Old Masters from the György Ráth Museum and the Zichy collection to the capital. The most important pieces from the former were works by Paulus Potter, Jan Lievens, Dirck Hals and Salomon van Ruysdael, a large-scale still life from 1644 by Pieter Claesz. and Roelof Koets. Willem Claesz. Heda's sumptuous *Banquet*, hung as a pendant to the latter work, came from the Zichy collection.

After 1918 purchases were possible only from the private collections remaining within the country's now ragged borders; since this period the museum has had only a limited budget. However, with the growth of the art trade in Hungary interesting, high-quality Dutch paintings surface regularly. The museum has thus had the chance to acquire Jan Miense Molenaer's *Denial of Peter*, as well as paintings by Jacob Duck, Claes Claesz. Wou, Gerbrand van den Eeckhout, Christiaan van Couwenbergh, Pieter Crabeth and Gerard de Lairese.

The collecting policy of the last 20 years has not favored Dutch minor masters, yet a pair of important works – *The resurrection of Christ* by Pieter Lastman and *The violinist* by Jacob de Backer – came to the gallery in this period.

The aim of the new display is to present the broadest possible selection of the Dutch collection. Unfortunately, the material in

Budapest, rich as it is, is not able to fully represent the history of Dutch painting. Instead of enumerating the painful gaps that can never be filled, I sought instead to call attention to the collection's diversity. From this perspective, it is a great advantage that the approximately 500 works out of which this array was chosen reflect the varying tastes and financial possibilities of several collectors of the past and present. About half of the collection, i.e. 242 paintings by about 170 painters, is now on display. This means that in comparison to the installation by Andor Pigler, which remained intact for some 40 years, every second painting will be new to visitors.

The major criterion for the selection was quality. A second aspect was the desire to present the scholarly discoveries of the past 20-25 years. During the course of compiling the catalogue, several pieces in the collection were re-attributed. Thanks to international research, we were able to shed light on several previously hidden works. To mention a few of the still-unpublished results: Rudi Ekkart discovered among the anonymous portraits the likeness of Johan van der Veken, one of the founders of the East India Company, painted in 1613 by Paulus van Someren. He attributed a captivating female portrait to Frans de Grebber and identified the sitter in Aelbert Cuyp's *Family portrait*. Jan Davidsz. de Heem's early *Still life with rummer* of 1629 was rehabilitated, along with Petrus Schotanus's *Vanity with dead hare* (attributed by Fred Meijer), Hendrik de Fromantieu's *Dead partridge* and Simon Verelst's superb flower still life. Recent restoration has revealed a number of monograms, which, in the case of the landscapes of Nicolaes Hals and Maerten Fransz. van der Hulst, were identified by Marijke van Kinkelder. In spite of a fake Olis signature, István Németh was able to rightly identify a *Merry company* as the work of Pieter Simonsz. Potter. The life-size and undoubtedly somewhat awkward *Lot and his daughters* is no longer presented as a work by Paudiss, but as an early work by Abraham van den Tempel, based on a drawing by Rembrandt.

There was, however, some less cheering news: the Rembrandt Research Project has queried the authenticity of all the Rembrandt paintings in Budapest. We do not argue against their assessment, but where no new proposals have been suggested for the maker and the quality is high – as, for example, in the case of the *Parable of the hidden treasure* – we have kept the former attribution. Still, the Rembrandt circle is so finely represented that a

separate room has been dedicated to the works of the artist's direct predecessors, his fellow painters and his pupils and followers, as well as to masters who worked independently of him but in a similar style.

The arrangement itself, adapted to the requirements of a classicizing building, follows a chronological thread from 1600 to about 1720, emphasizing the art-historical connections between the works while at the same time demonstrating the material's diversity and helping to orient the visitor. The installation seeks to give an enjoyable and instructive form to this magnificent collection. In our effort to provide as full a presentation as possible, we have also included some of the less richly represented schools, among them the previously disparaged Utrecht Caravaggonists and, just as a hint, the Leiden *fijnschilders*. Finally, the French tendencies from around the end of the 17th century, now no longer considered decadent, are also illustrated.

As someone once jokingly remarked, the Budapest collection can be proud of its row of first-rate works by second-rate masters. And indeed, what other museum can present such a wonderful painting as Anthony Borsom's *River view with a horseman*, such an impressive Cornelis de Man as his *Chess players*, or such a captivatingly fine work as Harmen de Bye's *Portrait of a lady*? Connoisseurs will surely understand that I could not leave in storage Pieter Leermans' *St. Joseph and the infant Christ* – so Spanish and Catholic in character – because such rarities are typical of the collection.

The collection of the Budapest museum is not unknown to the world. Since the publication of the catalogues of Gábor Térey (1906, in several languages and a number of editions, the last one from 1924) and Andor Pigler (1937, 1954 and 1967), the second volume of the summary catalogue has appeared (2000, edited by Ildikó Ember and Zsuzsa Urbach). It includes the Netherlandish material in an up-to-date form. Volume 3, comprising the German, Austrian-Bohemian and British schools, has also recently been published (Budapest 2003, edited by Ildikó Ember and Imre Takács), and a revised, updated edition of volume 1 (1991) – of the Italian, Spanish and French paintings – is currently in preparation. In cooperation with the RKD, a multi-volume catalogue raisonné is now in progress; two of the volumes are due to be published shortly. With the newly installed German, Dutch and Flemish permanent exhibitions, and with the restorations and conservations carried out for

this occasion, the Old Masters Gallery now displays its treasures in a more beautiful, richer and more modern form than has previously been the case.

Ildikó Ember

Museum of Fine Arts, Budapest

#### RUSSIA

##### *St. Petersburg, State Hermitage Museum*

One of the Hermitage's key contributions to the celebrations of St. Petersburg's 300th anniversary in 2003 was to insure that from April to October as many of the museum's major works as possible were on display. The museum's participation in international exhibitions was therefore more limited than has been the case over the last decade.

Nonetheless, due to a series of important shows abroad much of the Dutch and Flemish permanent display was dismantled or radically altered. In November 2003, the Hermitage dispatched nearly 50 works by Rembrandt and his school to an exhibition at the Musée des Beaux-Arts in Dijon. As a result, the Rembrandt room, usually crowded with visitors, has been relatively empty for much of the winter, allowing for a more relaxed look at those works which rarely or never travel, such as *The return of the prodigal son*. Many Flemish works were removed for an exhibition at the Caixa Forum in Barcelona, and over 20 works by Rubens, mostly oil sketches, went to *Rubens: a touch of brilliance*, which took place in the Hermitage Rooms at Somerset House, London.

Alexei Larionov, curator of Dutch and Flemish drawings at the Hermitage and CODART member, conceived the latter exhibition in order to bring together the mutually complementary collections of drawings and sketches by Rubens in the Hermitage and the Courtauld Institute. The show provided an opportunity for discussion of a number of controversial attributions. Specialists were able to make up their own minds about the *Christ with the crown of thorns*, recently rejected in a *Corpus Rubenianum* volume but much admired in London; and special, if temporary, arrangements made it possible to compare and assess the relationship between *The assumption and coronation of the Virgin* and *The assumption in the Royal Collection*. The most heated debate focused on the attribution of two works from the Hermitage: the sketch *The apotheosis of James I*, for the ceiling of the Banqueting House at Whitehall, and a drawing for *The descent from the cross*. The Hermitage curators Natalya Gritsai and Alexei Larionov put forward

arguments in favor of the attribution to Rubens in the all-too-brief catalogue, and there was a chance for scholars to further discuss the matter at a round table in January.

One of the reasons for the many disagreements among scholars studying works in Russian collections (apart from the fact that few have been able to examine them as intently as they have works in other museums) is a lack of communication, in particular the fact that so much of the published material has appeared only in Russian. In the case of *The apotheosis of James I*, much revolves around a 1976 summary of a technical analysis of the sketch published by M. Varshavskaya, but as yet untranslated. Sadly, our Russian colleagues rarely seem to feel an urgent need to publish, and they should perhaps be encouraged to abandon the long article format and instead adopt the excellent tradition of publishing notes or brief summaries.

In this context it was thus a particular pleasure to learn in January 2004 that The Dr. Mortimer and Theresa Sackler Foundation had agreed to support the translation and publication of the long-awaited catalogue of 17th-century Flemish paintings in the Hermitage. Only the star pictures in this collection have ever been written about in English; the forthcoming catalogue aims to include all the works, not only those on permanent display but also those in storage and on rolls, and all will be illustrated. Translation has now begun and it is hoped that the book will appear in early 2005. The catalogue of all 1,200 of our Dutch paintings is a more complicated matter, but the success in finding funding for the Flemish volume leads us to believe that each volume the Hermitage funds and produces in Russian under its new expanded publishing program can be simultaneously published in English or another 'accessible language.'

September 2003 saw a brouhaha following the revelation that a Moscow businessman, Vladimir Logvinenko – unfairly described in many western reports on the subject as a member of 'the mafia' – was the owner of Rubens's *Tarquin and Lucretia*. The subject of much international diplomacy over the last six months, the painting seems to have been removed from Sanssouci by Goebbels and then smuggled to Russia by a Soviet army officer at the end of the Second World War. Considerably damaged, having been rolled up for a number of years – apparently under a bed – the painting was recently confiscated (or

'voluntarily handed over for safekeeping') by the Russian Federal Security Bureau.

Like the unhappy drawings from the Kunsthalle in Bremen (also known as the Baldin drawings), which are now in Moscow, the painting was taken from Germany not as part of the official Soviet removal of objects for 'restitution,' but rather by a private individual, in this case an officer in the Soviet army. Baldin, however, took the drawings in order to save them from destruction and, rather than selling them, handed them over to the Shchusev Museum in Moscow for safekeeping. *Tarquin and Lucretia*, on the other hand, was sold by the officer's daughter in the mid-1990s, passing through several hands before being bought, apparently in good faith, by Mr. Logvinenko.

There is no agreement in Russia itself as to whether the painting can be considered Russian property: the law adopted some years ago by the Duma declaring all works of 'restitution' to be Russian property has been interpreted by the interested parties as either including or excluding works removed from Germany on a private basis. The question has become one of patriotism and is often discussed in heated, nationalistic tones.

At the end of March 2004, the Russian Prosecutor's Office – whose Chief Prosecutor once notoriously described the former Minister of Culture, Mikhail Shvidkoi, as 'a traitor' for suggesting the Baldin drawings should be returned to Germany – declared the purchase of *Tarquin and Lucretia* legal and stated that no further action would be taken. It is thought that the painting will be returned to Mr. Logvinenko in the near future. The appointment of a new Minister of Culture, perhaps less sympathetic to the question of the return of objects unofficially removed from Germany, will no doubt complicate the matter further. The German authorities have vowed to continue their fight to reclaim the painting.

Once the *Tarquin and Lucretia* is again in Mr. Logvinenko's hands, it is thought that it will go to the Hermitage for the completion of nearly two years of restoration. Recent reports suggest that the painting was confiscated at a Moscow workshop at a delicate stage in the process, and that its condition has become worse over the last six months. On completion of the restoration, the painting will be put on temporary display in the Hermitage.

Visitors to the Hermitage this summer are therefore promised an interesting array of Dutch and Flemish art. Not only are the rooms undergoing a major re-hang as works return

from exhibitions abroad, but the Sanssouci *Tarquin and Lucretia* will also be joining two more paintings from Mr. Logvinenko's collection due to go on display in April. The collector's advisers have attributed both to Rubens, but the pictures are sure to give rise to much discussion: one is a version of *The union of Earth and Water* (measuring 152 x 124 cm.; the best known version, 222.5 x 180.5 and universally accepted as the work of Rubens, is in the Hermitage), the other a smaller *Adoration of the Magi*. So far, Mr. Logvinenko's two paintings have been seen only by a small number of people, but visitors will soon be able to decide the question for themselves.

*The union of Earth and Water* was brought into Russia under new customs rules, which allow for the import of works of art without the payment of duty (formerly 30% of the work's value). The authorities are hoping this will lead to an influx of works of art, not only into private hands but also into state museums. Russian activity in the international art market in recent years certainly suggests that there are many privately owned works now being kept outside Russia which may soon enter the country. Since Russian collectors are showing a propensity to lend their works to state museums for extended periods of time, we shall wait and see what time will bring to light.

Catherine Phillips

The Hermitage, St. Petersburg

## CODART ZEVEN

### Dutch and Flemish art in Poland

Poland has long been on the CODART short list of countries to which we wanted to assign a number and on which to focus at a congress and visit on a study trip. Ideally, such a theme meets four criteria:

1. High intrinsic importance of the collections concerned.
2. A striking example of the dispersal of art from the Netherlands in location, time and society.
3. A strong local representation of CODART members to help with the program.
4. An exhibition, publication or other current sign of interest in the Dutch and Flemish art in that country.

Poland answered in strong measure to the first three criteria, as the materials in this *Courant* and on the website illustrate. The curators of the National Museum in Warsaw, who from the first have been among the most enthusiastic members of CODART, formed a powerful local team. The preliminary itinerary for the study trip had already been drafted by Maciej Monkiewicz in spring 2002, and was kept up to date by him and Gary Schwartz since.

The talks at the congress by all four specialists in Northern European art reveal the depth of interest in Dutch and Flemish art in the museum in Warsaw. As a result of these exceptional efforts, we are able to present in this issue of the *Courant* a proper theme section on Poland: Antoni Ziemia's provocative overview of the historical significance of

Dutch and Flemish art in Poland; and surveys of Polish holdings in Netherlandish paintings (Hanna Benesz), drawings (Maciej Monkiewicz) and prints (Joanna Tomicka). Another important contribution to the study of Dutch and Flemish art in Polish museums was inspired by the choice of Poland for the theme country of CODART ZEVEN. Krystyna Gutowska-Dudek, curator of Wilanów Palace Museum, conducted new research into the origins of the Dutch and Flemish holdings in her museum, which she wrote up for the information packet for participants in the study trip and for the *Courant*. Also printed is the presentation delivered at the CODART ZEVEN members meeting by Wanda Rudzińska, curator of the print room of Warsaw University Library, on the Tilman van Gameren Archive.

With so much going for it, it was no surprise that CODART ZEVEN was highly appreciated by the attendees of the congress and participants in the study trip. There was more than enough to make up for the loss of one of the elements in the program. Condition number 4 in the list above was covered, for CODART ZEVEN, by an exhibition of Dutch and Flemish drawings in Poland in the National Museum in Warsaw, curated by Maciej Monkiewicz. This event had to be postponed by the museum, for reasons as yet unclear to us, just six weeks before it was due to open. However, our Polish committee and their colleagues in other museums were able to improvise a solution that provided adequate compensation. At five of the collections we visited, the drawings that had been chosen for the exhibition were brought out and shown in a more informal setting. This format enhanced the 'study' element in the study trip and added to part of our experience while depriving us of seeing the sheets from other collections than these five that had been chosen for the show. Moreover, in Kraków we found more



Public waiting in line for the opening of the Rubens exhibition in the Palais des Beaux-Arts, Lille, 6 March 2004.



Opening reception of CODART ZEVEN at the Fundatie van Renswoude.

exhibitions than we were even aware of before the trip.

All in all, we have the distinct impression that participants in the congress as well as the study trip are eager to deepen their acquaintance with the rich collections and very helpful colleagues in Poland.

### Congress, Utrecht

7-9 March 2004

Congress chair: Stephen Hartog

**Pre-congress excursion to Lille** The opening of the Rubens exhibition in the Palais des Beaux-Arts in Lille on the day before the CODART congress in Utrecht, offered an irresistible opportunity to enrich the program. On Saturday morning, 6 March, 41 congress participants embarked on a chartered bus for a four-hour drive to the north of France. The exhibition was officially opened at 11:00 that morning, but the public was not admitted before 17:00. Alexis Donetzkoff, curator of the Palais des Beaux-Arts, arranged for a few private hours for the CODART group to see the exhibition between these rush hours. He also was able to negotiate a discount on the catalogue, which most participants took advantage of. After a dinner in the museum restaurant, we spent the night in the Ibis Hotel de Ville, one of three Ibis Hotels in an area less than one square kilometer. The following morning we headed straight for Utrecht to be on time for the first congress events. Three diehards, who wanted to make sure that they did not miss anything on the way from Lille to Utrecht, left the bus at a filling station near Antwerp and took a taxi to the city center to see the Rubens exhibitions in Antwerp.

**Utrecht** On Sunday afternoon, after a light lunch in our hotel in the center of Utrecht, participants were divided into three groups for a walking tour of Utrecht. Each of the three guides, after taking their groups around the Domkerk, focused on another aspect of the city and its history. Renger de Bruin, curator of historical collections of the Centraal Museum, explained the development of Utrecht from the Romans to the 21st century; Marten Jan Bok, historian and art historian, showed sites with art works in situ and locations where artists had ateliers; and Llewellyn Bogaers, historian and professional guide, brought her group to some little-known spots with revealing stories. The three groups converged on the Nicolaïkerk (commonly called the Klaaskerk), where they were welcomed by the town carillon master of Utrecht, Arie Abbenes, with renditions of 17th-century Polish music,

played on a Hemony carillon of 1649. Seated in the benches of the Nicolaïkerk, the entire group heard a brief report from each the three guides on the themes of their walk.

Registration for the congress took place during a reception at the Fundatie van Renswoude, the splendid 18th-century main building of a charitable foundation located next to the Centraal Museum. The congress participants were greeted there by the director of CODART, Gary Schwartz, and the director of the Centraal Museum – as of 1 June director of the Museum Boijmans van Beuningen in Rotterdam – Sjarel Ex. Participants received a thick congress folder, including a booklet with the texts of various talks; folders on the museums and other cultural institutions in Utrecht; and an art birthday calendar illustrated with work by living Utrecht artists, donated by the Utrecht city council.

The Centraal Museum was indeed a ‘central’ partner in the organization of this congress, thanks to its curator and member of the CODART Program Committee, Liesbeth Helmus. On Monday, a day that the museum is closed to the public, CODART was admitted to the exhibition *Vis: stillevens in de Nederlanden 1550-1700* (Fish: still lifes in the Netherlands 1550-1700). On Tuesday, half of the participants were admitted to the Centraal Museum storage facilities, built in 1996 in an industry park on the outskirts of the city. There are depots for all collections except prints and drawings. The dimensions, means of access and climate of each space is adapted to the objects kept there. The building is so well disguised that the CODART charter bus drove past it twice before it was located.

The other half of the group was received at Utrecht University Library by Roman Koot, art-history librarian, and Koert van der Horst, curator of manuscripts. The Utrecht art-history collection was established in 1907 together with the founding of the first Dutch chair for art history, held by Willem Vogelsang. The holdings expanded greatly after the Second World War, under ambitious



Lunch in the Refectory, Centraal Museum, Utrecht.

professors like Jan van Gelder and William Heckscher. In 1987 the collection was integrated into the new library of the Faculty of Arts. Of special interest is the collection of about 7,000 old and rare books, including post-incunabula; books with precious engravings, etchings and lithographs; artists’ books from the 1960s and 1970s; and rare periodicals. One of the treasures is the large number of emblem books, acquired in 1962 from the collection of John Landwehr. Other core collections contain architectural treatises and art-theory sources. The library also collects and provides access to new information media like electronic bibliographies and compendia, full-text journals, e-books and Internet resources.

The manuscript collection got off to a flying start in the 1580s when the newly Reformed city council of Utrecht confiscated the libraries of the great monastic establishments in the city where the bishop of the Northern Netherlands resided from the seventh century until the Reformation. Many of the manuscripts now in the university library were written and illuminated in the scriptoria of the many monasteries, convents and churches in and around Utrecht. During the visit, some highlights were shown, including the six-volume Zwolle Bible and the Pontifical of St. Mary, illuminated by the Master of Catherine of Cleves.

Other locations in Utrecht and its surroundings were visited during the more informal parts of the congress. The congress



Mårten Snickare (left) and Karin Sidén of the National museum in Stockholm with Roman Grigoryev of the State Hermitage Museum in St. Petersburg.



dinner took place on Monday evening at Ottone, a large, airy 19th-century evangelical church on the Kromme Nieuwegracht, converted into a catering hall in the 1990s. The congress ended with a buffet lunch at the home of Loekie and Gary Schwartz in Maarssen. De Boomgaard is a small-town patrician house on the Vecht River. It dates from the 17th century or earlier, but it was rebuilt in its present form in 1725. Loekie and Gary have lived there since 1968.

**Theme session** For the fourth congress running, Stephen Hartog, senior curator of the Instituut Collectie Nederland (Netherlands Institute for Cultural Heritage), chaired the plenary sessions with his usual fervor. On Monday morning, 8 March, in the auditorium of the Museum Catharijneconvent, four colleagues from the Muzeum Narodowe in Warsaw delivered papers on Polish-Netherlandish artistic relations and the history of Polish collections of paintings, prints and drawings from the Netherlands. Their papers are printed in this issue of the *Courant*, starting from page 13. Following the morning session, in a more informal setting (during a lunch in the Reffer, the restaurant of the Centraal Museum) Lucia Thijssen, a Dutch art historian who has been doing research in Poland for 25 years and who wrote *Duizend jaar Polen en Nederland* (1992; Polish edition published in 2003) related her personal experiences in Poland.

**Workshops** At last year's congress in Amsterdam, workshops were introduced for the first time. The evaluation forms indicated that the participants were enthusiastic and that they wished to see the workshops continued and improved. Because of its lasting importance, it was decided that one topic, the role of the permanent collection, chaired by Axel Rürger, was to be a recurrent theme of discussion. Two new themes – collection mobility and the exhibition as a scholarly tool – were adopted for CODART ZEVEN. Members of the Program Committee were found willing to chair these workshops. They took place in the Centraal Museum, in the galleries of 16th- and 17th-century painting, where tables and chairs were set up.

*The role of the permanent collection*

Chair: Axel Rürger

Report: Wietske Donkersloot

The starting point for discussion was the recent book by James Cuno, *Whose muse? Art museums and the public trust*, Princeton

(Princeton University Press) and Cambridge, Massachusetts (Harvard University Art Museum) 2004. Cuno points out a general tendency of museums to try to attract as many visitors as possible by making exhibitions, while conveniently forgetting about the permanent collections in their care. This description of the conflicting ambitions of museums – and in most cases also those of the governments behind them – was quite recognizable to most museums represented in the workshop. In general, permanent collections are not as challenging as large exhibitions. Newspapers only write about them when something goes wrong. However, all attendees more or less agreed that permanent collections can (and must) be presented effectively as well. Apart from the fact that museums have an obligation to the general public – especially to visitors from abroad – to have their highlights permanently on show, the permanent collections also offer possibilities to attract other audiences. Without actually saying so, the participants seemed distressed that their permanent collections were not visited more often. However, there was a strong difference in opinion as to what audience a museum should aim at. Although no one had substantial quantitative and qualitative research at the ready (something for next year?), the general impression was that the average museumgoer is 'older, white, rich and educated.' As for the future, two contrasting (but hopefully not mutually exclusive) goals were presented:

1. Broaden the audience, reach out to groups other than older, rich, white people and make your permanent collection relevant and interesting for them.
2. Stick to the core group, make them feel committed to the permanent collection and make them want to come back on a regular basis.

The choice for one or another of these aims is not just a matter of the personal inclinations of the director or the staff. The source of



Workshop on collection mobility in the Centraal Museum.

funding also plays a major role. Public museums will feel pressured by government agencies to pursue the first goal, whereas museums that function as private foundations will tend to opt for the second. Leaving this question unresolved, the discussion then focused on several measures that might make the permanent collections more attractive.

Make them interesting:

- Balance between learning and loving: tell a story, but leave space to enjoy art itself.
- Organize special programs for families, schools and other people coming in groups.
- Use room texts to explain why certain works are hung together, but stick to a maximum number of words per text. If you want to serve your public with different languages and different levels of information (for instance a children's level), audio guides are a good alternative.
- Keep your collection alive: add new information, rehang regularly and focus on different groups of works.

Make them accessible:

- Reconsider your entrance fees. British museums have experienced a large increase in the number of visitors since the introduction of free admission, but in America that strategy is less effective. There visitors associate high fees with something special, for which they are willing to pay. Of course there are other ways to attract (repeat) visitors. Familiar tactics are: free entrance for youngsters, locals (on special



Norbert Middelkoop of the Amsterdams Historisch Museum and Alexis Donetzko of the Palais des Beaux-Arts, Lille.

nights), members (who pay an annual membership fee), selling combination tickets for temporary exhibitions and the permanent collection.

Make them larger:

- Pursue and publicize new acquisitions. Participants who feel unable to do so on account of the limited number of interesting works of art on the market can add new information to the collection and play with its focus. (Beware of the complications of joint acquisitions. Estimate the future costs of maintenance and restoration of potential acquisitions in advance.)
- Use loans to beef up your collection and to draw attention from the media. (Always try to get the lender to pay for restoration.)
- Cultivate possible donors; inform them about whatever tax deductions might be available. (Be careful with the limiting conditions that come with partial gifts.)

Finally, the workshop touched upon the role of the curator in decisions regarding the permanent collection. All attendees agreed that curators should have the largest say, but most participants reported that they are sometimes overruled by directors, trustees or even donors. They also find themselves in competition with the educational staff and the public relations department. Curators should manoeuvre carefully to try to lead others in the right direction.

The location of the workshop in one of the galleries of the permanent collection of the Centraal Museum offered a ready-made subject for discussion. Participants liked the small project rooms for thematic presentations, which enabled curators to make

regular changes without a complete rehanging. The rest of the presentation in the museum was judged a little too difficult for the general visitor. In the room we were in, no text explained the choice of the paintings that were hung in combination with the doll's house.

#### *Long-term collection mobility*

Chairs: Rik van Wegen and Peter van den Brink

Report: Navany Almazan

The Bonnefantenmuseum, where both chairs work, was discussed as a case in point. The museum has long been an enthusiastic votary of collection mobility as an instrument to raise its profile and improve efficiency. The former collection policy of the Bonnefantenmuseum was focused on local identity and regional history, ranging from a large archaeological collection to, religious art, Old Masters and contemporary art from Maastricht and its surroundings. In the 1990s a new collection policy was adopted by the museum, focusing on early Italian painting from the Trecento to the Cinquecento, German and Netherlandish painting of the 16th century and Flemish 17th-century painting. This made the Bonnefantenmuseum the most important museum in the Netherlands for non-Dutch painting.

The principle of collection mobility led to an active search for the most suitable context for certain museum objects. Museums of regional history were sought out for the placement of archaeological objects, religious art was returned to churches, works by local artists were made available for temporary exhibitions. At the same time, collections and objects from outside were given as long term

or temporary loans to the Bonnefantenmuseum.

To stimulate discussion, the chairs posed a number of questions to the participants.

1. Is it necessary for the receiving museum to take possession of new objects or is it enough to house them?

The Musée d'Histoire de la Ville in Luxembourg was discussed as an example. The core of the permanent exhibit consists of long-term loans from other institutions in Luxembourg and abroad. The exchange of such cluster loans creates certain obligations for both parties that they might prefer to avoid. Moreover, long-term commitments of this kind can interfere with short-term aims. A new director, for example, might wish to reconstitute the permanent display and find that pieces essential for his or her plan have been lent to other museums.

In the Netherlands collection mobility is actively promoted by the government through programs of bodies such as the Mondriaan Foundation and the Netherlands Institute for Cultural Heritage (ICN). The Mondriaan Foundation actually demands of museums that received grants that they be involved in a lending network. The ICN manages the state collection with an aim to furthering public access. It operates not only as a lender but also as a broker. In this role it consults with museums over their wishes and tries to help achieve them. The ICN is not even opposed to



Members' meeting in the Universiteitsmuseum.



Thea Vignau-Wilberg of the Staatliche Graphische Sammlung München and Peter van den Brink of the Bonnefantenmuseum, Maastricht.

making loans available for museums outside the Netherlands. On the occasions this has been attempted, however, the practical problems that come with every loan were multiplied.

When this issue came up, one of the American participants, George Keyes, told of the existence in America of an institution called the Museum Loan Network that offers support for insurance, security, transport while bringing together museum partners with works to lend and a wishlist. They maintain a large databank of works available for loan.

One major obstacle to long-term collection management in general and loans in particular is that museums do not formulate clear policies concerning their identity. Small museums often face the additional disadvantage of having too little space and manpower to run an ambitious loan program.

2. To what degree does a time-bound loan, even a long one, dilute the identity of a museum?

During the closing of the Rijksmuseum for renovation, big clusters of the collection will be lent to different museums for several years. When the renovation is completed the paintings will return to the Rijksmuseum. The attendees of the workshop wondered how a public that has gotten used to a display such as Rijksmuseum aan de Maas, as the very popular display of Flemish paintings in the Bonnefontenmuseum is called, will react when the paintings go back to the Rijksmuseum? In this case, however, the chairs made clear that after the re-opening of the renovated Rijksmuseum, only a minor part of the 130 Flemish paintings will return to Amsterdam. The main body of the loan will stay in Maastricht to tell the story of Flemish art from 1500 until the late 17th century.

All attendees agree moreover that the context of an object changes when it moves to another museum and is treated by a different curator. One curator may stress the historical associations of a work and another its technical virtuosity. This is not a bad thing: an object can acquire additional status as more of its qualities are brought out in different environments.

The chairs introduced two case histories for general discussion.

Case 1: Reuniting altarpieces, triptychs and diptychs.

The museums of the world are full of panels and carvings from altarpieces, triptychs and diptychs that have been removed from their original context and divided between different

collections. Although long-term loan is an obvious means for reuniting these dismembered ensembles, this is not done very often. Even if the will is there on all sides, which is often far from the case, obstacles of many kinds can present themselves. In one case a Dutch museum was advised not to lend such an object out of concern about its legal status. Some attendees pointed out that when different parts of an altarpiece enter different collections, they often end up looking completely different due to different kinds of treatment and restoration. Others saw this as a welcome opportunity to set up joint conservation and restoration projects.

Case 2: Restitution.

The National Museum of Art of Romania in Bucharest is going to have to relinquish several important paintings that were placed there after the Second World War but which in fact belong to another Romanian museum. The question is: how should these paintings be replaced? Should the museum bring up pieces from their own storage or solicit higher quality long-term loans from other museums? The museum was not only the beneficiary of these forced examples of collection mobility under the Communist dictatorship; it also lost pieces that were used as gifts or were transferred to other museums. Getting such pieces back is far from easy. This example shows that while 'collection mobility' has a clean and technical ring to museums in the West, it has far different and more fraught associations in countries where museums were commanded to cooperate in mobility schemes imposed from above.

*The exhibition as scholarly tool?*

Chair: Manfred Sellink

Report: Esther Nanlohy

To spark discussion, Manfred Sellink advanced a series of statements that do not necessarily reflect his own opinion. A summary of the



Liesbeth Helmus of the Centraal Museum showing the museum's storage facilities.

responses follows each statement.

1. Research and scholarship are vital for exhibitions and should be reflected in the aims and concept of each project.

Circumstances differ from country to country and by type of collection. In Germany, for instance, there is a strong tradition of scholarly exhibitions aimed at an elite public.

Exhibitions are relatively small.

Exhibitions of prints and drawings pose different demands than exhibitions of paintings. Print room exhibitions are usually curated by museum curators for a select and curious public. Whereas the labels at an exhibition of contemporary art will include only the title of the object and the name of the artist, print room labels require at the least information about the technique and usually additional information as well. Print room exhibitions are typically related to in-house research projects.

2. The importance of exhibitions as a visual scholarly statement in its own right is often overlooked.

Some participants in the workshop thought that an exhibition is a medium in itself; scholarship should be published by university presses. An exhibition gives the curator an opportunity to draw new conclusions, which could go into a catalogue. Other participants contended that that kind of catalogue is very expensive and is not available for visitors to the exhibition. They prefer complete exhibition catalogues.

3. An exhibition should be considered as a (scholarly) work in progress.

Some participants agreed that research and exhibitions should feed each other, while others felt that an exhibition should present the final results of a research campaign. On the other hand, it could also be the engine for (new) research. The problem in the



Emilie Gordenker of the National Gallery of Scotland, Edinburgh, and Roman Grigoryev of the State Hermitage Museum in St. Petersburg filling out their evaluation forms.

Netherlands, and probably elsewhere as well, is that the curator would like to do follow-up research himself, but does not have the time. If a museum aims to attract the public at large, it cannot readily maintain a special research department. It is easier to pay for research in preparation for an exhibition, since it can be charged to a sponsor.

4. An exhibition should reflect curatorial scholarship.

This may hold true for a large museum with the curatorial staff to perform scholarly research and the educational department to make it attractive for the public at large. Small museums have to between small exhibitions for a specialized public or large ones for the general public. Curators often have to do research in the evening and during weekends. A successful case was brought forward from Stockholm. External funding made it possible to conduct a museum research project that was incorporated into an exhibition with high entertainment value.

5. Good scholars often make bad exhibitions.

No comments on this statement.

6. There is strong need for a more structural collaboration between universities and museums in making exhibitions.

The general feeling was that one should not exclude cooperation with universities. In Russia it is very hard to build up a relationship with a university. Having separate research departments in Russian museums is unthinkable – this is always part of the job of the curator.

7. The catalogue too often dominates the scholarly perception of an exhibition.

The success of an exhibition-with-catalogue should be measured not only by the size of the catalogue but its effectiveness. It should be possible to publish light catalogues. Comparing the thin catalogues in black-and-white from the 1950s with the very thick full-color catalogues published nowadays, it is hard not to believe that this trend is related to the ego of the authors.

8. Too many catalogues are disappointing from a scholarly point of view.

The general feeling was that most catalogue entries are still too long and not well edited. Even when specialists are invited to write the catalogue, the entries do not necessarily have a scientific point. No one had a good word for catalogues written by committees. A possible solution would be a large, scholarly catalogue accompanied by different leaflets for different user groups. Other alternatives are modest catalogues aimed at the general public or even

attractive ‘coffee table’ catalogues with lots of pictures.

9. Too many exhibitions are disappointing from a scholarly point of view.

No comments on this statement.

10. Museums and curators should be more creative in making research and scholarship itself visible as part of an exhibition.

The suggestion that museums make exhibition research widely available on its website met with a divided response. Some participants thought that the time for this was not yet ripe; others that a virtual exhibition and catalogue can never replace the real thing, while others felt that a website presentation alongside a real exhibition could have much to offer. ‘Virtual exhibitions’ might be an interesting subject for a next workshop.

11. Scholarship should not be an end in itself, but a tool to help inform and educate the public about art.

Although some participants despaired of making scholarly exhibitions accessible for the general public, others felt that there should be no difference between scholarly and public exhibitions. It is difficult to present a scholarly art-historical vision in terms that the public understands, but that is after all the challenge to the art historian-curator. Scholarship should be popular; everybody should be able to understand it. Whether to let ourselves be guided in the first place by existing public taste or by our own new discoveries is a matter we should discuss. Museum directors have their own ideas about such issues, usually guided by the principle that an exhibition has to attract public attention. But do curators have to do what the public wants? The trick is to come up with the right combination of arguments to present new research while at the same time producing an attractive and interesting exhibition.

**Members’ meeting** The members’ meeting took place in the attic of the Universiteitsmuseum, between the Centraal Museum and the Catharijneconvent, amidst a collection of scientific instruments and biological specimens. The plans and projects presented were:

– Gary Schwartz, *CODART plans for 2005-2008*.

– Wietske Donkersloot, *New features on the CODART website*. (See ‘Website news,’ p.40.)

– Friso Lammertse, *Hendrick and Rombout Uylenburgh and their Polish roots and connections*.

– Wanda Rudzińska, *The Tilman van Gameren archive in the print room of Warsaw University Library*.

– Shlomit Steinberg, *Recent discoveries in the Israel Museum in Jerusalem*.

– Robert Wenley, *Dutch and Flemish paintings in Glasgow City Museums*.

Complete texts of these presentations and some illustrations can be found on the CODART website (see ‘CODART’ > ‘Events’ > ‘CODART ZEVEN’).

Charles Dumas, secretary of the Program Committee, unveiled the plans for future congresses and study trips, the dates of which can be found on the back of this *Courant*. As every year, beginning with CODART ZES (2003), a change in the composition of the Program Committee took place. Thea Vignau-Wilberg and Liesbeth Helmus, who have served on the committee since it was established at CODART DRIE in Antwerp in 2000, were rotated off. By way of thanking them for all they have done to make our activities successful, the chairman, Stephen Hartog, presented them with gifts from CODART. Each received a print from Arnold Houbraken’s *Groote schouburgh der Nederlandtsche konstschilders en schilderessen (1718-21)*. They were replaced on the committee by Norbert Middelkoop, curator of the Amsterdams Historisch Museum, and Thomas Ketelsen, curator of prints and drawings of the Staatliche Kunstsammlungen Dresden. Because the Program Committee now lacks a female element, suggestions for female members were requested from all congress participants on the evaluation sheet. Next year in March, when there will be two new vacancies, the committee hopes to welcome two female members.

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*The Low Countries and Poland: a history of artistic connections*

Antoni Ziemba

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In 1567, Ludovico Guicciardini stated that artists from the Netherlands were leaving their homeland to work in England, Germany, Denmark, Sweden, Norway, Moscovy and Poland. It was thus quite early on that Poland was recognized as an area particularly receptive to infiltration by Netherlandish culture and art, on the same footing as Germany or Scandinavia.

In this essay I wanted to examine more closely the extent and quality of the ties between Poland and the Netherlands. What did the Netherlands mean to Poland in the early modern period? What was the impact of what I will call Netherlandism on the culture of Poland, her civilization, on Polish thought and artistic life? Did the country assume the role of a complete civilizational and cultural model, was it absorbed deeply into the social mentality, or was its reception simply a question of selected influences, a loose body of isolated, perfunctory cultural motifs? Was Netherlandish influence widespread among the populace or limited to a small elite? Did it present an alternative to the Italianate influences of the 16th and 17th centuries, and then to the French fashions of the last quarter of the 17th and on into the 18th?

One would assume that the United Provinces were quite familiar to the Poles. A cursory glance suggests that the Netherlands and Poland had much in common. Both countries operated as what would now be called oligarchic democracies, patrician in the Netherlands and aristocratic in Poland. Both countries were multi-denominational and known for their religious tolerance. Poland and the Netherlands also resembled each other in their openness towards other nations. Holland was the home not only of the Dutch, the Zeelanders and the Frisians, but also of Lutheran Germans and Huguenot Frenchmen. The Polish Republic of the Two Nations, which incorporated the Polish Crown and the Grand Duchy of Lithuania, provided a legal basis for the co-existence of Poles, Lithuanians, Ruthenians, Germans, Jews and Tartars.

The Netherlands and Poland share a geographical location on the northern shore of the Eurasian landmass. Denizens of the two countries can identify if they wish with the archetype of the northern barbarian: severe, rugged and brusque, but at the same time

noble, brave-hearted, free and honorable. This also makes them more prone than inhabitants of moderate climes to turn towards the sun of the south. The cultivation of arts and letters in the north brings with it an orientation to Italy, where they are reborn.

These parallels, striking as they may seem to us, do not seem to have been noticed at the time. The ethos of the two nations and societies were both contrasted with that of Italy, but this did not lead to them being compared positively with one another. Nor did Holland ever become a constitutional model for the Polish state. Poland modeled itself consciously on Venice and not on the Netherlands.

If truth be told, in political and social terms there was more to separate the Netherlands and Poland than to unite them. The Republic of Poland and Lithuania constituted a full-blown federation versus the confederation of the northern Netherlandish provinces. In Poland the monarchy was institutionalized within a parliamentary system, whereas in the Netherlands the crypto-monarchic aspirations of the House of Orange were repeatedly and vigorously rebuffed. There were also stark differences in national ethos and status. In Poland, political power was concentrated in the aristocracy, which was dominated by an inner circle: nobles among nobles, as it were – all this to the exclusion of the burghers. In Holland, the urban patricians wielded the real power, forming a potent counterforce to the Orange element.

Even the image of the Netherlands as a haven of religious freedom, so familiar in our own time, was essentially non-existent in Poland. This is in fact perfectly understandable, if one considers that the Dutch Republic had a designated state religion while Poland and Lithuania did not. The Polish king and parliament were obliged to uphold the equality before the law of Catholicism, Protestantism and Orthodox Christianity. What's more, the Netherlands was the object of bad press, viewed as a country where Catholics and Socinians (Unitarians) suffered repression.

This rhetoric and the myths the Netherlands engendered held sway mainly in the Polish heartland, Lithuania and Polish Ruthenia. The prevailing image of the Dutch was markedly different in Gdańsk, Pomerania and in Royal Prussia, urbanized territories many of whose citizens had studied in Leiden or Leuven.

Established wisdom has it that Polish

culture in the early modern period developed along two tracks of westernization, the Italianate and the Netherlandish. The Italian line echoes from the records loud and strong. Around the year 1498 a group of artists traveled to Poland through Buda to Kraków. Their work in the courtyard of that city's royal castle at Wawel (1498-1533) and the Sigismund Chapel attached to Wawel Cathedral (1516-33) became enduring models for Polish architecture. They also introduced into Poland a type of wall-mounted tomb monument inspired by Florentine-Roman and Venetian sculpture.

Beginning in 1598 with the Church of St Peter and Paul in Kraków, the model of the Jesuit house of worship as established by Il Gesù in Rome became widespread in Poland. Other Italianate accents can be seen in the city hall in Poznań, the castle at Krzyżtopór, the Sobieski palace at Wilanów and countless other buildings. The roll call of artists active in Poland and Lithuania consists for 70-80% of masters who were either born in Italy or who received their artistic training there. The same preference can be observed in music, fashion and social forms. Baldassare Castiglione's *The courtier* was translated into Polish by Łukasz Górnicki in 1561 and was used as a source by Polish courtiers. Poles who aspired to a humanistic education regarded knowledge of contemporary Italy as indispensable.

By way of contrast, when we look at the role of the Netherlands in Polish culture the picture is much less coherent. How does one distinguish Netherlandism from a general notion of northernness or the German cultural current? We are speaking of a country many of whose provinces were German colonies in the 14th and 15th centuries. Not only the harbors on the Baltic but also inland cities like Poznań and Kraków belonged to the Hanseatic League. The Teutonic Order may have been defeated militarily in 1410, but its influence lingered long in northern Poland and Lithuania. Close cultural and artistic ties bound major Polish cities (most notably Kraków, the royal seat) to Nuremberg and Augsburg. The northern European architectural landscape that developed with Backsteingotik and went on to the style known as International Renaissance or Northern Mannerism was not specifically Netherlandish. It spanned a line from Flanders through central and northern Germany and Scandinavia, continuing to eastern Prussia, northern Poland and the Baltic states.

Even that most thoroughly Netherlandized of Polish cities, Gdańsk, initially adopted its Dutch architectural idiom

from Dresden. The characteristic Renaissance style was introduced by the German Hans Kremer, who, as town architect from 1565 to 1577, was responsible for such prominent structures as the Green Gate, the High Gate and the English House.

Polish and Lithuanian Protestantism, rather than sharing the strong Calvinist flavor of the Dutch variety, came from Germany and France as well as the Netherlands. The most widespread form of Protestantism among the burgher class was German Lutheranism. Calvinism was more prevalent among the landed gentry. Many of the oligarchic noble houses were Calvinist or, less frequently, Anabaptist. Polish Calvinism considered itself one with the Swiss, French, English, Scottish – and Netherlandish – Calvinist churches. The fact that Calvin himself corresponded with King Sigismund Augustus underlines the significance and prestige of Calvinism in Poland and Lithuania.

To complicate matters still further, many phenomena that we associate with Polish Netherlandism had an unmistakably Italian component. Around 1550, King Sigismund Augustus commissioned a group of Brussels artisans to produce a vast set of tapestries depicting biblical stories, landscapes and animals, and heraldic and ornamental motifs. Between 1550/53 and 1560 they created more than 350 tapestries, of which 138 still survive. The designs were by artists such as Michiel Coxie and Willem Tons, as well as members of the Cornelis Floris and Cornelis Bos circles. Despite these Flemish origins, however, it is justified to ask whether the commission was a testimony to a taste for Netherlandish art on the part of the ruler. Sigismund Augustus was the son of an Italian princess from the house of Sforza-Aragon and his choices in art reflect this. Is it not likely that he regarded these tapestries as skillful renditions of the style of Raphael and of the Roman *Buonarrotisti*, a masterly distillation of classical and Raphaellesque grotesques?

Consider, too, the foremost exponent of Netherlandism of the following century. The most famous Dutchman in the history of Polish culture, the architect Tilman van Gameren, was active in Poland during the years of 1662 through 1706. During these years, he designed the country's most important buildings in the classicist Baroque style. These palaces, churches, housing complexes, farms, villas and civil works clearly display the classicizing streak we know in the architecture of Pieter Post and Jacob van Campen. But this Dutchness is strained through Italian models,

the Post-Palladianism of Scamozzi and Longhena. One must bear in mind that it is from Venice that Tilman was first brought to Poland by his patron, the great magnate, humanist and poet Stanislaus Herakliusz Lubomirski; Lubomirski actually conversed with his protégé in Italian and was an unhesitating Italianist as far as his artistic tastes were concerned. The builders who constructed the edifices designed by Tilman van Gameren and the masters who decorated them were also chiefly Italians.

This notwithstanding, the intellectual and cultural roots of Netherlandism struck quite deep if not wide. Polish Netherlandism was very much an elite phenomenon. As a model for a way of life, it was internalized by the patrician culture of Gdańsk, and as a philosophical and literary ideal by the academic communities, most notably at the university in Kraków.

As a manifestation of these tendencies, one might cite the pervasive influence of Erasmus and Lipsius. Erasmus found adherents and disciples on both sides of the religious divide. He was admired by the Jesuit Cardinal Stanislaus Hozjusz, the principal post-Trent reformer of the Catholic Church, as well as by Jan Łaski, propagator of unity among the Protestant denominations in Poland and elsewhere in Europe. Netherlandish humanism was dear to writers, poets and political dignitaries who cultivated a neo-Stoical ethical model. Kraków even had a kind of club of Erasmian intellectuals that tried to bring the great philosopher to lecture at the Jagiellonian University. An invitation to this effect was issued by Bishop Tomicki, with the endorsement of King Sigismund himself. Due to his poor health, however, the Dutch humanist was unable to accept.

During the 16th century alone, more than 40 writings by Erasmus were published in Kraków in Latin, with a further four, including *Lingua* and *Enchiridion*, brought out in Polish translations. It should be borne in mind, however, that Erasmus was associated less with Rotterdam than with Basel. Poles tended to view Erasmianism less as a manifestation of Netherlandish culture than in terms of the pan-European intellectual community.

Later in the 16th century a group of humanists more specifically associated with the Netherlands entered the collective Polish consciousness: Joseph Justus Scaliger, Justus Lipsius, and Hugo de Groot (Grotius). The influence of Scaliger is felt in the writings of Szymon Szymonowic, a poet educated at Leuven and Leiden and the organizer of the

humanistic academy in Zamość. Jan Andrzej Morsztyn and Zbigniew Morsztyn, leading poets of the Polish Baroque, translated the Latin poems of Grotius. But it was Lipsius, with his philological and historical dissertations on Tacitus and Seneca, his neo-Stoic philosophy and most of all his theory of rhetoric, who made the deepest impression on Polish culture during the 17th century. His rhetorical formula found application in the work of the finest Polish writers of the period, many of whom also played an active role in the political life of their times. Lipsius, admirer of Tacitus, of republican virtues and of ancient Roman traditions that he was, left a lasting mark on Polish republicanism.

Awareness of Netherlandish culture was, of course, ingrained among those Poles, Catholics and Protestants alike, who had studied in the Netherlands or who traveled there. Some 542 students from Poland and Lithuania have been identified in the matriculation books of the University of Leiden during the 17th century, as well as some 250-300 from Royal Prussia; Polish enrolment at Franeker totaled 190. If these figures are augmented with the estimated number of Poles studying at Breda and Groningen, one arrives at a total of at least 1,100 students. The university of Leuven enjoyed popularity equaling that of Leiden, attracting the sons of Poland's most powerful Catholic families as well as many young men from lesser families. Some of these Polish students pursued distinguished academic careers in the Netherlands.

Contemporary Polish researchers have devoted extensive attention to the Dutch contacts of the Polish brotherhoods of the Antitrinitarians and Unitarians, known as Socianians. These religious immigrants from the Netherlands, predominantly Mennonites, settled in the Vistula estuary in the general area of Gdańsk during the mid-16th and on into the early 17th century. Being of peasant stock, they did not contribute to high culture. Their role, perhaps equally important, lay in propagating Dutch achievements in technology and material culture. They introduced new irrigation and stream control techniques, specialized farming and rural crafts. It was these Netherlandish immigrants, it might be added, who first introduced the weeping willow to the Polish landscape, a tree that would eventually come to symbolize Poland's open spaces and, according to Romantic legend, to serve as inspiration for Frederic Chopin.

Travel has always been a powerful impulse for Netherlandism and Netherlandization.

Only rarely, however, was the Netherlands a destination in and of itself. More typically, it visited en route to France and England or to Italy or as a way station in diplomatic and religious missions.

Scores of young Polish aristocrats brought back positive impressions of the Netherlands – and Dutch and Flemish paintings as well – from their study trips to Leuven, Leiden and other cities in the northern Netherlands. Some of these men went on to become dignitaries in Polish politics as well as patrons of poetry and art. One of the Poles known to have visited Rubens in Antwerp was Piotr Zeroński, a royal secretary traveling as a diplomatic envoy. He brought back a large *Deposition* by the Rubens workshop as a gift for the church of St Nicholas in Kalisz in addition to purchases from the workshop of Jan Bruegel the Elder. As a result of his sojourn in Holland and Flanders, Krzysztof Opaliński became probably the only specialized collector of Flemish and Dutch paintings and prints in Poland, maintaining his own agents in the Netherlands. In 1641, he imported, via the city of Toruń, ‘a large number of engravings by Rubens’; in 1642, he purchased a body of Rembrandt’s etching plates. Large groupings of works by Dutch and Flemish masters were also to be found in the Radziwiłł and Sułkowski collections. However, these remain exceptional cases. In general the art collections of the Polish aristocratic houses were dominated by Italian paintings.

A trip of more than personal importance was the grand tour of Prince Ladislaus Sigismund Vasa (later King Ladislaus IV). In 1624–26 he traveled to Vienna, Germany, the Netherlands, France and Italy. The two highlights of the trip were indicative of the eclectic artistic tastes of the young prince. They were visits to the studios of two famous artists: Rubens in Antwerp and Guido Reni in Bologna.

A very palpable influence on the Polish landscape was exerted by Netherlandish achievements in fortification and military science. Practically all the architects serving Poland’s kings and nobles studied the engineering of Dutch bastion fortifications in depth. The dense network of fortresses and of city fortifications in the country, running into the hundreds, introduced an element of Netherlandish material culture. To this can be added the stone and stonemasons for altars and monuments and earthworks and engineering projects, as well as luxurious Dutch fabrics used in the making of costumes after Italian, Spanish, or indigenous Polish-Oriental fashions.

At the level of motifs we find sporadic borrowings from Netherlandish art in the Gothic painting of Kraków and the surrounding region of Little Poland during the first half of the 15th century. Early German as well as Netherlandish art formed the vehicle of dissemination. It was only in about 1600 that the influx of Netherlandish prints began. At that juncture, work from the Galle, Cocq and Wierix studios arrived in Poland. Model books by Cornelis Floris, Cornelis Bos and Hans Vredeman de Vries were brought to Gdańsk, from where they were distributed deeper into the country.

Ornamentation of a Netherlandish type crops up in indigenous, local art and occasionally in sepulchral sculpture or in woodcutting decorations. This phenomenon was, however, rather marginal, and not as much Netherlandish as northern European in general.

The Dutch or Flemish artists who actually worked in Poland during the 16th and 17th centuries before Tilman van Gameren – if we leave Gdańsk aside for the moment – can be counted on the fingers of one hand. We know of the architect Paul Baudarth and the painters Jacob Maertens, and there is an enigmatic account of Pieter Soutman’s supposed sojourn in Kraków at the court of Ladislaus IV, where Pieter Danckers de Rij was the court portraitist. Real, consistent Dutch influence arises in the work of several woodcutters from Gdańsk; some German apprentices and a Polish painter in Kraków. Of course, we find Netherlandish graphic compositional patterns in the paintings of many indigenous – and for that matter Italian – artists. However, these elements tend to be framed in a thoroughly Italianate style.

It was only in the architecture of Tilman van Gameren that Netherlandism became a significant stylistic element in Polish architecture. However, this proved to be a comparatively short-lived phenomenon, a brief prelude to a complete Italianization. During the 18th century, Netherlandism vanished altogether, as Italian formulas became augmented with a fashion for things French – classicist, Rococo and sentimental.

Thus, Netherlandism in Polish art of the 16th through the 18th century was far from continuous – it was a set of episodic appearances of imported work or ad hoc borrowings of this or that element.

As hinted above, matters were quite different in Gdańsk, as in Pomerania and in Royal Prussia. In these regions of Poland, circumstances propitious to a deeper

Netherlandism were present in:

1. A burgher culture in virtually autonomous cities with oligarchic republican governments;
2. A population that cultivated high intellectual aspirations and put much stock in education;
3. Linguistic and cultural Germanification;
4. A Protestant majority;
5. A commercial economy tied to the Hanseatic League, providing ongoing trade with Netherlandish ports;
6. And a considerable influx of Netherlandish craftsmen, most particularly to the city of Gdańsk, commencing as early as the mid-14th century.

Already in the 14th and 15th centuries, the urban architecture of these areas had integrated elements from Flanders and Brabant into a Teutonic architectural idiom. These included the towers of churches and town halls and certain types of facades.

As early as 1420–35, painting in Gdańsk betrayed influences not only from the Rhineland but also from unadulterated Netherlandish sources. These were direct imports brought to Gdańsk around 1420, such as the large *Holy Trinity* for the Brotherhood of St George chapel at the church of St Mary and the *Altar of the Four Virgins*. In 1473 a new object found its way into the chapel – Hans Memling’s *Last Judgment Triptych*. This and other treasures were captured by privateers from a ship taking the newly painted altarpiece from Bruges to Italy, for delivery in Florence. The great extent of its influence on local painting is visible in the triptychs commissioned by the Ferber family for their chapel at the church of St Mary.

Today it is difficult to establish whether some notable Gdańsk works of the 1480s were imported from the Netherlands or produced by local painters under the spell of Netherlandism. The early 16th century brought a veritable wave of retables imported from Antwerp and Brussels. Alabaster reliefs were also imported from the Netherlands, such as that found on the tomb of Michael Loitz at the church of St Mary. The baptismal font at this church also owes much to Netherlandish Mannerism; its bronze figures were cast in Antwerp. Painted and sculpted tomb decorations produced in the area during the 16th century were based on prints by Maerten de Vos, Frans Floris and Hendrick Goltzius. Gdańsk goldsmithery of the 16th and 17th centuries, apart from its German elements, was clearly Netherlandish. Amber decorations, a Gdańsk specialty, also

conformed with Dutch stylistic conventions. As of the early 17th century, Gdańsk became a center of printmaking in the Netherlandish style. Local artists produced such prints and local publishers co-issued them with Dutch printmakers such as Willem Hondius and Jeremias Falck.

As we have seen in our consideration of architecture and architectural sculpture in Poland, Netherlandization made its entry by a side door, by way, as it were, of Saxon and Dresden models. From approximately 1585-95, however, the city boasted a community of authentic Netherlanders, most of whom arrived from Mechelen. Among them were Willem and Abraham van den Blocke, Anthonie van Opberghen (who had previously lived in the Danish Kronborg/Helsingør), Frederik Vroom (related to Hendrik, the famous painter) and Hans Vredeman de Vries. The period of their artistic activity, spanning roughly 1585-1625, marks the culmination and the triumph of the Netherlandish style in Gdańsk. It was at this time that the most important buildings, monuments and city interiors are completed, such as the Red Room of the city hall, the decorations of the Court of Artus, the Fountain of Neptune in the Long Market, various patrician houses and the great civil and military complexes by Anthonie van Opberghen and Abraham van den Blocke.

Thanks to Willem van den Blocke, the models of Cornelis Floris became common in architecture and sculpture. The designs, framing elements and tombstone sculptures executed in his Gdańsk workshop were shipped throughout Warmia, Royal Prussia and parts abroad. The magnificent high altar for the Gdańsk church of St John (1598-1611) was designed in the spirit of Cornelis Floris by Abraham van den Blocke's son Willem. There was also a vast proliferation of ornamentation based on the model books of Cornelis Floris, Cornelis Bos and Hans Vredeman de Vries. In the aggregate, these amount to a spontaneous adoption of Netherlandish stylistic idiom in Polish stone and wood sculpture, in countless altars, booths, pulpits, baptismal fonts and tombs.

From 1590 to 1610 Gdańsk was an enclave of Netherlandish painting away from the Netherlands. Only later, between 1610 and 1640, did an impulse from Rudolphine Prague make itself felt, with Silesian painters making their way to Gdańsk and Toruń. In the opposite direction, some local painters who worked in a Netherlandish style traveled to the Rudolphine centers of Prague and Vienna.

They also worked in Poland, at Cistercian monasteries and churches throughout the country and the royal court in Warsaw, with its aristocratic hangers-on.

The connection between Gdańsk and Warsaw survived into the second half of the 17th century. Daniel Schultz, for one, actually split his time between the two centers, developing a Rubens-style model of Flemishness of the sort cultivated by Andreas Stech in Gdańsk.

The 18th century brought with it a weakening of Gdańsk and of Prussia as economic powers, as well as a waning of Netherlandism in these areas. Netherlandism, however, remained alive in the realm of collecting, with avid buyers amassing impressive bodies of Dutch and Flemish paintings and drawings. It was at this time that the collections of Jakob Wessel, Jacob Kabrun, and the illustrious Schopenhauer family were formed, providing the beginnings of public collections and of museums in Gdańsk in the 19th century.

#### *Early Netherlandish, Dutch and Flemish paintings in Polish collections\**

Hanna Benesz

Curator of early Netherlandish and Flemish paintings, Muzeum Narodowe, Warsaw

Polish collections today contain about 2,000 Dutch and Flemish paintings, representing various epochs and genres. Of this number, at least a quarter should be regarded as important to specialists dealing with Dutch and Flemish painting.

The most important collections of paintings, both in number and quality, are now in the possession of large state museums – the National Museums in Warsaw, Poznań, Kraków, Gdańsk and Wrocław. The Warsaw museum, founded in 1862, is the oldest and the largest of these. Early in the museum's history a number of very important Dutch and Flemish paintings were acquired at the auction of Johann Peter Weyer's collection in Cologne. This group has been enriched by numerous acquisitions, which were especially abundant after 1916. Of particular note are two large collections that entered the museum at that time: that of the Krosnowski family, donated to the Polish state after it regained independence, and that of Dr. Jan Popławski, purchased by the city in 1935. What has survived from the collection of the last Polish king, Stanislaus Augustus Poniatowski, once numbering more than 2,200 paintings, has, since the Second World War, been exhibited in three places in Warsaw: the National Museum,

the Royal Castle and Łazienki Palace. Works from the collections of the subsequent owners of Wilanów Palace, such as Stanislaus Kostka Potocki, the Czartoryskis and the Branickis, are also exhibited in these museums and in the Gallery of European Painting in the National Museum in Warsaw, as are pieces from the Radziwiłł collection at Nieborów. The very important and valuable collections of the Raczyński and Mielżyński families make up the core of the National Museum's collection in Poznań. A historical collection of outstanding importance is the Museum of the Czartoryski Princes in Kraków, founded in 1809. The Wawel Royal Castle in Kraków, although renowned for its magnificent 16th-century collection of Flemish tapestries, no longer possesses a single picture from its historical collections. It can, however, boast a very important selection of Dutch and Flemish paintings, many of them amassed and donated by Polish aristocrats – Professor Jerzy Mycielski in 1928 and Leon Piniński in 1931. The Second World War inflicted enormous damage on Polish art collections. Numerous works of art were either destroyed or confiscated and removed to Germany – many of them have never returned.

During the Second World War, collections amassed in the late 18th and early 19th centuries and belonging to wealthy patricians and merchants from Gdańsk were also broken up. One of the most important of these was that of Jacob Kabrun (1759-1814), who collected mainly drawings and prints. Out of the 350 pictures from his collection that were donated to the town and later came to form the nucleus of the painting gallery of the newly founded Stadtmuseum in 1872, only 50 survived the war and returned to Gdańsk, either from Germany or the Soviet Union.

In 1956, Poland's most precious work of art, which had been housed in Gdańsk for almost



Abraham Janssens, *Lamentation*, National Museum, Warsaw.



500 years, returned from the Soviet Union: the *Triptych of the Last Judgment* by Hans Memling – one of two monumental works by the master painter from Bruges. The history of its acquisition is quite unusual. Originally commissioned by Angelo Tani, the representative of the Medici bank in Bruges, and destined for his family chapel in the church of Badia Fiesolana near Florence, the triptych was en route from the Netherlands to Italy on the galleon *San Matteo* in 1473. The ship was captured by a Gdańsk pirate, Paul Benecke, and the altarpiece unexpectedly found its way to his home town, where it was placed in the church of Our Lady. Despite the protests and complaints of the Duke of Burgundy, Charles the Bold and Pope Sixtus IV, the work remained in Gdańsk. It was removed twice: by Napoleon in 1807 (to be returned in 1816), and during the Second World War, when the Germans took it to Thüringen. Found there by the Red Army, it was taken to the Hermitage in St. Petersburg (then Leningrad).

Apart from this breathtaking work there are not many Flemish Primitives in Poland: a group of small devotional pictures from the workshops of Dieric and Aelbert Bouts in Kraków and Warsaw; a *Passion* altarpiece with wings painted in the workshop of Colijn de Coter, also in Warsaw; and a splendid composition showing the *Martyrdom of Saint Crispin and Crispinian* from the Wilanów collection, rendered with a rare epic power of narration. This work, by Aert van den Bossche, is the central panel of a triptych, the left wing of which – divided and transferred to canvas – is preserved in the Museum van de Stad in Brussels and in the Pushkin Museum in Moscow. The *Lamentation* triptych, the earliest noted example of a work by Jean Bellegambe, and a *Triptych of the Immaculate Conception* by an anonymous Bruges master of about 1530 close the epoch of early Netherlandish painting in Polish collections.

The Northern Renaissance, or 'Antwerp Mannerism,' is represented by pieces such as the painted panels of the *St. Reinhold Altarpiece*, an early masterpiece by Joos van Cleve, which is in Warsaw. This work features a self-portrait of the young artist as St. Reinhold on the reverse of the wings. The *Virgin with child and a lamb* by Quentin Massys, which is in Poznań, illustrates the artist's effort to combine the local Netherlandish tradition with the Italian inspirations of Leonardo da Vinci. A similar tendency can be found in *Venus and Cupid*, a work now in Kraków, painted by the former's

son, Jan Massys, which seeks to unite the influences of Titian and the School of Fontainebleau. Italianate Mannerism in its most dramatic form is present in the *Ecce Homo* triptych, now in Warsaw, one of the finest works by Maarten van Heemskerck, and Jan Sanders van Hemessen's *Holy family*, in Wawel Royal Castle, Kraków. The art of portraiture in the 16th century is represented by such works as the beautiful likeness of *Isabel of Portugal* by the little-known painter Guillim Scrots, now in Poznań. The Late Renaissance epoch is closed with an important painting by Pieter Aertsen dating from the very last year of his life and showing, in the form of a frieze, scenes illustrating the seven works of Christian mercy. Rendered as a genre scene, in the setting of a town square laid out according to the models in Sebastiano Serlio's architectural treatise, the painting is a rarity.

The Rudolphine version of Mannerism is represented by Bartholomeus Spranger's *Baptism of Christ* in Wrocław, and in its northern Netherlandish form in Jacob Isaacs van Swanenburg's *Sibyl showing the underworld to Aeneas* in Gdańsk.

The beginnings and development of independent Flemish landscape painting are well documented in Polish collections, especially in the National Museum in Warsaw, which owns paintings attributed to Gillis van Coninxloo, Jacob Grimmer and Gillis Mostaert, as well as such high-quality examples as Jan Brueghel's *Wood landscape with robbers sharing loot*; Abraham Goevaerts's *Wood landscape with peasants crossing a ford*; a charming *Park landscape* by David Vinckboons; numerous *Mompers*; and, from the 1640s, Teniers' *Landscape with a camp of gypsies*, which is very refined in its use of color and is considered quite exceptional in the artist's oeuvre.



Jan Lievens, *Old man*, National Museum, Warsaw.

The Pre-Rembrandtists and the followers of Caravaggio, two groups of artists who introduced and developed the Baroque *storia* formula within Dutch painting, are also well represented. Paintings by Pieter Lastman, Rembrandt's teacher, *The pastoral idyll* in Gdańsk and *The feast of Esther* in Warsaw, are complemented by pictures by Jan Tengnagel and Nicolaes Moeyaert. Rembrandt's studio mate Jan Lievens is the creator of two early – and surprisingly Caravaggesque – paintings from about 1625: *A boy blowing on coals* and *A boy lighting a torch* from the Wilanów collection. Among equally Caravaggesque compositions by Jan van Bijlert, Jan ter Borch, Jan Jansz. van Bronchorst and Matthias Stomer there are two important paintings by Hendrick ter Brugghen, an early *Pilate washing his hands*, now in Lublin, and a late *King David playing the harp* in Warsaw. Wouter Crabeth from Gouda painted a dramatically Caravaggio-inspired theme in *Card sharps*, while Theodor Rombouts treated a similar subject in a more elegant manner.

Flemish high Baroque is mainly found in the Warsaw collection and is not as well represented as Dutch 17th-century painting. Although the kings of the Vasa dynasty commissioned numerous paintings directly from the Rubens studio, none of these works has survived in Polish collections. The Vasa monarchs were successful collectors, but the only remaining indications of what they possessed are written sources and a single though very interesting picture showing the *Kunstkamer of Crown Prince Ladislaus Sigismund Vasa* in the Royal Castle in Warsaw. The prince, the future King Ladislaus IV, made a Grand Tour of Europe in 1624-25, visiting Vienna, the Germanic lands, the Netherlands, France and Italy. This educational and political journey



Pieter Saenredam, *Interior of the St. Bavo Church in Haarlem* (1635), National Museum, Warsaw.

also gave him the opportunity to purchase works of art. The prince visited the studios of Rubens in Antwerp and Guido Reni in Italy. According to the inscription, the painting of the *Kunstkamer* was probably executed in Warsaw in 1626, as a document of the prince's acquisitions following his return to Poland. The medal on the table in the foreground shows a portrait of the prince and his titles. Later, as the king of Poland, he acquired many Netherlandish works of art through his agents, Jan Bierens in Antwerp and Hendrick van Uylenburgh, the cousin of Rembrandt's wife Saskia, in Amsterdam, and he also took part in the posthumous auction of Rubens's collection. The Vasa collections, however, were plundered in the middle of the 17th century by the invading Swedish troops and what remained of their great possessions Jan Kazimierz, the last Vasa, took with him to France when he abdicated. This is why, for example, a painting such as the *Equestrian portrait of King Sigismund III Vasa*, created in the 1630s in Rubens's workshop, is now just a long-term loan from the Metropolitan Museum of Art to the Wawel Royal Castle in Kraków. Except for a single Rubens-and-workshop *Virgin and child* from Wilanów Palace there are unfortunately no more works by the 'Prince of Painters' in Poland nowadays. Of the three greatest artists of the Flemish Golden Age it is only Jacob Jordaens whose works are relatively numerous in Polish collections. The National Museum in Warsaw possesses a magnificent early *Holy family* of about 1617 and a sketch for the *Triumph of Prince Frederik Hendrik of Orange*, commissioned by Amalia van Solms, the widow of Frederik Hendrik, for Huis ten Bosch in The Hague. The composition of the Warsaw sketch, one of three still extant (the other two are in Brussels and Antwerp), is the closest to the final work in the Orange Hall, which was signed and dated by Jordaens in 1652. His other autograph works are in the Łazienki and Wilanów Palaces and in Gdańsk. There are some excellent examples from the Antwerp circle of Rubens, such as Abraham Janssens' *Ecce Homo* and *Lamentation*, or Jan Boeckhorst's *Achilles among the daughters of Lycomedes*, now in Warsaw. Portraiture is represented by works such as a grand full-figure image of Marie Louise Gonzague, the future Polish queen, by Justus van Egmont, and a charming *Portrait of a lady* by Gonzales Coques, which is in the Museum of the Czartoryski Princes in Kraków. Also worth mentioning is a very interesting *Family group in a garden*, painted by Jan van Kessel in Madrid in 1672.

The lesser, decorative genres in Flemish painting are represented by works by artists such as Frans Snyders, Paul de Vos, David de Coninck and Daniel Seghers, for example, his *Cartouche with a relief portrait of Nicolas Poussin, surrounded by flowers*, which is in Warsaw.

Rembrandt's circle, in spite of regrettable losses, is quite well represented in Polish collections. There were some Rembrandt imports, especially of prints, as early as the 17th century, but interest in the art of this great Dutch painter really began with King Stanislaus Augustus Poniatowski. He was the first Polish collector who was truly aware of the artistic importance of Netherlandish, especially Dutch, painting. Of the 2,290 paintings entered in the last inventory of the royal gallery in 1795, about 225 can be identified as Dutch. Some 69 of these have survived. The king became acquainted with Dutch art during his travels in Europe as a young man, beginning in 1748. While in Paris in 1754 he met the country's intellectual and artistic elite at the renowned salon of Madame Geoffrin. The Rococo artists he came to know there confirmed his esteem for the painting of Rembrandt and his circle. Three of the finest Rembrandt works from the king's collection, including the famous *Polish rider*, are now outside Poland. Forced to abdicate as a result of the partition of the country, the king moved to St. Petersburg, taking some of his pictures with him. After his death in 1798, his heirs began to sell the paintings that had been left in Poland. The purchasers were mainly Polish aristocrats: Zamoyski, Drucki-Lubecki, Raczyński, Rzewuski, Ossoliński, Mniszcz. Some paintings were 'removed' to St. Petersburg; amongst them a *Self-portrait* by Aert van Gelder, which was never returned. The *Polish rider* was sold by the Tarnowski family in 1910. Two important paintings from Rembrandt's workshop did, however, finally return to Poland in 1994, as part of a generous donation by Professor Karolina Lanckorońska to the Royal Castle in Warsaw and to the Wawel Royal Castle in Kraków. These were: *Old man at a lectern* by Rembrandt (1641) and *A girl in a hat* from the artist's workshop, probably by Ferdinand Bol. The Museum of the Czartoryski Princes possesses a magnificent work by Rembrandt, *Landscape with the Good Samaritan* (1638). This work is all the more precious because it is one of only six landscapes that have been definitively attributed to Rembrandt. Works by Rembrandt's pupils are numerous in Polish collections. There is an *Angel appearing to Hagar in the desert* by Ferdinand Bol in Gdańsk, and a *Prophet*

*Zachariah* attributed to Jan Lievens, portraits by Jacob Adriaensz. Backer, Govaert Flinck and Gerrit Dou in Kraków and Warsaw. It is worth mentioning Gerbrand van den Eeckhout's *Jacob's dream*, Jan Victors's *Esau selling his birthright to Isaac* and Constantijn de Renesse's *Satyr visiting the peasants*. By far the most valuable work in this group is an early composition by Carel Fabritius, *The raising of Lazarus*, which was strongly influenced by Rembrandt's famous painting in the Los Angeles County Museum and his early etching of *The raising of Lazarus*. Fabritius's work will soon feature in the monograph exhibition organized by the Mauritshuis and the museum in Schwerin.

The National Museum in Warsaw also possesses a fine painting by the Haarlem classicist Jan de Bray, *Achilles among the daughters of Lycomedes*.

Dutch portraiture is equally abundant and all its styles are well represented in the Polish museums: a stately *Portrait of Johann Maurits, count of Nassau-Siegen* by Pieter Nason, in Warsaw; a refined *Portrait of a youth* by Jan Lievens, in Kraków, based on Raphael's famous work, a war loss from the Czartoryski collection; a patrician *Portrait of Johanna de Geer-Trip with her daughter Caecilia* by Ferdinand Bol in Warsaw, and a charming *Little boy in Polish costume* by Caspar Netscher in the Museum of the Czartoryski Princes in Kraków.

The 'lower' categories of paintings – landscape, genre scenes and still life – are also plentiful in Polish collections. This art dominated the cabinets of Dutch paintings that were fashionable in aristocratic residences from the 17th century onwards. However, only a very limited selection can be presented here.

The main tendencies in 17th-century landscape painting are quite well illustrated. There are realistic, tonal works by Salomon van Ruysdael, Jan van Goyen and many others; more Baroque and fantastic landscapes by Jacob van Ruisdael and Allaert van Everdingen; and Italianate works by Bartholomeus Breenbergh and Daniel Vertangen, now in Poznań. There are a couple of seascapes in Warsaw, for example by Lieve Verschuier and Ludolf Bakhuyzen, and also several church interiors. The unquestionable masterpiece among the latter is Pieter Saenredam's *Interior of the St. Bavo Church in Haarlem* (1635), now in Warsaw, a compact, seemingly symmetrical composition exhibiting a very refined point of view and a subtle play of perspective lines.

The broad thematic and stylistic spectrum of genre paintings comprises peasant scenes, elegant interiors, military scenes and

allegorical compositions, such as the one by Adriaen van de Venne in Warsaw. In this context I would like to mention a spectacular case of a war loss and recovery: the only painting we had by Adriaen Brouwer was returned to Poland in 2002, thanks to the combined effort of our colleagues at the RKD and the generosity of Johnny van Haeften.

Dutch still-life paintings, also quite numerous in Polish collections, range from an early, additive tabletop by Osias Beert in Wrocław, a monochromatic *Dessert* by Willem Claesz. Heda and such refined work as the *Still life with utensils* by Pieter Potter in Warsaw, through a flower piece by Abraham Mignon in Warsaw, *pronk still lifes* by Nicolaes van Gelder in Warsaw and Simon Lutichuys in Poznań, to *Vanitas* compositions such as Gerrit van Vucht's work in Poznań and a *Still life with a skull* in Gdańsk, which is attributed to Simon Lutichuys. Warsaw's Royal Castle possesses an interesting *trompe l'oeil still life* by Cornelis Gijbrecchts.

There are also some 18th- and 19th-century Dutch paintings in Polish collections. Closing my brief survey, I would like to mention a late 19th-century piece that joins Dutch, Flemish and Polish elements, Europe and America, and art and politics on a level that is almost comparable to the global world of the present day. The work is the exquisite portrait of Ignacy Jan Paderewski by Sir Lawrence Alma-Tadema. This Dutch-born artist studied and worked in Antwerp and lived for a time in Brussels before moving to London, where he was granted British citizenship and a knighthood. In 1890, he painted Ignacy Jan Paderewski, the Polish composer and virtuoso pianist, politician and statesman, who made an enormous contribution to the resurrection of Poland in 1918. With his concerts and lectures in the United States and Europe, Paderewski gained many fervent supporters for the Polish cause. In 1919, he became the first prime minister of an independent Poland. We should regard this painting as a symbol of understanding and agreement between culture and politics, and between nations in the name of true freedom.

\* Some parts of this text are based on earlier publications; see: J. Michałkova, *Foreign paintings in Polish collections*, Warsaw 1992 and A. Ziemia, 'Internationalism and a pluralism of taste,' in: exhib. cat. *Leonardo da Vinci and the splendor of Poland*, Milwaukee (Milwaukee Art Museum) 2002, pp. 40-58.

### Dutch and Flemish prints in major Polish collections

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The major print collections in Poland, including the Dutch and Flemish ones, are located in Warsaw, Kraków, Wrocław, Gdańsk and Poznań. They belong to national museums, universities and academies of sciences. This reflects one of the main historic trends in the collecting of prints and demonstrates that they were formerly selected not only for their artistic value, but also for their educational worth, often being chosen because of the subjects featured.

Even a brief summary of the main collections reminds us of the historic circumstances of their creation, or, to use the title of Professor Andrzej Rottermund's essay, of their 'history of impermanence' and the efforts required to conserve them. The fate of Polish collections, however dramatic, is not exceptional in Europe. Nevertheless, in a country that lost its statehood for over 120 years as a result of three separate partitions (1772, 1793, 1795), culture has played a crucial role in preserving national identity. Recognizing the importance of culture in the shaping of national consciousness, the governments of Russia, Austria and Prussia used repressive measures against cultural institutions, such as the confiscation and removal of art collections, particularly following the national uprisings of 1794, 1830, 1846 and 1863. This fate was shared by private collections when their owners became involved in the fight for independence. Those private collections that were subsequently recovered were for the greater part destroyed, broken up or stolen during the Second World



Ex-libris of the Jan Ponętowski collection, before 1592, Jagiellonian Library, Kraków.

War, as were newly created private collections. Numerous works of art were burned, together with family mansions and Warsaw palaces (for example, the collection of the Zamoyski family in the Błękitny Palace); others, such as the collection of the Potocki family, were lost or taken abroad. Consequently, the cultural assets of the majority of private collections has disappeared. Public or national collections, having suffered badly as a consequence of the war, could not easily be reconstructed. Considering the historical circumstances, although they represent only a small part of the prewar collections, the remaining public collections seem even more valuable as witnesses of this 'history of impermanence.'

This overview of Dutch and Flemish print collections, which is necessarily cursory, will proceed in chronological order, with particular focus on those that still exist – albeit in a diminished form – and also includes details of lost collections. The overview will provide only summary information; more can be found in the relevant reference materials.

The collecting of Netherlandish prints has a long tradition in Poland, beginning over 400 years ago with an eminent example. In the light of the introductory comments, the fact that the oldest Polish collection of graphic art is still retained in part is a unique distinction in itself. This collection, dating back to the 16th century, is kept in the Library of the Jagiellonian University in Kraków, the oldest Polish university. It was brought together by Jan Ponętowski (d. 1598), a bibliophile and diplomat, and the abbot of the Premonstratensian (Norbertine) monastery in Hradište (near Olomuniec), Moravia. In 1592, Ponętowski bequeathed his library, together with a print collection that still amounts to over 1,000 items, to the university in Kraków, his alma mater. The collection includes mainly Netherlandish (of which there are more than 700) and German prints, as well as Italian and French works from the second half of the 16th century, kept in leather-bound albums. Ponętowski, a long-forgotten collector of paintings, Flemish Gobelin tapestry and medals, was also an expert bibliophile. Four manuscripts, 16 prints from the 16th century and five incunabula have survived from the collection he bequeathed. There are also individual books from Ponętowski's library in the Strängnäs Library in Sweden.

Ponętowski used five super ex-libris (personalized binding stamps) and three ex-libris to indicate his ownership of books, manuscripts and volumes of prints. The

former are a unique example of bibliophile ambition in the context of collecting activities of the 16th century, and their artistic quality can be compared only with the royal super ex-libris. Moreover, one of them, unfinished, is the first example of a Polish ex-libris signed by the artist. It bears the initials K.S., perhaps standing for Kryspin Scharffenberger, a wood engraver active in Kraków and Wrocław.

Ponętowski's collection of prints, which documents artistic accomplishments as well as contemporary events, religious wars and social upheavals, was arranged according to subject. Moral and theological allegories and personifications seem to have been of particular interest to the collector, and among them are prints of high artistic quality, for example those by Willem van Haecht I, which were not noted by Hollstein. The staff of the Jagiellonian Library is compiling new descriptions of these pieces, as was already the case for the illuminated manuscripts and incunabula in the same collection. The prints give an impression of the interests among members of the court and in Counter-Reformation culture.

In contrast to many other public collections of prints and engravings, which were based partly or entirely on large private collections belonging to monarchs and wealthy individuals, the Jagiellonian Library's collection was created gradually over the centuries and was almost eclipsed by the collection of manuscripts and books. The earliest examples date from the 15th century, when loose sheets were sometimes glued to manuscripts and incunabula owned by university colleges. This led to the creation of a valuable collection of graphical incunabula. At the same time, it should be stressed that the professors and graduates of Kraków's Jagiellonian University are the oldest known collectors of graphics and prints and donated many works to the Jagiellonian Library. For example, Krzysztof Miroszewski (d. 1677), a royal secretary and architect, donated Netherlandish prints, including engravings after designs by Hans Vredeman de Vries.

In the 16th and 17th centuries, Polish royalty, nobility and the wealthy preferred to collect other kinds of art, such as paintings, textiles, weapons and objets d'art. The painting showing the *Kunstkammer* of Prince Ladislaus Sigmund (Ladislaus Zygmunt; 1595-1648), the future king Ladislaus (Ladislaus) IV (from 1632 until his death), provides some rare clues about the sovereign's interests in the field of graphic art. Among the objects depicted in this painting of 1626 is an

engraving by Hendrick Goudt after Adam Elsheimer, *Tobias and the angel*, the so-called 'Little Tobias,' dated 1608. In addition, there are drawings and prints on the table, while the sketchbooks and other bound volumes in the painting may also have contained graphic works.

Prints were appreciated by the monarchs of the Vasa dynasty and by King Jan Sobieski III (1629-96; reigned from 1674 until his death) for the role they could play in developing the royal image and praising the sovereign's accomplishments. However, little information on print collections from this period has survived. There are mentions of 'books of copper engravings' by Rubens and Rembrandt in the collections of Krzysztof and Łukasz Opaliński (in Sieraków and Rytwiany) in the brothers' correspondence of the mid-17th century. There were similar collections elsewhere in Poland in both the 16th and 17th centuries; they were split up, however, as a result of the Cossack Wars and the fighting during the so-called Swedish Deluge.

Although Augustus II (1670-1733; ascended to the Polish throne in 1696) and Augustus III (1696-1763; r. 1734-63), from the royal House of Wettin, were elected kings of Poland, they felt more emotionally attached to Saxony, their homeland. They transferred a number of works of art that were partially acquired with funds from the Polish treasury back to Saxony, thereby laying the foundation for the famous Dresden paintings gallery and graphics collections, which are among the most famous in Europe. Prince Albert of Saxe-Teschen (Albert Kazimierz; 1738-1822), a son of King Augustus III, continued the family passion for collecting, as is illustrated by his founding of Vienna's Albertina.

The second half of the 18th century saw the establishment of several major collections: the Załuski and Krasicki collections and the royal collection of Stanislaus Augustus Poniatowski (1732-98; king from 1764 until abdication in 1795). Not all of these have survived, but they provide evidence of the growing interest in graphic art and the role of prints and engravings as the basis of public collections.

In the mid-18th century, more than 10,000 prints were brought together by Bishop Józef Andrzej Załuski (1702-74), thus forming the collection of the Załuski Library. After the Kościuszko Insurrection was put down in 1794, the Załuski Library was taken to Russia. Once Poland regained its independence in 1918, the collection was returned in 1923-33 under the Riga Treaty, finding a fitting home at the National Library in Warsaw. Most of this

collection consisted of prints, and a special feature was that it contained only work by non-Polish artists. During the Second World War, in the wake of the Warsaw Uprising of 1944, the National Library collections, including the Załuski Library, were set on fire by the Nazis and destroyed.

Following the Kościuszko Insurrection, the tsarist authorities exercised repression in the form of confiscation, and the difficult financial position of the previously affluent classes of society led to numerous auctions of works of art. In the period 1818-25, the sale of Aleksander Chodkiewicz's collections, which included graphic art, took place at the palace on Miodowa Street in Warsaw. The value of the collection is best illustrated by the number of etchings sold – 322 by Callot, 11 by Lucas van Leyden, 23 by Rembrandt, 200 by 'Little Masters,' as well as Rembrandt prints in so-called 'facties', albums of various sizes in which prints are mounted by topic, author or school.

A similar fate befell a major collection of almost 34,000 prints owned by Ignacy Krasicki (1735-1801), the bishop of Warmia. This collection included some works by Rembrandt and was arranged in the modern fashion according to school, which is one of the reasons why it was so important. In 1804, after the bishop's death, his collection was sold at auction in Berlin, as he apparently owed money to the Prussian state. (The debts were incurred as a result of the taxes and contributions that had been imposed on the bishopric). His collection was dispersed, some of it disappearing into the Berlin Kupferstichkabinett.

The second half of the 18th century saw the creation of the royal collection of prints. Stanislaus Augustus Poniatowski was a highly cultured and well-educated king who became a patron in many fields of art and education. The king started his collection of prints around 1755. His advisor on these matters was his friend Count Augustus Moszyński (1731-86), who was also a collector of drawings and prints. The purchases were made in Poland from booksellers, through agents in Italy and Paris, and through diplomats and royal scholarship holders. At the time of the king's death, this typically 18th-century collection comprised nearly 100,000 items. The prints were pasted to sheets of paper and arranged by topic in boxes that resembled books, which were then marked with the king's super ex-libris. The earliest prints dated back to the 16th century, but most were from the 18th century. The collection was used by the artists under

the king's protection, more as a reference source for historical data and composition designs than as a basis for comparing the achievements of graphic artists. The Netherlandish school occupied a considerable place, although it was not as well represented as the Italian, French and English schools. Included were prints after Karel van Mander, Cornelis van Haarlem, Maarten van Heemskerck, Bartholomeus Spranger, Marten de Vos, the Galle, Sadeler and Wierix families, and Mannerist prints by Goltzius, Matham, Muller and Saenredam, as well as approximately 100 prints after Rubens.

Count Stanislaus Kostka Potocki's (1755-1821) collection of drawings and prints was established more or less in parallel with the king's collection. The count was one of the most outstanding representatives of the Polish Enlightenment, an eminent statesman with the position of Minister of Religion and Public Enlightenment, and at the same time a writer, art critic and art historian, known for his translation of Johann J. Winckelmann's *Geschichte der Kunst des Altertums*. Potocki was aware of the need for art collections to be accessible to the public.

In 1818, the collection of King Stanislaus Augustus was acquired for Warsaw University by a governmental commission. Stanislaus Kostka Potocki, who contributed to the agreement in his role as minister, also donated his own collection of prints, along with that of his late brother Ignacy. The Potockis' collection was already catalogued according to the modern methods of Mariette and Bartsch, i.e. by engraver rather than subject. Potocki also supplemented the king's collection by adding fine works by 16th-century engravers from various schools and prints by Rembrandt.

The failure of another uprising to regain independence, the November Uprising of 1830, resulted in reprisals by the tsarist government targeted at all symbols of Polish identity. Educational and cultural institutions were subject to confiscations. The contents of the print room of Warsaw University Library were seized and taken to the Academy of Fine Arts in St. Petersburg in 1832. Once the Polish state regained its independence, large-scale efforts were undertaken to recuperate collections expropriated by the Russians. After long battles, the items from the print room were finally returned by the Soviet Union in 1923, after almost 90 years of absence from Poland. Until the outbreak of the Second World War in 1939 this was one of the largest collections the country.

Despite the loss during the war of more than 60% of the collection, the print room of Warsaw University Library retains its leading artistic and historical standing among Polish collections. It has the largest number of Rembrandt prints in Poland: 154 etchings in an album that formed part of the gift of Stanislaus Kostka Potocki. For years the curators of the collection have been attempting to implement a plan for conserving the albums, and now an opportunity to get the necessary funding has presented itself, in the form of the approaching Rembrandt jubilee of 2006 and a special exhibition at the National Museum in Warsaw. The Rembrandt prints will be separated from the album and will undergo the necessary treatment before being individually mounted. The album itself will be filled with photographs of the detached works and will be retained as a precious example of 19th-century collectorship.

In 1817, the Ossoliński National Institute was founded in Lvov by Count Józef Maksymilian Ossoliński (1746-1826). This outstanding thinker belonged to a group of patriots who advocated not only armed combat in the struggle for independence, but also the preservation of the nation through the promotion of the mother tongue and overall cultural and scientific achievements. Ossoliński devoted all his efforts to the furthering of national intellectual culture through the collection and publication of literary treasures, and the publication of a scientific journal. The statutes of a foundation dedicated to these aims were approved by Franz I (1768-1835), emperor of the Holy Roman Empire from 1817 on. Originally planned as a library, then as a scholarly society, Ossoliński's institute, called the Ossolineum, soon became a museum. This came about thanks to an agreement arrived at in 1823 between Ossoliński and Prince Henryk Lubomirski (1777-1850) to establish a Museum of the Princes Lubomirski as a constituent part of the Ossolineum. The prints, drawings and paintings belonging to Ossoliński found a place in the Lubomirski Museum, while the books from the Lubomirski collection entered the Ossolineum Library. The plan was not realized fully until 1870.

The Ossolineum's collection of prints and engravings, founded on Ossoliński's own collection mainly of Polish items, quickly expanded thanks to donations and permanent loans. After the incorporation of the Lubomirski holdings in 1870, it consisted of around 5,000 prints, arranged by subject. The works date mainly from the 17th and 18th

centuries, but some of the most valuable pieces are earlier works by the Galle family and Goltzius. Rembrandt, Pontius, Saenredam, Bolswert and Vorsterman are also among the highlights. Shortly before the Second World War, Count Leon Piniński (1857-1938), the former governor of Galicia and an outstanding art connoisseur and collector, bequeathed a precious collection of European drawings and prints to the Ossolineum, which included engravings by Lucas van Leyden and etchings by Rembrandt.

As a consequence of the war and the loss of Poland's eastern territories, the Ossolineum's collection was dispersed. The part of the collection that was removed by the Nazis to Kraków and Silesia in 1944 was later recovered, providing the basis for the Ossoliński National Institute in Wrocław. Most of the graphic works were absorbed by the Kiev-based Academy of Sciences in 1940, finally ending up in the Lvov Scientific Library of the Ukrainian Academy of Sciences. At present the Wrocław Ossolineum owns approximately 33,000 Polish and foreign items, with Polish works predominating. The foreign art comes mainly from the collection of Leon Piniński and from postwar purchases: Rembrandt etchings, rare prints by Jan van Vliet and a few early works of Lucas van Leyden.

As a result of these losses, the Ossolineum is rather depleted compared to its prewar situation. In 1939 the collection comprised 67,000 items. The value and importance of certain parts of the collection was greater than that of the collections of King Stanislaus Augustus Poniatowski and other patrons, which were subsequently incorporated into the print room of Warsaw University Library, the National Museum in Warsaw and the Museum of the Czartoryski Princes.

During the difficult and stormy years of the partitions, and especially during the 19th century, museums were founded on the initiative, or thanks to the generosity of such patriotic members of the aristocracy as the Czartoryscy, Działyńscy, Krasińscy, Raczyński and Zamojscy or the non-aristocratic intelligentsia.

The Museum of the Czartoryski Princes in Kraków is an example of such a museum still in existence today. The origins of the Czartoryski's collection, brought together by Prince Adam Kazimierz (1734-1823), go back to the second half of the 18th century. After the 1794 insurrection, a part of the collection was lost, while the remaining pieces were transferred from Sieniawa by the prince's wife,

Izabela Czartoryska (née Fleming; 1746-1835), to Puławy, where she established a museum. After the November Uprising was quelled, the collection was evacuated under dramatic circumstances by the family to the Hôtel Lambert, the family seat in Paris. Later descendants expanded the collection to include drawings and prints. This work was mainly carried out by Ladislaus (1828-1894), the grandson of Izabela Czartoryska, and by Izabela Czartoryska-Działyńska (1830-99). In 1876, a part of the collection bequeathed to Ladislaus Czartoryski was brought to Kraków and, on the initiative of the owner, was made available to the general public, thus giving rise to the Museum of the Czartoryski Princes. The graphics collection consists primarily of Italian and French prints, but there are excellent examples from northern schools, such as a very fine impression of *Three trees* by Rembrandt and a group of 15th- and 16th-century prints originally from the Gołuchów collection, created by Princess Izabela Czartoryska-Działyńska.

In 1875, Izabela Czartoryska-Działyńska transferred part of the collection she had inherited and enriched to the castle in Gołuchów, near Poznań, which the princess adapted for use as a museum. She used her considerable expertise to collect further prints and drawings, and she catalogued many of the acquisitions herself. In 1932 portions of this collection – mainly Polish works, particularly city views – were donated to the National Museum in Poznań. During the Second World War, other pieces from the Gołuchów graphics collection were deposited with the National Museum in Warsaw, where they are still exhibited, albeit considerably reduced as a result of the hostilities. The collection comprises mainly German prints from the 16th century, around 600 in total, mainly by the so-called Little Masters. Some 15th- and 16th-century Netherlandish prints are included, such as work by Dirck Vellert.

The need to define national heritage and maintain national identity that arose from Poland's specific historical circumstances was reflected in the development of various forms of education and culture. In the 19th century this led to the establishment of scientific societies and museums in Warsaw, Poznań, Kraków, Vilnius and other cities. Over time, and under favorable conditions, these often became autonomous institutions. New museum-type institutions were also set up, as was the case in Poznań, where the Museum of Wielkopolska, now part of the National Museum, was founded in 1891. Thanks to

public initiative, the Museum of Fine Arts in Warsaw was created in 1862, becoming part of the National Museum in 1916. The National Museum in Kraków was founded in 1879, and the Jan III National Museum in Lvov was constituted in 1908. Their resources were to a large extent (and sometimes even exclusively) made up of public contributions and bequests from private collectors.

The Municipal Museum in Gdańsk, which now forms part of the National Museum, was founded in 1872. Its basis was formed by the bequest of the splendid art collection of Jacob Kabrun (1759-1814), supplemented by exhibits provided by the Gdańsk Friends of Art Society. The Kabrun collection suffered a great deal during the Second World War, when it was divided up and taken abroad by both the Nazis and the Red Army. On the evidence of the 1861 catalogue by J.C. Block and C.L. Duisburg, the losses have been estimated at over 80%. Only 1,543 prints were brought back from the Soviet Union; the prints and engravings by masters of the Dutch school suffered the most severely.

The print room of the National Museum in Warsaw traces its origins back to the Department of Fine Arts at Warsaw University. Its beginnings are associated with the Museum of Fine Arts, which, under the 1862 Inauguration Act, received the print collection of the Warsaw Governmental Library and the disbanded School of Fine Arts. Warsaw University is a good example of two trends in print collecting. The royal collection was purchased to become the core of the existing print room. Public donations to the university's Department of Fine Arts enabled further acquisitions, which then formed the basis of the institution that became the National Museum. In the interwar period, the assembly of graphic works was further augmented thanks to donations, often in the form of entire collections. Dutch and Flemish prints are best represented in the collection of Seweryn Smolikowski, philosopher and bibliophile, which was donated by his heirs in 1927. The collection of the National Museum in Warsaw includes only about 40 15th-century prints, but they form an important group. Works of the 16th- and 17th-century Dutch and Flemish schools abound, including pieces such as Bruegel's only etching, a print by Hercules Seghers and the only impression of the fourth state of Rembrandt's *Three crosses* in a Polish collection, as well as large holdings of Lucas van Leyden, Goltzius, the Wierix family, Ostade and prints after Rubens.

In Kraków, after the First World War, the print room of the Polish Academy of Arts and

Sciences was created. In 1935, this institution acquired the collections of the discontinued Polish Library in Paris and the collection of the Moszyński family, which was purchased by the state. The Polish Library in Paris was founded in 1838 through the efforts of Polish emigrés who intended it to be returned to Poland when the country was liberated. The Academy of Arts and Sciences in Kraków (the use of the words 'Polish' or 'National' was forbidden by the foreign authorities at that time [1872-1918]) was the leading national scientific institution protecting culture and education during the last period of the loss of independence.

At present, the collection of the Academy comprises over 80,000 prints, making it one of the largest collections of European graphics in Poland. In 1953, three groups of works were united to form the collection of the print room of the academy in Kraków: that of the Moszyński family, the Polish Library in Paris, and subsequent acquisitions, including prints from German museums which, as a result of the war, were located on Polish territory. Prints by Dutch masters are the most numerous and occupy a prominent place, constituting nearly 40% of all the holdings. The most valuable masterpieces are 83 engravings and one etching by Lucas van Leyden and over 100 etchings by Rembrandt, although not all of these impressions are of the best quality. This collection provides a complete picture of the development and accomplishments of Dutch and Flemish graphics, presenting, in addition to well-known works, exceptionally rare pieces such as a series of playing cards attributed to Balthazar van den Bos and a color print by Johannes Teyler (1648-1709).

Losses of prints caused by the Second World War were most severe and cannot be fully estimated, partly because some inventory books were also destroyed. The post-war territory of Poland, which as a result of political decisions was moved from the east to the west, compensated to a small extent for the losses of Polish eastern territories. As far as Old Master prints are concerned, as compensation for irreparable wartime losses, the two partially surviving collections (Rehdigerana and Magdaleniana) of the Schlesiisches Museum der Bildenden Künste, Breslau (now Wrocław) were moved to the National Museum in Warsaw and the Polish Academy of Arts and Sciences in Kraków. These include Dutch prints from the 16th and 17th centuries, notable for the high frequency of impressions with broad margins and for a small but important set of 15th-century prints.

A brief recollection of the circumstances that have influenced the formation of the present print collections gives rise to various reflections. On the optimistic side, we should emphasize the public initiatives, generosity and devotion of often anonymous people, who even risked their lives to preserve these collections. This can be said of the employees of the National Library and the National Museum in Warsaw during the Nazi occupation and after the Warsaw Uprising in 1944. These collections, although they have suffered much, still exist today as evidence of our ongoing cultural history in spite of the recurring periods of adversity that Poland has endured.

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### Rubens and Rembrandt, their predecessors and successors: 16th- to 18th-century Flemish and Dutch drawings in Polish collections

Maciej Monkiewicz

Curator, Muzeum Narodowe, Warsaw

For several years, I had been contemplating organizing an exhibition of the drawings by Dutch and Flemish Old Masters preserved in Polish collections. The occasion that led to the execution of my plan was the decision of CODART to devote its annual conference to the works of Dutch and Flemish artists now found in Poland. Several Polish art historians contributed to the catalogue, among them Stanislaus Kozak, Grażyna Zinówko, Jolanta Talbierska and Anna Kozak, as well as Wanda Rudzińska, Ewa Nogięć-Czepiel, Danuta Rościszewska, Marta Topińska, Przemysław Wątroba, Justyna Guze, Barbara Koenig, Bożena Chmiel, Izabela Suchan and Jerzy Wojciechowski. The selection of drawings presented in the exhibition resulted from a survey I carried out at all the larger Polish public collections. The idea was to present the broadest possible panorama from the nation's



Ludolf Bakhuizen, Stormy sea, 1705, National Museum, Gdańsk.

collections, and to demonstrate that drawing was a distinct artistic practice in the art of the Netherlands. Three obvious criteria determining the selection were the artistic value of the pieces, their originality and uniqueness. Another element was the degree to which a given work could be said to represent the individual style of an artist or collection, as well as the way in which it related to the Polish historical and cultural context or, more broadly, the context of this region of Europe. Some highly valued exhibits could not be included due to their fragile condition, various exhibition requirements or recent excessive exposure. On the other hand, the exhibition presents a number of drawings that have not been made available to the public for many years or, indeed, ever.

[The present text was written when the exhibition was still planned to coincide with the CODART ZEVEN study trip to Poland from 18 to 25 April 2004. Unfortunately, due to external circumstances, the exhibition had to be postponed to the spring of 2005. The editors]

The largest group of drawings, as the relative size of the Polish collections would lead one to expect, comes from the print room of Warsaw University Library. The core of this collection, which is by no means restricted to drawings by Netherlandish masters, was once owned by the last Polish king, Stanislaus Augustus Poniatowski (1764-95) and was purchased in 1818 for the newly created university. In the same year the print room also acquired the collection of Count Stanislaus Kostka Potocki (1755-1821), at the time the Minister of Religion and Public Enlightenment. Another notable historical block is the collection of the Warsaw Society of the Friends of Science (1800-31, including a valuable donation by Józef Sierakowski), which entered the library in 1923. Despite the losses suffered during the Second World War, amounting to 60% of the holdings, the Netherlandish part of the collection numbers over 200 drawings, not including the architectural archive of Tilman van Gameren (ca. 800 sheets). The principal strength of this collection lies in its consistently high quality, with relatively minor gaps, especially in the 17th-century section. Warsaw University Library provided us with beautiful Renaissance designs by Pieter Coecke van Aelst and Lambert Lombard; the so-called Brussels Album from the workshop of Frans and Cornelis Floris, two pages of which we present in the exhibition; the design of the frontispiece for Stradanus's hunting cycle; two drawings by Jordaens; and a *Study of three women in gowns*

and two figure studies of Jews by Rembrandt. From the best Polish grouping of Dutch and Flemish landscapes, we present rural scenes by Esaias van de Velde and Pieter Molijn, as well as marine drawings by Rembrandt (in collaboration with a pupil) and a nocturne by Lieve Verschuier. The collection also holds the exceptional *Abduction of Europa* by Hans Speckaert, *Athletes exercising in the arena* by Cornelis Cornelisz. van Haarlem and Rembrandt's *Manlius Curius Dentatus*. These pieces are not included in the exhibition, however, due to their fragile state.

The collection of the Ossoliński National Institute-Museum of the Princes Lubomirski in Wrocław (usually referred to as the Ossolineum) relies largely on works assembled initially in Przeworsk and then in Lemberg

(Polish Lvov, now in the Ukraine, where it is called Lviv or L'viv) by the co-founder of the institute, Prince Henryk Lubomirski (1777-1850), and on the bequest of the Galician Count Ignacy Skarbek (ca. 1780-1812). As a result of military operations and territorial changes after the Second World War, the Museum of the Princes Lubomirski, which had suffered great losses, was moved first to Kraków and then to Wrocław (formerly Breslau). The high point of the collection of Dutch and Flemish drawings, which contains around 150 items, is a group of works by Rembrandt (three of which have been selected for the exhibition), his pupils and followers (important works in the exhibition include sheets by Bol, Drost, Hoogstraten and one attributed to Carel Fabritius, all formerly



Pieter Coecke van Aelst, *The circumcision*, design for a stained-glass window, print room of Warsaw University Library.



attributed to Rembrandt himself). The considerable number of Mannerist figural compositions also adds to the unique character of the collection, among them around 20 works by Marten de Vos (three of which will be presented in the exhibition), Bartholomeus Spranger (not included in the present exhibition due to conservation considerations), Joos van Winghe, Denys Calvaert and Pieter de Witte (Candid). Another item worthy of note is the *Portrait of Prince Lorenzo de' Medici* by Rubens and, rare in Polish collections, works by artists who specialized in drawing, such as Joris Hoefnagel and Willem Buytewech the Elder.

A group of roughly 90 drawings by Dutch and Flemish masters constitutes the most important part of the holdings of the National Museum in Gdańsk, whose composition was largely determined by the collection, also severely reduced by the war, of the Gdańsk merchant, art lover, bibliophile and patron of the town theatre, Jacob Kabrun (1759-1814). As in the print room of Warsaw University Library, it is the landscapes in this group of drawings that form the high point in terms of both number and quality. The present exhibition includes *The tower of Babel* by Hendrick van Cleve III; *Ruins of the gate of the Brederode Castle* by Roelant Savery; the beautiful *View of the Colosseum* by Bartholomeus Breenbergh; *Landscape with a stream and two bridges* by Roelant Roghman; and, the most distinguished, *The view of the St. Anthoniessluis in Amsterdam* by Rembrandt. These are complemented by a picturesque seascape by Ludolf Bakhuyzen. As in the Ossolineum, we also find outstanding examples of Mannerist figure drawings: biblical narratives by Maarten van Heemskerck (*The parable of the great supper*, 1569) and Karel van Mander (*The conversion of Paul*, 1587); a mythological scene by Hendrick Goltzius (*Diana and the nymph Callisto*); and studies for drawings by Jacques de Gheyn III (*Nude studies*) and for a sculpture by Adriaen de Vries (*Apollo*). A large group of 18th-century landscapes, whose artistic quality fails to match that of the works listed above (Hendrik Spilman, Leendert Brassier), did not find its way into the present exhibition.

Although larger than in most of the aforementioned institutions, the collection of Netherlandish drawings in the National Museum in Warsaw contains items varying in provenance and artistic value. These were either purchased or came to the museum as donations or permanent loans, for example from the priest Józef Mrozowski in 1908,

Mathias Bersohn (1823-1902) in 1916, or from Seweryn Smolikowski in 1927. The museum was established in 1862 as the Museum of Fine Arts and has been known under the present name since 1916. After the Second World War, in which roughly half of the collection was destroyed, the museum acquired the holdings of the Society for the Encouragement of Fine Arts in Warsaw, including the notable bequest of Jan Gottlieb Bloch (1836-1902), as well as the collection of the former Schlesisches Museum der bildenden Künste in Breslau and the album *Dessins Originaux*, which had been kept in the local Stadtsbibliothek. Of special interest in this group are two drawings by Ferdinand Bol – *Saul visiting the witch of Endor* and *Abraham's sacrifice* (the latter not included in the exhibition); two sketches for the print *Land-yacht* by Jacques de Gheyn II; *Singing old woman* by Gerrit van Honthorst; and two sheets by Crispijn van den Broeck, *Resurrection* and *Pentecost*. Among the most noteworthy is the set of figure and landscape studies by and after Cornelis and Herman Saftleven (three works have been selected for the exhibition) and several drawings by Jan de Herdt, a Flemish artist active in Italy, Austria, Moravia and probably Silesia whose works are exceedingly rare. (One will be presented in the exhibition.)

Despite its small size, the collection of Dutch and Flemish drawings in the National Museum in Poznań is among the most valuable, largely because of Rubens's *Rest on the flight into Egypt*, and his design for a woodcut by Christoffel Jegher (property of the Działyński Foundation), in which the draftsmanship of the 'Prince of Painters' found its supreme expression. These are matched in excellence by the exquisite series of the *Twelve months* by Lambert van Noort and Maarten van Heemskerck's *Abraham and Sara leaving Egypt* (1549). Equally small in number and also of high quality are the works in the collection of the Museum of the Czartoryski Princes in Kraków, which was assembled mainly by Ladislaus Czartoryski (1828-1894) in Paris, and was further enlarged by later acquisitions and an 1897 donation by Bolesław Wołodkiewicz. Works from this collection presented in the exhibition include a winter landscape by van Goyen as well as *Adam and Eve* by Johan Wierix.

Most noteworthy in the modest collection of Netherlandish drawings held in the National Museum in Wrocław are the religious scenes by Willem van Mieris the Younger, two of which have been selected for exhibition, together with Abraham Bloemaert's putti. (This collection includes

parts of the former holdings of the Schlesisches Museum der bildenden Künste.) The selection was completed with excellent, though rare, works from the Jagiellonian Library (Philips Koninck); the Wawel Royal Castle (Abraham Diepenbeeck) in Kraków; and the National Library in Warsaw (Jacques de Gheyn II).

The Warsaw exhibition will offer an overview of all major artistic trends and circles working in the Low Countries throughout the 16th to the first half of the 18th centuries. Hence the absence of some great names (such as Pieter Bruegel the Elder, Bartholomeus Spranger, Jan Brueghel the Elder, Anthony van Dyck, Willem van de Velde the Younger) – the result of gaps in Polish collections and preservation considerations – was not a major obstacle in executing the project. Polish collections hold hardly any 15th-century Netherlandish drawings, and the best of the few present, *Female heads* by Gerard David in the Museum of the Czartoryski Princes in Kraków, could not be displayed due to preservation considerations. Consequently, the only works representing the so-called Flemish Primitives are a *St. John* from the Ossolineum, which is associated with Dieric Bouts, and a *Transfiguration* by an unidentified artist from ca. 1500 (from the National Museum in Warsaw).

The 16th-century section of the exhibition will open with a group of Renaissance figure drawings (Pieter Coecke van Aelst, Lambert Lombard, Jan van Scorel); this will be followed by a large and varied group of early Mannerist sheets (Maarten van Heemskerck, Lambert van Noort, Crispijn van den Broeck, Marten de Vos, and the workshop of Frans and Cornelis Floris) and the first examples of landscape drawing, some with landscape only, others combined with genre or biblical scenes (Master of the Months of Lucas, Master of the Prodigal Son, Cornelis Massys, Hendrick van Cleve III, Joris Hoefnagel's *View of Andernach on the Rhine*). Clearly distinguishable in the group of late



Johan Wierix, *Adam and Eve*, Princes Czartoryski Foundation at the National Museum, Kraków.

Mannerist works (Lodewijk Toepet, Jan van der Straet, Jan Wierix, Joos van Winghe, Denys Calvaert, Pieter de Witte) is the international trend, represented by drawings by Netherlandish artists active in Florence, Venice, Rome, Treviso, Bologna, Frankfurt am Main, Munich and Vienna and, especially important, the artists associated with the court of Emperor Rudolph II in Prague (Adriaen de Vries, Roelant Savery, Pieter Stevens). This period will close with figure compositions by the Haarlem Academy painters (Hendrick Goltzius, Karel van Mander), and drawings by artists whose work illustrates the transition from the Mannerism style to Baroque (Abraham Bloemaert, Jacques de Gheyn II).

Central to the group of Flemish 17th-century figure drawings will be Rubens's *Rest on the flight into Egypt* from the collection in Poznań, here accompanied by his drawings from the Warsaw University Library and the Ossolineum in Wrocław, as well as *Christ admonishing his disciples* and *Head of an old woman* by Jacob Jordaens (Warsaw University Library). This section of the exhibition will also present works attributed to Pieter de Jode the Elder, and drawings by Abraham van Diepenbeeck, Theodoor van Thulden, Pieter van Lint, Thomas Willeboirts Bosschaert and Jan de Herdt. Early Baroque drawings by Dutch artists will also be on display, by Gerrit van Honthorst, Claes Moeyaert and Willem Buytewech. Especially impressive will be a large group of works by Rembrandt (including the *View of St. Antoniessluis* from Gdańsk; *Studies of figures wearing turbans* from the Warsaw University Library; and *Landscape with a traveler* from the Ossolineum), as well as works by his pupils and followers: Bol, Doomer, Drost, van der Eeckhout, Fabritius (attributed), Flinck, Furnerius, van Hoogstraten, Koninck and Roghman. Some of these actually belong to the broad group of realistic Dutch and Flemish landscape drawing (Esaias van de Velde, Pieter Molijn, Jan van Goyen, Cornelis van der Schalcke, Anthonie Waterloo [?]).

The frequent visits of northern European artists to Italy and the resulting Italianate fashion are documented in the landscape drawings of artists such as Bartholomeus Breenbergh, Herman van Swanevelt [?], Claes Berchem, Jacob van der Ulft, Willem Schellinks, Frederik de Moucheron and Gaspar van Wittel, whereas the sea and seafaring culture is to be found in Flemish and Dutch marine art from the 17th and the beginning of the 18th centuries, which is largely

underrepresented in Polish collections (Jan Peeters, Ludolf Bakhuyzen, Lieve Verschuier and Wigerus Vitringa). A further section is composed of figure, genre and portrait drawings (Jan van der Bergh, Cornelis Saftleven, Adriaen van de Venne, Cornelis Dusart, Ludolf de Jongh [?], Jan de Visscher) and works depicting animals (Adam Frans van der Meulen [?], Romeyn de Hooghe and an unidentified 17th-century Dutch artist). Finally, there is a group, equally small in number, of allegorical and historical representations, mostly from the first half of the 18th century (Willem van Mieris, Jacob de Wit, Mattheus Verheyden). Separate space was granted to the architectural designs by Tilman van Gameren, the outstanding Dutch classical Baroque artist who was active in Poland.

A chronological overview of major artistic trends and genres was not the only guideline for the forthcoming exhibition. Another organizing factor was the role and function of drawing in Flemish and Dutch art. To illustrate this aspect, some drawings will be set against other works of art, such as paintings and prints, in juxtapositions that emphasize the role of drawing as a medium for artistic ideas. Among these are:

- two preparatory sketches by Jacques de Gheyn II from the collection of the National Museum in Warsaw and the copperplate engraving *Land-yacht* by Willem Isaacs. Swanenburgh after de Gheyn
- Rubens's *Study of Three women in gowns* from the print room of Warsaw University Library and the oil sketch by Rubens from the Castello Sforzesco in Milan, featuring a consecutive phase of work on the same group
- two portraits of Krzysztof Opaliński, the governor of Poznań, one of the greatest art lovers in 17th-century Poland, which are kept in the Wawel Castle and in the Museum of the Czartoryski Princes in Kraków, with an engraving by Lucas Vorsterman the Elder, executed after one of these portraits (National Museum, Warsaw)
- the *Portrait of a man* by Ferdinand Bol from the collection of the Ossoliński National Institute in Wrocław and an oil portrait of the same man from the Staatliches Museum in Schwerin
- Tilman van Gameren's *Design for the placement of the triptych of 'Lamentation'* from the workshop of Pieter Coecke van Aelst in the Bernardine Church in Czerniaków from the print room of Warsaw University Library,

and the triptych itself, a loan from the church.

The forthcoming exhibition will also offer a unique opportunity to display Roelant Savery's *View of De Waardenburg Castle* in its original form. The drawing in question has survived in two separate parts: the larger held in the print room of Warsaw University Library, and the smaller in Teylers Museum in Haarlem.

(Based on a translation by Małgorzata Żerel)

### *The Dutch and Flemish paintings from the collection of Jan II Sobieski housed in Wilanów Palace Museum*

Krystyna Gutowska-Dudek

Curator of paintings, Wilanów Palace Museum

The increase of interest in the Netherlands at the Vasa court and amongst the Polish nobility in the 17th century, particularly around the middle of that century, came about as a result of intensive contact between Gdańsk, Antwerp and Amsterdam. This was the route by which all new things from Northern Europe arrived in Poland. Among these novelties were artistic and scientific innovations that stimulated the desire in Poland for knowledge of foreign countries. It was therefore only to be expected that the Netherlands had to feature in the study itineraries of the young Jan Sobieski (1629–96) and his elder brother Marek. Similarly, young Ladislaus of the Vasa dynasty visited the Netherlands during his own Grand Tour. Jacob Sobieski, the father of Jan Sobieski, also travelled around Europe for five years (1607–13), visiting the Netherlands in 1609. Jacob Sobieski, as a caring father instructing his sons to travel, drew up plans for them in which the aims of their journey were exactly described: they should learn foreign languages and the rules of diplomacy, study classical literature and broaden their knowledge of military science. Sebastian Gawarecki, one of the private tutors of the king's sons, who accompanied them during this journey, drew up a description entitled *The diary of the journey around Europe of Jan and Marek Sobieski by Sebastian Gawarecki, and the useful instructions of their father, Jacob Sobieski* (*Diariusz podróży po Europie Jana i Marka Sobieskich, przez Sebastiana Gawareckiego prowadzony, oraz przydana instrukcja ojca Jakuba Sobieskiego*, published in Warsaw in 1883).

The route of the brothers and their entourage took them to Germany, France, England, Flanders and the Netherlands. The Sobieskis set out on their journey from their ancestral home in Zolkiew on 25 March 1646. First they visited Germany, which was dangerous and had been devastated by the

Thirty Years War. On 5 May 1646 they arrived in Amsterdam. From there, they made their way to Brussels and by 9 June they were in Paris. They stayed in France for over a year and did not leave until October 1647, when they set out for England. From there they returned to the Netherlands, probably around the beginning of 1648, spending a few days in Amsterdam and The Hague. In the Netherlands they consulted the mathematician Jan Jansz. Stampion and met Admiral Maarten Tromp. Next they visited the Brabant cities Breda, Brussels and Antwerp. On 20 June 1648 they received a message that Ladislaus Vasa had died and on 16 July a letter came from their mother, ordering them to return to Poland. The Sobieskis left Brussels on 24 July 1648.

This suddenly interrupted journey was of great importance for Jan Sobieski, helping him to increase the knowledge he acquired in Kraków at the Nowodworski College and the Kraków Academy, especially regarding the military arts. This future superb strategist had a chance to see Dutch fortifications, the best in the world at that time, and to study the famous Spanish army in the Netherlands at close quarters. Although Jan had the opportunity to see many works of art, Gawarecki makes no mention in his diary of Sobieski's reaction to architecture or art that. This does not mean that the brothers did not look at art. The function of their tutor's journal was to show that the journey was following the instructions of Jacob Sobieski. Gawarecki did comment on the 'beautiful proportions, splendor and grandeur' (*pięknej proporcji [...] splendoru i grandecy*) of some buildings. Three times he mentioned works by Rubens and remarked that the inhabitants of the Netherlands were 'so terribly fond of painting that in almost every house, even poor ones, there is a room ornamented with some paintings' (*w obrazach się też bardzo kochają, kędyby prawie jednego domku nie znalazł ubogiego, gdzieby nie miała być izba przyozdobiona jakimikolwiek obrazami*).

The Netherlands must have made a good impression on young Sobieski, for he directed his interest as a collector towards Dutch and Flemish paintings. However, we also should remember that his taste was later molded by other influences, such as his connections with the court of the Wettings. One courtier who seems to have influenced the interests of the kind is Marquis François Gaston de Béthune, a French envoy in Warsaw and the husband of the sister of Queen Maria Kazimiera. The king acquired works of art in a variety of ways. It

was common knowledge that he had a passion for surrounding himself with beautiful things, so he received numerous gifts of this kind from foreign legations, princes and royal courts, the Holy See, friends and comrades-in-arms. Moreover, he had special representatives in France, Switzerland, Italy, Germany and the Netherlands. Most of the royal agents were active in Italy; we know the names of some of them: Coletti, Marselli, Marquis Matzezilani. Italian royal secretaries, such as Tommaso Talenti from Lucca and Abbot Cosimo Brunetti, also acted as go-betweens for these purchases. Antonio Marcucci was responsible for the Italian and Swiss borderland and Lestieux, l'abbé Polignac and the above-mentioned marquis de Béthune were responsible for France.

The sources refer to two agents in the northern Netherlands. From the correspondence of Jan III Sobieski and Gaspar Richter, a manufacturer of bells from Gdańsk, we learn of a Mr. Moll who sent a box of paintings from Amsterdam. Next, a letter written after Jan Sobieski's death by Agustyn Locci, an architect of Wilanów Palace, to Elisabeth Sieniawska includes information about a Mr. Moro. This Mr. Moro probably mediated in 1694-1696 in the import from Amsterdam of sculptures for the heightened story above the Banquet Room of Jan III Sobieski.

In the Flanders area, Jan III Sobieski had contact with the painter Ferdinand van Kessel (1648-96), a son of the superb artist Jan van Kessel, who was a grandson of Jan Brueghel the Elder. A report by Jacob Campo Weyerman (*De Levens-Beschryvingen...*, vol. 3, 1729, pp. 291-96), says that the king ordered numerous paintings by Ferdinand van Kessel and encouraged him to come to Poland. But van Kessel, citing his weak constitution, preferred to send paintings to Warsaw. Weyerman speaks of allegories of the four elements and the four seasons, still lifes and battle scenes. The paintings were such a success that when several of them were destroyed during a fire, replicas of them were ordered.

The 1696 inventory was entitled 'The main inventory of jewellery, silverware, fancy goods and paintings which were located in the Wilanów Palace and also in the Warsaw treasuries of His Majesty the King which were divided among the three princes, Their Majesties Jacob, Alexander and Constantine, [...] drawn up on the tenth day of November in the year of our Lord 1696' (*Inwentarz Generalny klejnotów, sreber, galanterijy ruchomości różnych tudzież obrazów, które się tak w Pałacu Wilanówskim jako też Skarbcach Warszawskich*

*Je K. Mci znajdowały podzielonych Na trzech Najaśniejszych Królewiczów Ich Mciów Jakuba, Alexandra y Konstantego... odprawiony d. 10 Novembris Anno Domini 1696*). This document, one of the most valuable sources of information about Wilanów Palace, was rediscovered in 1937 by Alexander Czołowski in the Archiwum Główne Akt Dawnych w Warszawie, Dawne Archiwum Ordynacji Nieświeskiej Radziwiłłów - AGAD in Warsaw, the former archive of the Nieśwież estate of the Radziwills. It was drawn up by the postmaster-general of Poland under the guidance of the primate, Cardinal Michael Radziejowski. All items to be divided between the king's sons were divided into a few groups: jewels and valuables, upholstery and carpets, silver, gold and jasper, crystal vases and agate, furniture and caskets and also paintings. All in all, there were around 200 paintings in the palace. Names of painters were indicated for only 13 items: Raphael, Rembrandt, van Dyck, Pieter van Laer and Giovanni Battista Gaulli. In most cases, records in the inventory were restricted to a short description of the subject of the painting, but they include enough detailed information to allow some paintings to be identified. The paintings decorating the rooms of the palace were hung in pairs or series to bring out their decorative value. Today, when we visit Wilanów Palace Museum, we find it hard to believe that there was enough space in its interior to hang so many paintings. For example, in the rather small Dutch Study, with five doors and two windows, the 50 paintings located here must have been fairly small and the walls must have been filled to capacity.

The paintings were mostly in black frames in the Dutch style, sometimes with gilt strips or with applied silver ornaments or golden sculpted heraldic signs. Others were in plain or carved frames. One of these was decorated with the monogram of His Majesty the King.

The fact that one of the main rooms in the palace was called the Dutch Study shows that Sobieski took a particular liking to Dutch art. This room was located between the bedrooms of the king and the queen, on the main axis of the palace, behind the Grand Vestibule in which an equestrian monument of Jan III Sobieski as conqueror of the Turks after the Battle of Vienna was placed opposite the main entrance. The interior of this room was a typical 17th-century 'cabinet d'amateur,' installed as a gallery of Dutch paintings. One of the most valuable paintings, probably hung above the fireplace, was described in the inventory as: 'the main painting, *Paradisus*, in a

black frame with thin gilt strip' (obraz główny, *Paradisus w ramach czarnych, listewka cienka, złotista*). This sounds like the painting of that subject by the Flemish painter Roelandt Savery (oil on canvas, 132 x 183 cm.) in the gallery of King Stanislaw Augustus Poniatowski. In the 20th century, probably in 1922, the painting was purchased by the Austrian diplomat Adam Tarnowski in St. Petersburg. In 1939 it was deposited in the National Museum in Warsaw, and in 1951, after the Second World War, it was put on display there.

The walls of the Dutch Study were covered with damask and decorated with birds, animals and flowers and other patterns against a white background embroidered in silk and golden thread. About forty paintings, mainly Dutch, were hung on the walls. Two of them described in the inventory as works by Rembrandt were particularly admired: 'a painting showing the Three Wise Men by Rynbrant [sic], a painter, in a black frame) and a painting showing Abraham and Hagar by Rynbrant [sic], a painter, in a black frame.' (Obraz Trzech Królów, Rynbranta [sic] malarza, w ramach czarnych oraz Obraz Abraham z Agar Rynbranta [sic] malarza w ramach czarnych). Three known depiction of *The Adoration of the Magi* that may be identical with this painting are in the Hermitage Museum in St. Petersburg (signed Rembrandt f. 1632); the Victoria and Albert Museum in London; and Newnham Paddox, Earl of Denbigh collection.

The entry on the Rembrandt was the only one that gives the name of the artist. The first entry read as follows: 'they are very similar, both are Dutch; the first shows peacocks, turkeys and a hen with chickens; the second shows a kite eating a pigeon, a hen with chickens; both are in gilt frames' (podobnych sobie, holenderskich, na iednym pawie, indyki i kwoka z kurczety, na drugim kania gołębia zajada, kury, kwoka z kurczety, obadwa w ramach złotych). Two still lifes are described thus: 'flowers painted in a glass flagon; one in a carved gilt frame with the monogram of His Majesty the King and the other in a black frame' (Kwiaty malowane w szklanej bani, z których jedna była w ramkach rżniętych, złotych, z cefrą Króla Je Mci, a druga w ramach czarnych). Further items include: 'Birth of Christ (in a black frame decorated with silver); Cupid whittling a bow (in a plain gilt frame); Jupiter descending to Danae in the form of a golden shower (in a black frame); an old woman reading (in an octagonal black frame); a Dutch seamstress (in a carved gilt frame); a miniature depicting peacocks, turkeys and hens; a painting of a fisherman (in a black frame, on

sheet metal); a pair of paintings depicting various dead birds; a painting of an imprisoned man who is called on by a lady in white (in a black frame).' (Nativitas Christi w ramach czarnych, srebrem nabijanych, Obraz Kupidyna łuk strużącego w ramach gładkich złotych, Obraz Dafny, do której się Jowisz w złotym deszczu spuszcza w ramach czarnych, Obraz babki na xiędze czytającej w ramach ośmiograniastych, czarnych, Obraz szwaczki holenderski(iej), w ramach rżniętych, złotych, obraz miniaturą robiony, pawie, indyki y kury, Obraz, na którym Fiszmark, w ramach czarnych na blasze, Obrazów dwa nr. 2 parzystych, na których różne ptactwa pobite, Obrazek za kratą siedzącego, a dama go odwiedza, w szacie białej w ramach czarnych).

Other items include landscapes on metal plates and Chinese paintings and ivory reliefs showing Adam and Eve, the rape of Proserpina and a wax relief entitled *Saint Veronique*. Two compositions from this list, showing flowers in glass vases, particularly attract the attention. These can probably be attributed to Maria van Oosterwijck or to the school of Jan van Kessel. It is known that Jan III Sobieski purchased three paintings from Maria van Oosterwijck for 2,400 guilders (Arnold Houbraken, *De Groote Schouburgh der Nederlandsche Konstschilders en Schilderessen*, vol. 2, ed. P.T.A. Swillens, Maastricht [Leiternypels] 1944, p. 169).

It is possible that Melchior de Hondecoeter painted two of the compositions showing poultry. The description of one of these, including among other birds a peacock, suggests that it is a painting now in the Rijksmuseum. *A Fish Market* can be attributed on the basis of style to Frans Snyder: a composition with dead birds can be attributed to Willem van Aelst and the genre scenes to Gerrit Dou, Adriaen van Ostade or his Haarlem pupil, Cornelis Pietersz. Bega. A scene with an old lady reading a book is particularly worth mentioning, because it is reminiscent of works by Gerrit Dou such as his painting of that theme in the Hermitage.

After Jan III Sobieski's death, when King Augustus II the Strong rented Wilanów Palace, the decor and furnishings of the Dutch Study were changed. A ceiling painting by Samuel Mock, representing the apotheosis of the development of Science, Art and Prosperity under the rule of Augustus II, comes from the period of this king. Today only the name reminds us of its former character.

On the whole, the present interior arrangements and furnishings of the King's Library are similar in style to the original ones

from Jan III Sobieski's times. During his reign, the library functioned as a study, while in the early 1790s the main book collection was removed to Zolkiew Castle. The walls were 'papered with paintings,' as in the reign of King Jan. In this room there were almost 100 paintings, itemized in the part of the 1696 inventory entitled *The Library and the Small Upper Treasury* in which there were paintings from the Lower Gallery and the Library (Biblioteka oraz Skarbczyk gurny, w którym były obrazy z Galerji dolney z Biblioteki). As far as is known from the inventory, some of the paintings came from the Lower Garden Gallery, an open space where objects could only be displayed for a short time. The subjects of the paintings lead us to assume that the majority came from the Netherlands. The names of the painters occur only in two entries: 'a painting by Rynbrant [sic], a painter, showing an old large man, in a gilt frame which is half-round on the top.' (Obraz Rynbranta [sic] malarza, na którym starzec wymalowany wielki, w ramach złotych, u wierzchu okrągłych); and 'a representation of various people during a journey, a few are playing cards, the others are drinking, a shoemaker is patching shoes, by Bamboccio [Pieter van Laer], a painter, in a black frame.' (Obraz ludzi różnych podróżnych, jedni w karty grają, drudzy piją, świewc) buty łąta, Bamboccia malarza, w ramach czarnych). A painting of this description, probably the same one, is still in the Wilanów collection.

Another item mentioned in the inventory was 'a painting showing a lady playing the lute, wearing a golden dress, and a girl giving her a letter, in a black frame' (Obraz damy grającej na lutni, w złotey szacie, a dziewczyna list jej oddaje, w ramach czarnych), a painting that must have resembled Vermeer's *Love letter* in the Rijksmuseum. Another interesting item is 'a painting showing the banquet of King Ahasuerus, with Haman kneeling beside Queen Esther, wringing his hands, in a carved gilt frame.' (Obraz bankiet króla Aswerusa, a Aman przed królową Ester klęczy, ręce załamujący, w ramach rżniętych (rzezbionych), złotych). In the collection of the National Museum in Warsaw there is a depiction of the same biblical subject signed by Rembrandt's teacher, Pieter Lastman (P. Lastman fecit A. 161[8]). It seems probable that this is the painting from the collection of Jan III Sobieski.

A pair of paintings linked with Gerrit Dou is also mentioned: one shows a young woman looking through a window, with a candle, and in the second an old woman with a jug of water is watering a pot of herbs, both in carved gilt frames. (Na jednym dziewczka wyglądająca oknem

ze świecą, na drugim babka dzbankiem wody ziele w dunicy (donicy) podlewa, obadwa w ramach rżniętych, złocistych). The second of these may well be the canvas (33 x 26 cm.) now in the King's Library in Wilanów Palace, a replica or copy of an original in the Kunsthistorisches Museum in Vienna. Dou may also have been the author of paintings in the Small Treasury described as a man with a ring, a man in a hat, an old man and an old woman. Some genre scenes too can reasonably be considered to have been Dutch paintings: a bachelor or a butler coming into a room opposite a lady in a white dress; travellers by a rock; Dutchmen skating; a picture showing a Dutch homestead with a cook pouring milk. The entries on several marine pieces also refer to Dutch features of one kind or another. A series of pastoral landscapes showing, for example, a cowherd with cattle, a shepherd on horseback and ladies milking cows may well be Italianate paintings by Dutch artists. The Flemish artist Ferdinand van Kessel might have been the author of the 'four paintings [...] showing the four continents; a pair of paintings, the first showing a squirrel, the second depicting cats, in gilt frames; a painting showing dogs and a bear, in a gilt frame; and battle scenes: a Dutch landscape with a battle and a pair of landscapes on panels showing a battle under trees.' (Obrazów cztery (...) Ouatour partes Mundi reprezentujące ..., Obrazków para, na jednym wiewiórka, na drugim koty, w ramach gładkich, złocistych lub Obrazek na którym brytany z niedźwiedziem, w ramach złocistych oraz sceny batalistyczne: landszaft holenderski, na którym batalia oraz para landszaftów na desce malowanych reprezentujących batalię pod drzewami).

The paintings in the King's Bedroom may be assumed to have been of special importance for King Jan. In this room there were two paintings by Rembrandt. These had the same dimensions and were in black frames, and depicted 'a Portuguese rabbi by Rynbrandt [sic], a painter, ... the same size as A Jewess in a beret by Rynbrandt [sic], a painter'. (rabina portugalskiego, malowania Rynbranta [sic] malarza ... takiejże wielkości Żydówki w birlecie (birecie), Rynbranta [sic] malarza...). It seems likely that these paintings are identical with two well-known panels now in the Royal Castle in Warsaw that were long considered to be by Rembrandt and are still considered as such by some experts. They were purchased by Stanisław Augustus Poniatowski from the collection of the Counts van Kamecke in Berlin. After 1816, they were acquired by Kazimierz Rzewuski. As a result of the

marriage of his daughter Ludwika with Joseph Lanckoronski they entered into the possession of the Lanckoronski family in Vienna. They remained in the family until 1994, when they formed part of a valuable donation of works of art that Prof. Caroline Lanckoronska gave to the Polish nation.

These paintings of an old man and a young woman, on poplar panels of roughly the same size (105 x 76 cm.), were listed in an inventory of works of art belonging to King Stanisław Augustus as 'A Jewish bride' and 'The father of a Jewish bride.' They are now named *A portrait of a young woman* (in the catalogue *Sztuka cenniejsza niż złoto* published in 1999 this painting is named *The girl in a hat*) and *A scholar at a reading desk*. The attribution of the second piece may be called into question, because the laconic description, 'a Portuguese rabbi,' might refer to another painting by the artist. In this context, reference is usually made to a similar-sized work (oil on lime panel, 102 x 78 cm.) in the Dresden Gallery, *A portrait of a bearded man in a black beret*, signed Rembrandt. f. 1654. The entry on this painting in the 1722 inventory of the Dresden Gallery makes mention of a Polish origin. It is conceivable that one of these paintings of dignified, bearded old men can be identified with the portrait of 'a large old man' that according to the same 1696 inventory hung in the Small Upper Treasury. A further painting from the Hermitage, painted by Rembrandt about 1654, entitled *An old man in red* (oil on canvas, 108 x 86 cm.), deserves mention at this point. It was purchased in Dresden from the collection of Count Brühl in 1769. This origin might indicate that the painting came from Poland. It is worth adding that Jan III Sobieski had copies made of *A Jewess in a beret* and in 1687 sent one of these to Zolkiew Castle, where it was placed in the Second Bathroom. In the Wilanów Palace a similar copy has survived (inv. nr. Wil.1656, oil on canvas, 86.8 x 70.7 cm.), but it looks as if it is a later, 18th-century work.

In the other interiors of Wilanów Palace, as we can conclude from the inventory records, there were numerous further paintings linked with the Netherlandish painting school, too many to mention in this short report. I limit myself to only the most characteristic and interesting works. The only painting attributed to Van Dyck is described in the inventory as 'a painting on black marble showing Christ our Lord praying in the Garden of Gethsemane, by Wandyk [sic], a painter, in a gilt frame.' (Obraz na marmurze czarnym Chrystusa Pana w Ogroycu się modlącego, Wandyka [sic] malarza w ramach złocistych) This

work was located in the King's Chinese Study.

In the next room, the King's Wardrobe, the following paintings were mentioned: 'a Dutch painting representing a sick woman, a doctor testing urine and a child playing with a dog' (Obraz holenderski reprezentujący białogłową chorą, doktor uruną (uryne) patrzy, a dzieciem z pieskiem igra), then 'The main painting, representing a lady playing the harpsichord and a maid sweeping in the third room; a painting showing a youth playing cards with a lady; and a painting representing a lady playing the viola and a maid playing the lute.' (Obraz główny damy na klawikordzie grającej, a służebna w trzecim pokoju zamiata, Obraz kawalera z damą w karty grającego oraz Obraz damy na wioli grającej, a służebna na lutni).

In the Queen's Bedroom, the inventory mentions works which might have been painted by Pieter de Hooch or Gerard Terborch or his pupil Caspar Netscher, in which ladies were represented: the first a lady in white, playing the lute with a young man; the second a lady similar to the first, drinking to a young man's health; and a third in a dark red dress playing the lute with a young man.

The 1696 inventory also mentions some paintings that originated from another residence of the Sobieskis, the so-called Marywil in Warsaw. Among them there were two still lifes, very similar to the ones by Abraham Mignon, preserved in Wilanów to the present day and exhibited in the King's Library: *Still life with a parrot* and *A wreath of flower and fruit*. Both are painted on panel, whereas the entries in the 1696 inventory refer to paintings on canvas. There is a possibility that the Mignons are intended, and that they were transferred from panel to canvas. (Both have the same dimensions, 101 x 85.5 cm.) One other painting now housed in Wilanów presumably comes from the former collection of Jan III Sobieski: *David Teniers the Younger, Kitchen interior* (oil on panel, 73.5 x 105 cm.). More than one entry in the 1696 inventory could refer to this picture.

After the death of Jan III Sobieski, the Wilanów collection was divided among the heirs and was moved abroad. In 1720, the youngest son of the king, Constantine Sobieski, sold Wilanów to Elisabeth Sieniawska and from that time on it became the residence of grand families such as the Sieniawskis, the Lubomirskis, the Czartoryskis, the Potockis and the Branickis. Successive owners of Wilanów, though they rebuilt and enlarged the palace to suit the styles of their times, took care to preserve the royal apartments in the original style in memory of Jan III Sobieski's

greatness as the defender of the homeland and the heroic victor of Vienna. In 1799 Stanisław Kostka Potocki (1755-1821) became an owner of Wilanów. It was a turning point in the history of the palace. Potocki was an outstanding patron of the arts, and also a distinguished diplomat, government minister, archaeologist, architect and art theoretician. In 1805, he created in the palace a museum open to the public, in which he gathered together paintings, antiques, objects of modern art and pieces connected with Jan III Sobieski. In his collection of paintings, which was created for the education of the next generation and the propagation of knowledge about painting, Dutch and Flemish art occupies a prominent position. This collection has fortunately survived.

Our forthcoming exhibition, planned for 2005 to celebrate the 200-year anniversary of our museum and the 250-year anniversary of Kostka Potocki's birth, will be devoted to Kostka Potocki's patronage of the arts. On this occasion, which will allow us to present his gallery in the best possible way, the prominent place of Dutch and Flemish art in Wilanów will once more be visible.

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### *The Tilman van Gameren archive in the print room of Warsaw University Library: the history and composition of the archive and its place among the holdings of the print room\**

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The print room of Warsaw University Library (Gabinet Rycin Biblioteki Uniwersyteckiej w Warszawie) is the oldest public prints and drawings collection in Poland. Its artistic value and historical traditions give the print room a special place among Polish collections. It was founded in 1818, when King Stanisław Augustus Poniatowski's collection of prints, drawings, architecture and decoration designs, along with books of engravings and albums from the 16th to the 18th century, were bought for the university from the heirs of the king.

Between 1818 and 1821, Count Stanisław Kostka Potocki (1755-1821), one of the foremost representatives of the Polish Enlightenment, made his own generous donation to the print room. His gift included prints and drawings

mainly from European schools of the 16th and 17th centuries, notably works by 17th-century Flemish and Dutch artists. Further acquisitions in the form of purchases, bequests and deposits enriched the collection of the print room in the following years.

The print room today and the size of its holdings have to a large extent been shaped by events connected with turning points in Polish history during the last two centuries. During the Nazi occupation in the Second World War, the print room suffered severe losses. About 60% of its original holdings were confiscated or destroyed by the occupying German authorities. Despite these losses, the print room of Warsaw University Library is still renowned for its collection of works by European artists and remains one of the richest collections of prints and drawings in Poland. Besides European prints and drawings, the collection comprises a group of works executed in Poland, including architectural and decoration designs. This is one of the most valuable segments of the print room. It



Tilman van Gameren, *Self-portrait*, print room of Warsaw University Library.

contains about 3,500 sheets originating from several historical collections. As a whole it is the most important source of information on the development of Polish architecture from the late 17th century to the mid-19th century.

The oldest drawings related to Polish architecture of the late 17th century belong to the Tilman van Gameren Archive, which came to the library in 1868 and was identified in 1934. This archive contains mainly designs and sketches by Tilman van Gameren (1632–1706), the most distinguished architect practicing in Poland during the Baroque period. Van Gameren spent over 40 years in the country. His home was in Warsaw. On his death he bequeathed his collection of drawings and books to the library of the Capuchin monastery in Warsaw. In 1864, Tsar Alexander II ordered the closure of all monasteries in the Polish kingdom, and their libraries and archives were transferred to various institutions. Manuscripts from the library of the Capuchin monastery, including van Gameren's papers, came to the university library in 1868. The package, bearing the Russian inscription 'Svjazka raznych certezej' (A set of miscellaneous drafts), was rediscovered and examined in 1934 during the reorganization of the library's manuscript department. Dr. Stanisława Sawicka, curator of the print room, identified the group as the Tilman van Gameren Archive. The collection was assigned to the print room and studied.

Until 1939, the archive contained 980 pieces. Almost 200 of these were destroyed during the Second World War. The following presentation concerns the remaining 802 sheets.

Research over the past 30 years has made it possible to date and attribute a large number of the drawings and link them to specific architectural projects. Nevertheless, the archive still contains many unidentified drawings, perhaps related to buildings that no longer exist or projects that were never realized.

Tilman van Gameren used laid paper from paper mills in a number of European countries, including France, the Netherlands, Italy and southern Germany. A few sheets bear watermarks, which make it possible to trace their origin. Much of the paper originates from the Lubomirski paper mill in Poreba Wielka in the Małopolska district (southern Poland), which operated from 1608 to 1730. Most of the sheets are in folio format, half of the more standard plano format, which accounts for only 11% of the sheets. They vary in size from approximately 40–45 x 32–34 cm. in plano format and 20–22 x 32–34 cm. in folio.

These variations can be attributed to the absence of uniform-sized paper screens in the mills of 17th-century Europe.

Thirty-five percent of the sheets in the archive have drawings on both sides of the paper. The sketches on the verso generally relate to the composition on the recto and often elaborate on them. Many are sketches showing alternative building designs or structural elements and other features in greater detail. They also contain dimensions, calculations and explanations, usually in Italian. And in some cases van Gameren used the verso to draw random sketches or try out his pen.

Techniques represented are pencil (occasionally sanguine) and pen-and-ink or brush-and-ink. Black and brown inks are found, both Indian and iron gall. Some sheets are finished in yellow, red or blue watercolor,

used to indicate the main walls and structural and functional items such as stoves and chimneypieces. Most of the designs are in ink traced over pencil, often completed with pencil sketches. The more artistic drawings are rendered in pencil, pen and brush in black ink and gray wash.

Eighty percent of the drawings include a scale in pencil or in ink. Tilman used the Polish system of measurement, the ell (in the second half of the 17th century equivalent to 0.595 meters), denoting his scale either in Italian or subsequently in Polish, giving the dimensions in *braccia* or *lokcie*. Some of the drawings and architectural designs are dated precisely, though most are unsigned.

Tilman van Gameren's creative talent and extensive knowledge made him the most popular architect in Poland in the last quarter of the 17th century. He designed many secular



Tilman van Gameren, Church of the Sisters of the Holy Sacrament in Warsaw, section (final stage of design), print room of Warsaw University Library.

and sacred buildings in the Northern European Baroque style. The most representative of the designs are those for palaces, villas and manor houses, both in brick and wood, of various sizes and styles. The main parts of these residences were generally compact, the corners strongly accentuated by towers or tower-like pavilions and with projections added to the façades. The clear, functional plans usually reveal the fashionable French arrangement of the interiors. The majority of the drawings are plans and elevations for residential complexes.

In addition to architectural drawing and designs for sculptural exterior decorations, the collection includes many interior designs, notably for the articulation of walls, designs for richly decorated ceilings, wall paneling, windows, doorways and carved chimneypieces. There are also many designs for urban residential and commercial complexes (plans of foundations, ground plans, sections and elevations of adjacent buildings) as well as a few designs for public buildings.

The second largest category after secular architecture are designs for sacred buildings, both wood and brick, in a variety of styles and sizes. The most distinctive are van Gameren's central-plan churches, including those in the shape of a Greek cross, with an octagonal core surmounted by a dome set on a tambour, and the longitudinal single-nave or three-nave

churches with one of two types of façade: the towerless Jesuit church of the Il Gesù type, or the façade with two towers. Many were designed with cloisters. Van Gameren's vast output of plans, sections and elevations often enables us to trace the successive stages in the design process.

The archive contains many drawings relating to the interiors of churches and their furnishings, which are remarkably varied. Dividing walls were richly decorated with stucco, frescoes and sculptures. The majority of van Gameren's designs for interior features comprise many kinds of retables, antependia, tabernacles and pulpits, tombs, epitaphs and castra doloris, as well as floors, stalls, portals and iron gates.

There is also a small group of designs for fortifications, some of which date from the Polish campaign against Turkey of 1692. Van Gameren designed and supervised the construction of the famous Holy Trinity Trenches, a Dutch-style fortification in Ukraine, at the fork of the Dniestr and Zbrucz Rivers.

Finally, the collection comprises a miscellaneous group of documents including works by foreign artists, which van Gameren collected for their aesthetic and inspirational value. Among them are architectural profiles and astrological and chiromantic charts as well as perspectival drawings, geometric

diagrams and cross-sections of solid figures copied from textbooks.

Tilman van Gameren played an extremely important role in Poland in the second half of the 17th century. The influence of his art is evident in the court architecture of the Saxon dynasty, as well as that of the second half of the 18th century under the reign of King Stanislaus Augustus Poniatowski. A return to the classicist style of the preceding century can be seen in numerous architectural designs from the former Royal Collection of Stanislaus Augustus Poniatowski, which now forms part of the second group of the print room's architectural drawings. That group contains materials relating to the architecture of the 18th and early 19th centuries.

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### Study trip to Gdańsk, Warsaw and Kraków, 18-25 april 2004

A month-and-a-half after the CODART ZEVEN congress in Utrecht, 28 CODART members from the Netherlands, Belgium, France, Austria, Spain, Estonia, Lithuania, Russia and the USA met in a sunny Gdańsk to embark upon a trip to collections of Dutch and Flemish art in three major cities in Poland: Gdańsk, Warsaw and Kraków. The participants reflected the diversity of CODART membership in general. Large and small museums and different fields and periods of interest and specialties were represented in the group. The program included visits to many collections of works on paper, but paintings specialists also came into their own in the various royal and aristocratic collections and museums we visited. Among the participants were quite a few newcomers to CODART study trips. Almost all were first-time visitors to Poland. To make up for this unfamiliarity, we were accompanied by Gerdien Verschoor, curator of the Hannema-De Stuers Fundatie in Heino, who was the cultural attaché at the Dutch embassy in Warsaw for several years and who speaks fluent Polish.

Like last year, an anonymous donor funded the participation of a curator from an economically deprived country. Last year's winner, Helena Risthein from the Art Museum of Estonia, was able to participate at her own expense this time. Because this year's applicants for the grant offered to pay part of their travel costs by themselves, CODART decided to draw two names from a hat. The winners were Natalja Markova, head of the department of prints and drawings in the Pushkin State Museum of Fine Arts in Moscow, and Osvaldas Daugelis, director of the M.K. Čiurlionis National Museum of Art in Kaunas, Lithuania. Like the other prints and drawings specialists in the group, Natalja was treated to a lot of wonderful Polish collections of works on paper. Osvaldas was able to fill us in on the historical bonds between Poland and his own country.

To most participants, the trip served as a general introduction to the collections of Dutch and Flemish art in Gdańsk, Warsaw and Kraków, but some joined us for more specific reasons. Jan Jaap Heij, curator of the Drents Museum in Assen – a Dutch museum that already collaborates regularly with Polish museums – was able to launch a new exchange of exhibitions with a partner museum in Kraków. Friso Lammertse, curator of Museum Boijmans van Beuningen, and Jaap van der

Veen, curator of the Rembrandthuis, who are working together on an exhibition on Hendrick and Rombout Uylenburgh to be held in the Rembrandthuis in the fall of 2006, located in the Polish archives documents related to the Uylenburgh family. Finally, CODART itself was lucky to strengthen the contacts with long-time members and to meet four new members: Dorota Juszcak, curator of the Royal Castle in Warsaw, Ewa Czepielowa, head of the print room of the Princess Czartoryski Museum in Kraków, Katarzyna Plonka Bałus, curator of manuscripts of the same institution and Krzysztof Krużel, curator of the print room of the Polish Academy of Arts and Sciences, the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Kraków. One of the binding themes of the trip was the presence in all three cities we visited of churches and palaces by the Dutch architect Tilman van Gameren. It was therefore highly appreciated that the Royal Palace in Amsterdam generously provided all the participants with copies of their exhibition catalogue on the master: *A Dutch architect to the Polish court: Tilman van Gameren 1632-1706*, Amsterdam 2002.

*Gdańsk* To take Gdańsk as a starting point for our introduction to Poland and to proceed from there southwards via Warsaw to Kraków was not only practical in logistic terms, but also had a symbolic meaning. In Gdańsk, as a harbor on the Baltic Sea and thus the most international Polish city in the 17th century, the contacts and exchanges with the Dutch go back the longest way and are visible everywhere you turn. Moreover, the sequence of visits allowed us to travel from the most to the least damaged cities on our itinerary. In March 1945, 95% of the center of Gdańsk was reduced to ruins by the advancing Russian army. The center of Warsaw suffered the same fate at the hands of the Germans, while the buildings of Kraków, though not the inhabitants, were largely spared.

Nevertheless, Gdańsk is an interesting city. It attracts the viewer from a distance, but confuses upon a closer look. It turns out to be a patchwork quilt of relatively few old and many new elements made to look like old ones. After the destruction of 1945, subsequent city councils decided to rebuild the inner city to look the way it did in the 17th century, ignoring all intervening historical periods. The study trip started on the morning of 19 April in the Muzeum Narodowe Gdańsk, an

easy walk from our centrally located Novotel. We were received by Beata Purc-Stepniak, curator of paintings and Grażyna Zinówko, head of the department of drawings, who showed us the 22 drawings selected for the postponed Warsaw exhibition as well as a selection of other works on paper. Because the museum does not have a separate print room or reading room, the drawings (already in their frames) were laid out for us on two large tables in one of the galleries, which we had to ourselves as the museum was closed that day to the public. Most of the drawings are from the collection of the Gdańsk merchant Jacob Kabrun (1759-1814), the descendant of Mennonites who had come from the Netherlands and Northern Germany in search of the religious freedom that had already reached Gdańsk as early as the 1520s.

Grażyna Zinówko introduced the collection to us in these words:

‘Jakob Kabrun (1759-1814) was one of the greatest collectors in Gdańsk. He was a merchant, collector of art and a lover of books. His collection brought together some 260 paintings, over 7,000 prints and 1,761 drawings of the German, Dutch, Flemish, Italian, French and Gdańsk schools. His collection of books contained more than 2,700 items.

‘Kabrun himself explained in his will the reason he had become a collector: “Besides my main activities in the merchant profession, since my youth I have looked for spiritual nurture. I found it in art and science, to which I owe many happy moments of my life. What I had the opportunity to acquire during my journeys became a collection of paintings, drawings, prints and books, which although it may not be of great importance, is certainly not without significance.”

‘Well established in his profession, Jacob Kabrun left himself much room for the activities that apparently fulfilled his deepest emotional needs. He found an escape from the responsibilities of the real world in the works of the great masters of painting, drawing and graphic art, which he purchased on his many journeys abroad. He made business trips to Holland and England in 1785-86; to France and England in 1802 and 1803; and three years later he visited Berlin, Dresden and Weimar. The main aim of the collector seems have been an overview of the European schools of drawing. His collection contains both exceptionally precious masterpieces and drawings by artists long since forgotten. The drawings touch upon a variety of subjects, of which the most important for the collector seem to have been the landscapes. Artists are generally

represented by one or two drawings and only very rarely by numerous works.

‘Kabrun wanted to be a professional in his passion. This can be seen from the book collection. The variety of the art books demonstrates that he sought to be an expert in many fields of art, something that is particularly important when it comes to drawings. Finally, one should stress the fact that Kabrun’s collection was not created by generations over a long period of time, but was rather the result of one man’s dedication.

‘After the collector’s death in 1814 and according to his will, the collection of drawings, together with the prints, paintings and books, was donated to the city of Gdańsk. The collection then changed location several times; finally, in 1872, it was moved to the Stadtmuseum, which had been established that year. The Kabrun collection survived intact for 130 years, until 1943, when it was evacuated to a nearby village. A year later, like the rest of the works from our museum, it was (probably) taken to Germany, from whence the Red Army transported it to the Soviet Union. In 1956, 11 years after the war, a part of the collection was returned. Five hundred and fourteen drawings came back to Gdańsk; 1,247 drawings are still missing.

‘The collection contained about 215 Dutch and Flemish drawings. One should add that there was also a group of 172 drawings by unidentified artists, some of which may well have been of Netherlandish origin. Following the war and expropriation, the museum now has only around 60 drawings of these schools.

‘The most precious of all the preserved masterpieces are drawings by the following artists: Maerten van Heemskerck, Hendrick van Cleve III, Karel van Mander, Hendrick Goltzius, Jacques de Gheyn II, Abraham Bloemaert, Roelant Savery, Willem van Nieulandt II, Herman Saftleven, Rembrandt, Gerbrand van den Eeckhout, Roelandt Roghman, and Ludolf Bakhuyzen.

‘Among the works that are still missing are drawings by Cornelis van Haarlem, David Vinckboons I, Cornelis van Poelenburgh, Jacob Jordaens, Abraham van Diepenbeeck, Bartholomeus Breenbergh, Anton van Dyck, Erasmus Quellinus, Adriaen van Ostade, Aert van der Neer, Anthonie Waterloo, Jan Steen, Abraham Genoels II, and Cornelis Dusart.’

The indisputed high point of the trip was shown to us at this very first visit, the triptych by Hans Memling of *The Last Judgment*. Captured by Gdańsk pirates while it was on its way to an Italian patron for the Badia di Fiesole, it was first installed in St. Mary’s

Church, where it stayed until being removed for safety during the Second World War. After the war it was placed in the museum, above the protests of the church. In the new climate of denationalizing properties seized by the Communist government and of the growing influence of the church in the post-Communist years, the church is now renewing its claims. A guidebook sold in the Church of St. Mary speaks of the triptych as being installed behind the altar, where indeed a huge empty showcase awaits the painting’s return.

In the foreign paintings collection of the museum, Beata Purc-Stepniak was able to note, for the catalogue she is preparing, the attribution suggestions of the group.

After a lunch in the restaurant in the cellar of the Artus Court on the Long Market, run by a Dutch manager, we walked to the Gdańsk Library of the Polish Academy of Sciences, one of the few institutions to survive the war unharmed. Five curators were ready to show us a large selection of books, documents, manuscripts, prints and maps connected with the Netherlands, including two copperplates by Willem Hondius. The rest of the afternoon was spent mainly outdoors, with a city walk in two groups, including a climb up the 76-meter high tower of St. Catherine’s Church, during which we were treated on a concert on its fine carillon. That evening, when we expected to have a reception in the Artus Hall in the presence of our Gdańsk colleagues, we were surprised to find there a large table set for a three-course dinner, with a number of waitresses in medieval dress ready to serve us, but without any local curators to join us and to tell us about the history of this site, which was once the meeting place of the Gdańsk patriciate. The high walls were adorned in part with full-scale recreations in digital photography of lost paintings by Hans Vredeman de Vries, enlarged and colorized from small pre-war black-and-white photographs.

The next morning we were received by Adam Koperkiewicz in the old Town Hall, which houses the main part of the Museum of the History of the City of Gdańsk, founded in 1970. The original focus of the museum, as in history education in general at the time, was on a nationalistic conception of Polish history devoid of all German elements. Since 1989, as a new Polish-German dialogue developed, this situation began to change. It is still difficult to explain to the public that Germany made vast contributions to the culture of their country before it became the hated power that participated in the division of Poland between

Prussia, Russia and Austria in 1793. For instance, one of the most popular displays in the museum is the 12-metre high stove in the Artus Hall with tile tableaus of Till Eulenspiegel. People who admire it are astonished when they are told that it is a German stove from the mid-16th century.

Another problematic part of the city's heritage is the anti-German tune of the *rota* that was traditionally played by the town hall carillon each hour. When this carillon was reinstalled two years ago, the museum had to mediate between the people who thought this nationalistic tune could stand in the way of the friendly relationship between Poland and Germany and the majority of the Gdańsk population, who could not live without it. The museum decided to play the tune only once a day, at noon. On the other hours the carillon plays tunes composed by Gert Oldenbeuving, the town carillonneur of Zutphen, who sends new compositions by e-mail regularly.

The wars of the 20th century left the museum with new problems and sensitivities. Artefacts from Gdańsk are to be found in the Pushkin State Museum of Fine Arts in Moscow and other places in the former Soviet Union, where they were taken by the Red Army and sometimes given as presents by Stalin to his faithful satraps. The Poles still keep objects taken from Russia during the war of 1920-21. Despite the impatience of the press in both countries to plea their case, only the slow and cautious negotiations that have recently been opened may be able some day to repair this situation.

Before leaving Gdańsk, some time was left to see the church of St. Mary, with its 105 x 77.6 x 29 meter the largest brick shrine in the world, dating from several stages of development over the period 1343-1502. The interior displays



Norbert Middelkoop of the Amsterdams Historisch Museum, Fred Meijer of the RKD and Fritz Koreny of the Institut für Kunstgeschichte der Universität Wien at the National Museum in Gdańsk.

many exquisite pieces of medieval and Baroque art, such as the main altar from 1510-17 and an astronomical clock designed by Hans Düringer in 1464-70.

The more than five-hour drive to Warsaw by bus was interrupted by a visit to Malbork Castle or Marienburg, an immense castle build during several centuries since 1274 to house the Teutonic Knights, who were welcomed in the region to quell the pagan tribes. The strength of the Knights waned towards the second half of the 15th century, when they had to sell Malbork to the Czechs, who in their turn sold it to the Poles. The castle was then used as a royal stopover for Polish kings travelling between the port city of Gdańsk and Warsaw. Used as a prisoner of war camp during the Second World War (and suffering serious damage in that period), it is now reconstructed and functions as a museum, welcoming thousands of tourists a year.

Warsaw Our tour around Warsaw's Dutch and Flemish collections began the next morning in the Wilanów Palace Museum. Wilanów, or Villa Nova (as the estate was originally called when it was erected as a royal residence in the last quarter of the 17th century), was transformed between the 17th and the 19th century from traditional Polish country house into an Italian Baroque villa and later on a palace in Louis XIV style. A link with the Netherlands is formed by the eight stone statues of the Muses, imported from Amsterdam, that have topped the house since the 1680s. Dutch culture is more strongly



Visit to the Gdańsk Library of the Polish Academy of Sciences.

represented in the interior, where a Dutch Cabinet was installed in the main axis of the palace by its first inhabitant King Jan III Sobieski and later reconstructed by the subsequent noblewomen who bought the castle in the 18th century. In 1799 the palace became the house of Aleksandra Lubomirska and her husband, Stanislaus Kostka Potocki, a prominent figure of the Polish Enlightenment, who opened the palace collections to the public in 1805, thus founding the second public museum in Poland after Puławy. The collection, part of which is now displayed in the National Museum of Warsaw, was introduced to us by the director of the museum, Paweł Jaskanis, and the curator, Krystyna Gutowska-Dudek, who wrote an essay on the history of the collection for this issue (see page 26).

The four-and-a-half hours reserved to see the holdings of the Muzeum Narodowe in Warsaw, the National Museum, were of course not enough. The museum, founded relatively late in 1862, contains the most comprehensive collection of Dutch and Flemish painting in Poland. Apart from these and other galleries – to which a visit should be carefully planned, because some galleries have their own specific opening hours – we were admitted into areas closed to the general public. Hanna Benesz showed us a selection of Dutch and Flemish paintings from storage, installed in a temporary exhibition space, and the newly installed gallery of Italian and French art, to be opened soon. In the library room, Maciej Monkiewicz showed us in two shifts his selection of 16th- and 17th-century drawings for the exhibition in 2005 and Joanna Tomicka laid out a large selection of prints, including



In Wilanów Palace Museum, near Warsaw.

some 15th-century Dutch prints, some 16th-century Antwerp prints (including a very fine impression of the Bruegel etching) and a print by Hercules Seghers on cloth. To discuss our reactions to this almost overwhelming visit with our Warsaw colleagues, Ferdynand B. Ruszczyc, the director of the Muzeum Narodowe, represented by the deputy director for marketing, exhibitions and education Kazimierz Stachurski, and Jan Edward Craanen, the ambassador to the Netherlands in Poland, treated us to a dinner in Nieborów Palace. This is another charming Tilman van Gameren creation, located some 100 kilometers outside the center of Warsaw.

The second day of our stay in the Polish capital, we were admitted into two more palaces, to begin with the Muzeum Łazienki Królewski (Royal Łazienki Museum), built for Stanislaus Augustus Poniatowski in the late 17th century. The palace is surrounded by a large public garden with some peacocks displaying their fans to Warsaw families and schoolchildren, who come here in large numbers. The curator, Hanna Budzynska, showed us around the not so large rooms of the palace, where many paintings – mainly from the collection of the Muzeum Narodowe – are on permanent display.

The bus brought us back to the city center to see the Royal Castle. Originating in the Middle Ages, the castle served as the residence of the Polish kings and the seat of parliament. After Poland regained her independence in 1918, the castle served as the residence of the

president of the republic. In 1944 it was completely destroyed by the Nazis, as was some 80% of the rest of the city. After the war the Communist authorities refused at first to rebuild the castle, even though they did reconstruct many other old buildings. It was not until 1971 that the reconstruction was undertaken. Works of art originally housed in the castle and that were brought to safety during the war have since been reinstalled. The permanent exhibitions now include a Canaletto room with 23 views of Warsaw (some of which were being restored) painted especially for this room in 1776-77 by Bernardo Bellotto and the so-called Lanckoroński Gallery with paintings by Ludolph Backhuysen, Adriaen van Ostade, Philips Wouwerman and two portraits attributed by some authorities to Rembrandt. From 16 March to 9 May a choice of Rembrandt's etchings from the Museum Het Rembrandthuis in Amsterdam were on show in the exhibition hall.

The afternoon was spent at the print room of Warsaw University Library, located in a strikingly modern, almost greenhouse-like, building from 1995, where a large part of the collection of books is displayed in open stacks. After a lunch in the fancy Italian restaurant Biblioteka on the ground floor, the curator of the print room, Wanda Rudzińska, took us up to the third floor where ca. 35,000 prints and drawings are stored. The core of the collection, most of which was taken off in the Second World War and has never been returned, is

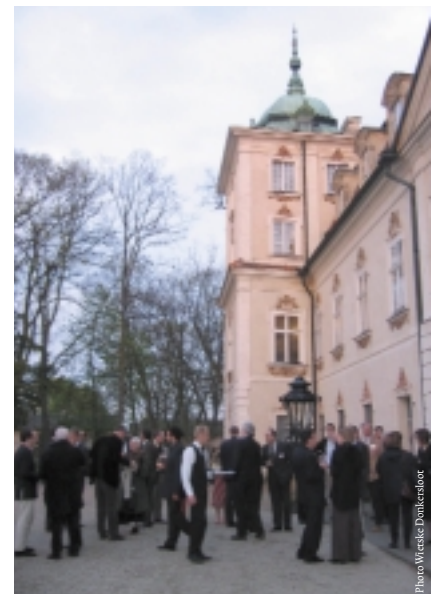
formed by the private cabinet of the last king of Poland, Stanislaus Augustus Poniatowski, and the collection of Stanislaus Kostka Potocki. The print room also keeps the architectural drawings from the Tilman van Gameren Archives. Wanda showed us a selection of these, along with the drawings that had been selected for the postponed exhibition in the National Museum, including a sheet with sketches on both sides attributed to Rubens. We also saw one of the 160 large portfolios from the 1780s (of which only 76 remained) from Stanislaus Augustus' collection of prints, ordered thematically and alphabetically. (We saw the portfolio with portraits of poets and writers, dated 1787). Prints from this collection can be recognized from the light green watercolor and black-and-white ornamental frames that were made especially for them.

Our stay in Warsaw ended with a city walk in two groups. One group was lead through the Old and the New Town by Maciej Monkiewicz and the other group was lead by the Polish specialist on Tilman van Gameren, Stanislaus Mossakowski, along several buildings by this architect. The IC train took us from Warsaw to Kraków in two and a half hour.

Kraków Unlike Gdańsk and Warsaw, Kraków was left relatively untouched by the Second World War. This medieval town served as the residence of the Polish kings (who were also crowned and buried here) until the 17th century. It was the first city in Poland with a university, founded in 1364 by King Casimir the Great. In honor of his dynasty, the



Gerdien Verschoor, Hanna Benesz, Eric Domela Nieuwenhuis and Norbert Middelkoop in the National Museum in Warsaw.



Reception at Nieborów Palace, close to Warsaw, designed by Tilman van Gameren.

university is called the Jagiellonian University. Even though Tilman van Gameren was also active in Kraków as architect to the royal court, the influence of Italian architects and sculptors is also visible, most notably at the large and open central square. The Market Square, as it is called, is dominated by the Sukiennice (cloth hall), build in 1344-92 as a Gothic building, but restyled in the 16th century according to the then prevailing Renaissance style.

Our first visit the next morning, in two alternating groups, took us to the Biblioteka Czartoryskich. In a very unpretentious building we were shown a very remarkable collection of well-preserved illuminated manuscripts of several Netherlandish masters, which were part of the all-round collection of Princess Izabela Czartowska (1746-1833), who laid the foundation of the Czartoryski Museum. Another pleasant surprise awaited us upon our visit to the department of prints and drawings of the Czartoryski Museum. Inspired by the CODART activities pertaining to Dutch and Flemish art in Poland, the head of the print room, Ewa Czepielowa, had organized the exhibition *Skarby Niderlandów: rysunki i wybrane ryciny artystów niderlandzkich XVI-XVII wieku ze zbiorów Fundacji Książąt Czartoryskich* (Treasures of the Netherlands: drawings and selected prints by Dutch and Flemish artists of the 16th-17th centuries from the collections of the Princes Czartoryski Foundation). The show opened to the public on 20 April and ran until 30 May. It was held on the ground floor of the Arsenal, a new exhibition space in the oldest part of the



Maciej Monkiewicz being thanked by Gary Schwartz at Nieborów.

museum, which is built into the town wall. The display consisted of two parts: all 25 drawings by Dutch and Flemish masters in the collection and 60 selected prints by Dutch and Flemish artists on Polish themes.

The drawings included works by Jacques d'Arthois, Jan de Bisschop, Hans Bol, Pieter Bruegel the Elder, Cornelis Saftleven, Maerten de Vos and Jacob de Wit. Most were purchased at the auction of the Viennese collection of Josef Karl Klinkosch in 1889 by the Polish collector Bolesław Wołodkiewicz, who donated them in 1897 to the Princes Czartoryski Museum. Most of the drawings have never been on show before. The prints on Polish themes were collected by the Czartoryski family over the years. They form one of the best collections of this kind in Poland. Most noteworthy are the numerous prints by Wilhelm Hondius and Romeyn de Hooghe, who worked in the service of the Polish kings in 1633-34 and 1674-75 respectively. A completely illustrated catalogue with entries in Polish and English accompanies the exhibition (207 pages, including color plates).

The continuation of the very full morning program brought us to two institutions related to the university in Kraków and its founding father, the Jagiellonian king Kazimierz III Wielki (reigned 1333-70). In the graphic collections of the university library, located in a new building just outside the 19th-century city ring, we were shown the Clusius albums with 16th-century zoological (2 volumes) and botanical drawings

(14 volumes) and the Brazilian *Libri picturati* of Count Johan Maurits van Nassau-Siegen, with oil paintings and drawings by Aelbert Eckhout. Back in the city center we were admitted into the originally 15th-century Collegium Maius (reconstructed in the 19th century), one of the first buildings of the university, which serves today as the university museum. Amidst an eclectic collection of astronomical instruments, sculpture, furniture and a piano once played at by Frederic Chopin, is a beautiful *Flora* by Jan Massys.

In the afternoon, we returned to the main building of the Muzeum Czartoryskich, a former private house – not too large and not detached, located in a very common street, but officially called 'Czartoryski Palace.' Here we could see the (foreign) paintings, applied arts, antiquities, weapons and other artefacts collected by Princess Izabela Czartowska in the 18th and beginning of the 19th century, including Leonardo da Vinci's *Lady with an ermine* and Rembrandt's very attractive *Landscape with the good Samaritan* from 1638. That evening, we had another opportunity to see the exhibition in the Arsenal, located just around the corner of the main building of the museum, during a reception that was held there on the occasion of the CODART visit, with all local curators in attendance.

The last morning in Kraków, we were welcomed by our member Joanna Winiewicz in the Zamek Królewski na Wawelu (Royal Castle on Wawel Hill), an impressive royal



Wanda Rudzińska (right) showing one of the portfolios of Stanislaus Augustus's collection of prints in the print room of Warsaw University Library.

residence on a hill above the river Vistula, overlooking the city center. The castle once owned 350 Flemish tapestries from workshops in Brussels and Doornik (Tournai) to the designs of Michiel Coxie of Mechelen (1499–1592). Most were lost in the Second World War. Only 150 pieces, which were shipped to Canada in 1940, survived and were returned to the museum after the war. The tapestries, including series of landscapes and animals, grotesques, the life of Noah and the Tower of Babel, were commissioned by King Zygmunt II Augustus in the 16th century and bequeathed to the Polish nation. Of the large collection of paintings that decorate several rooms in the castle today, almost 80% is Dutch and Flemish, thanks to donations of Professor Jerzy Mycielski, a professor of art history, in 1928, Międzyński-Dzieduszycki in 1933 and Leon Piniński in 1935. In two groups, we were admitted into the usually closed Dutch Cabinet, a small room of some 25 square meters hung from the floor to the ceiling with 48 Dutch paintings, installed there in the 1950s in a historicizing manner. During Second World War the Wawel was confiscated by the Germans and a cinema was installed in the great hall with the tapestries. During the war, various private collectors brought objects to Wawel in the hope that they would be safe there. Not all of them were claimed after the war; recently the Castle sought contact with

descendants of the collectors to investigate the possibilities for restitution or to agree upon an acquisition or a long-term loan. The rest of the afternoon, we were on our own to explore Kraków. Even though it was a rainy day, the historical center of the city revealed its charm. Although the library of the Polish Academy of Arts and Sciences was closed, the curator of the collection, Krzysztof Krużel, came up with a good alternative. He invited us to his exhibition *Siedem grzechów głównych: ryciny z Gabinetu Rycin Polskiej Akademii Umiejętności w Bibliotece Naukowej Polskiej Akademii Umiejętności i Polskiej Akademii Nauk w Krakowie* (The seven deadly sins: prints from the print room of the Polish Academy of Arts and Sciences, in the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Kraków) at the International Cultural Center. The exhibition showed works by European masters from the late 14th to the 19th century, with prints by 16th- and 17th-century Netherlandish artists predominating. The exhibition was accompanied by a completely illustrated catalogue of the same title with thematic entries in Polish and English (240 pages). Krzysztof Krużel is also working on a complete catalogue of the Dutch and Flemish prints in the library. Part 1 (artists with last names starting with A and B) was published in 1991 and is currently out of print, part 2 (artists

with last names starting with C) was recently published.

On a walk through the city with Maciej Monkiewicz, Gary Schwartz's eye was caught by two bronze plaques flanking the entrance to an office building: IRSA. He recognized this as the name of the small but distinguished art-history publishing house founded by Józef Grabski, which since 1980 has brought out the indispensable yearbook *Artibus et Historiae*, in which Schwartz published a frequently cited article in 1987. Ringing the bell that Saturday afternoon, he was pleasantly surprised when, after identifying himself on the intercom, the door opened. The group climbed the stairs to an office as atmospheric and mysterious as they come. There the group was greeted not by Józef but by his son, who kindly received us and showed us around.

Because the group was splitting up on Sunday, with some participants visiting the Auschwitz and Birkenau concentration camps and others remaining in Kraków until the afternoon flight, the study trip was rounded off on Saturday evening with a meal in Alef, the best restaurant in Kazimierz, the former Jewish town outside Kraków. The décor and furnishings as well as the live klezmer music evoke pre-war Jewish city life in Poland.

Wietske Donkersloot and Gary Schwartz



Fritz Koreny of the Institut für Kunstgeschichte der Universität Wien, George Keyes of the Detroit Institute of Arts and Natalja Markova of the State Pushkin Museum of Fine Arts in Moscow in the print room of Warsaw University Library.



Piotr Hordinski (left), showing a portfolio with 16th-century zoological drawings held in the Jagiellonian Library in Kraków.

### Rulers of Poland, 14th–18th century, with dates of their reigns

#### Jagiellonians (1386–1572)

Ladislaus II Jagiello/Jogaila (1386–1434)  
Ladislaus III of Varna (1434–44)  
Casimir IV the Jagiellonian (1447–92)  
Jan I Olbracht (1492–1501)  
Alexander the Jagiellonian (1501–06)  
Sigismund I the Old (1506–48)  
Sigismund II Augustus (1548–1572)

From 1572 on all kings were elected

Henry IV Valois (1572–73)  
Stephen Bathory (1576–86)

#### House of Vasa: Kings of Sweden and Poland (1587–1668)

Sigismund III Vasa (1587–1632)  
Ladislaus IV Vasa (1632–48)  
Jan Kazimierz Vasa (1648–68), abdicated

Michael Korybut Wisniowiecki (1669–73)  
Jan III Sobieski (1674–96)

#### Wettin Electors of Saxony of Holy Roman Empire etc. (1697–1706, 1709–63)

Augustus II the Strong (Wettin) (1697–1706, 1709–33), also Elector of Saxony (as Frederick Augustus I)  
Stanislaus Leszczyński (1706–09, 1733–36)  
Augustus III Wettin (1733–63), Elector of Saxony (as Frederick Augustus II)

Stanislaus Augustus Poniatowski (1764–95), abdicated

### Index of Polish individuals and families, with references to the essays in which they are mentioned

Augustus II (reigned 1697–1706, 1709–33): Tomicka

Augustus III (reigned 1733–63): Tomicka

Benecke, Paul (pirate who brought Memling's Last Judgment to Gdańsk): Benesz

Bersohn, Mathias (1823–1902; collector): Monkiewicz

Bloch, Jan Gottlib (1836–1902; collector): Monkiewicz

Branickis (aristocratic family who owned Wilanów Palace in the 18th century): Benesz, Gutowska-Dudok

Chodkiewicz, Aleksander (collector whose graphic art was sold at auction around 1820): Tomicka

Chopin, Frederic (1810–49; composer; his view of countryside inspired by Netherlandish elements): Ziemba; (piano on which he played in Jagiellonian University Museum): Rudzińska

Czartoryska, Izabela (1746–1835; founder of Czartoryski Museum): Tomicka

Czartoryska-Działyńska, Izabela (1830–99; founder of Gołuchów Museum): Tomicka

Czartoryski, Ladislaus (1828–94; grandson of Izabela Czartoryska, heir of collection during Paris period): Tomicka, Monkiewicz

Czartoryski family (prominent aristocratic family, major patrons of art, history and founders of museums): all authors

Drucki-Lubecki, Franciszek Ksawery (1779–1846; buyer of art from collection of Stanislaus Augustus Poniatowski): Benesz

Działyński (aristocratic family that brought cultural patronage to bear on patriotic cause in 19th century): Tomicka

Gonzague, Marie Louise (1611–67; consort of Ladislaus IV, painted by Dutch portraitists): Benesz

Górnicki, Łukasz (1527–1603; translated *Il corteggiano* into Polish, 1561): Ziemba

Hozjusz, Stanislaus (1504–79; Jesuit, cardinal, champion of Counter-Reformation in Poland): Ziemba

Jan III Sobieski (reigned 1674–96): Benesz, Gutowska-Dudek

Kabrun, Jacob (1759–1814; Gdańsk merchant, major collector): Ziemba, Tomicka, Monkiewicz, Zinówko

Kazimierz, Prince Albert (Prince Albert of Saxe-Teschen; 1738–1822; son of Augustus III, great collector, founder of Albertina): Tomicka

Kazimierz, Prince Adam (1734–1823; founder of Czartoryski collection): Tomicka

Ladislaus IV Vasa (Prince Ladislaus Sigmund; reigned 1632–48): Ziemba, Tomicka

Krasicki, Bishop Ignacy (1735–1801; churchman, poet, collector): Tomicka

Kraśiński (aristocratic family that brought cultural patronage to bear on patriotic cause in 19th century): Tomicka

Kremer, Hans (German town architect of Gdańsk from 1565 to 1577): Ziemba

Krosnowski family (collection donated to state after independence): Benesz

Ladislaus IV Vasa (reigned 1632–48): Ziemba

Lanckorońska, Princess Karolina (1898–2002; heiress of Lanckoroński collection, from which she made notable donations to castle museums of Warsaw and Kraków): Benesz

Łaski, Jan (1499–1560; Protestant churchman, poet and diplomat, promotor of ecclesiastic peace): Ziemba

Loitz, Michael (16th-century burger of Gdańsk with tomb by Netherlandish artist in church of Our Lady): Ziemba

Lubomirski, Stanislaus Herakliusz (1642–1702; scion of aristocratic family, brought Tilman van Gameren to Poland): Ziemba

Lubomirski, Prince Henryk (1777–1850; major book collector in Wrocław): Tomicka, Monkiewicz

Mielżyński (collecting family in Poznań): Benesz

Mioszowski, Krzysztof (d. 1677; benefactor of print collection of Jagiellonian University): Tomicka

Mniszech (among buyers of art collection of Stanislaus Augustus Poniatowski, ca. 1800): Benesz

Morsztyn, Jan Andrzej (1621–93; poet, translated Grotius into Polish): Ziemba

Moszyński, Count Augustus (1731–86; adviser in purchases of prints and drawings to Stanislaus Augustus Poniatowski): Tomicka

Mrozowski, Józef (priest who donated a collection of drawings to the National Museum in Warsaw, 1908): Monkiewicz

Mycielski, Count Jerzy (professor of art history who made donation to National Museum in Warsaw, 1928): Benesz

Opaliński, Krzysztof (1609–55; governor of Poznań, visited the Netherlands, became only dedicated collector of Dutch and Flemish art in his time): Ziemba, Tomicka

Opaliński, Łukasz (1612–62; brother of above, accompanied him on visit to the Netherlands): Tomicka

Ossoliński, Count Józef Maksymilian (1746–1826; bibliophile, brought cultural and scientific patronage to bear on patriotic cause, founder of Ossolineum): Benesz, Tomicka

Paderewski, Ignacy Jan (1860–1941; pianist, staunch Polish nationalist, portrait by Alma-Tadema in Warsaw): Benesz

Piniński, Count Leon (1857–1938; governor of Galicia, donated important collection of prints and drawings to Ossolineum): Benesz, Tomicka

Ponętowski, Jan (d. 1598; Premonstratensian abbot, bequeathed library with prints and drawings to Kraków University): Tomicka

Poniatowski, Stanislaus Augustus (reigned 1764–95; last king of Poland, abdicated, his major collection was dispersed): Benesz, Tomicka, Monkiewicz, Rudzińska

Popławski, Dr. Jan (collector; his Dutch and Flemish paintings acquired in 1935 for National Museum in Warsaw): Benesz

Potocki, Count Stanislaus Kostka (1755–1821; statesman, major figure of Polish Enlightenment, collector, patron): Benesz, Tomicka, Monkiewicz, Rudzińska

Raczyński (aristocratic family that brought cultural patronage to bear on patriotic cause in 19th century, collection formed core of museum in Poznań): Benesz, Tomicka

Radziwiłł (aristocratic family that collected Dutch and Flemish art from the 17th century on): Ziemba, Benesz

Rzewuski, Kazimierz (among the buyers of dispersed collection of Stanislaus Augustus Poniatowski): Benesz

Schopenhauer family (founders of major art collection in): Ziemba

Schultz, Daniel (1615–83; painter in Warsaw and Gdańsk with a Rubensian streak): Ziemba

Sierakowski, Józef (early 19th-century military hero, donated collection to Warsaw Society of the Friends of Science): Monkiewicz

Sigismund III Vasa (reigned 1587–1632): Ziemba, Benesz

Sigismund II Augustus (reigned 1548–72): Ziemba

Skarbek, Count Ignacy (ca. 1780–1812; bequest of collection of prints and drawings entered Ossolineum): Monkiewicz

Smolikowski, Seweryn (drawing collection entered National Museum in Warsaw, 1927): Tomicka, Monkiewicz

Sułkowski (family with collection of Dutch and Flemish art in 17th century): Ziembra

Szymonowic, Szymon (1558 -1629; poet, studied in Leuven and Leiden): Ziembra

Tarnowski (aristocratic family, sold *The Polish rider* in 1910): Benesz

Tomicki, Bishop Piotr (d. 1535; in consultation with king, invited Erasmus to Poland): Ziembra

Wessel, Jakob (Gdańsk collector, early 19th century): Ziembra

Wołodkowicz, Bolesław (gave donation to Czartoryski museum, 1897): Monkiewicz

Załuski, Bishop Józef Andrzej (1702-74; assembled collection of ca. 10,000 prints): Tomicka

Zamoyski (aristocratic family, among buyers of collection of Stanislaus Augustus Poniatowski, ca. 1800): Benesz, Tomicka

Zeroński, Piotr (royal secretary in first half of 17th century, traveled to Netherlands, brought back paintings by Rubens and Jan Bruegel): Ziembra

## Website news

Since the last website news was printed in *Courant 6* last year, some new features have been added to the CODART website. Some are already in use, others are being prepared behind the scenes.

Apart from these new features and future projects, we are striving to make the present information on the website as complete and up-to-date as possible. The calendar of exhibitions has recently been enriched with references to the exhibition catalogues, from the year 2001 on. We endeavor to list all the various editions brought out in different languages and by collaborating museums. This kind of information is frequently requested by our users, a group that is larger than just the network of our 350 members. To give an example: the on-line Notification Service, which announces the opening and closing of exhibitions listed on the CODART site, has 511 subscribers at the moment, of whom 228 are not CODART members. From the information they provide us, we know them as teachers, students, collectors, dealers, artists, exhibition hunters, Internet junkies, etc.

We are also in the process of adding bibliographical information to our list of curators. Our starting point for these lists of publications is the questionnaire given to every new member and associate member. Most of these titles have been digitized and installed on the website pages devoted to individual curators. This is just a start; we would like to make the information as complete as possible, for which we require your help. We will not be digitizing any more handwritten questionnaires, but if you send us your bibliography by e-mail, we will put it in your personal file.

Although it is not yet active, I would like to mention another feature of the site that should give you a very good reason to provide us with your list of publications. We are in discussion with Erasmus Booksellers to install an ordering service for the books and catalogues on our website. This will include even publications that are no longer available in the bookshops, as long as you can direct us to a source. So if your museum has piles of old catalogues in the attic, we can help to publicize their availability. This feature may also lead to better distribution of your offprints.

As most of you will have seen, since the beginning of February the index page of the CODART website carries news items, under the heading 'CODART news of the day'. You

are all welcome to submit items for this feature. When they are replaced, the items will be moved to a page of Old News, where they will be preserved for posterity. Another thing we want to do to make the website a bit glossier by adding pictures and Pdf-files. We have started installing pictures related to CODART ZES and ZEVEN; we will be adding more to other CODART event files. Larger images are often provided behind the thumbnails. Portraits of the members will also be going up in not too long a time.

The website offers Pdfs of the complete run of the *CODART Courant* and of a publication on Dutch cultural institutions for Russian art historians, a publication that was compiled in cooperation with Lia Gorter's Foundation for Cultural Inventory and for which we received subsidy from the Wilhelmina E. Jansenfonds.

We have also started to put educational texts on the website. Our initial venture is the complete contents of the catalogue *The Dutch world of painting*, written by guest curator Gary Schwartz for an exhibition in the Vancouver Art Gallery in 1986. You will find it on our website not in the original layout, but in a new format using HTML. (See under 'Publications' in the sidebar.) The catalogue deals with all genres of Dutch painting – mostly from the collection of the ICN – relating to themes such as government, religion, charity, crafts and commerce, town and country and science. You are free to make use of this text as long as you credit the original source and the CODART website. This is just a start – we are interested in texts of all lengths and subject matter.

Another major project is still in a very preliminary phase: a large-scale database for art-historical, conservation and scientific information related to Flemish and Dutch paintings, from the 'primitives' up to the 18th century. The development of this database is an initiative of the ICN and the conservation studio of the Mauritshuis, together with the ICOM Committee for Conservation and ICOM Europe. The idea is to create a resource to which museum curators and conservators can turn when engaging on a new conservation project or a catalogue. A conservator tackling a painting by Adriaen van der Werff, for example, would be able to find out what other paintings by him and his contemporaries have been studied and restored in other museums. The database would include not only published but also unpublished materials, such as conservation reports. Some of the museums in the core group have files of this kind going back to the 19th century, so the database will provide a unique depth of field.



The project is a pilot for a universal database for curatorial and conservation information on museum objects. ICOM and ICOM-CC are starting with Dutch and Flemish paintings for the simple reason that CODART exists, and that our website offers a framework for presenting the materials. The idea as of now is to work out a format for the project to be presented at the next meeting of ICOM-CC in The Hague in September 2005, where more than 1500 participants are expected.

Meanwhile, CODART itself is compiling old information on Dutch and Flemish works of art by making available on-line versions of out-of-print collection catalogues. We started with the 1988 catalogue of paintings from the Koninklijk Museum voor Schone Kunsten in Antwerp. This has been on our website for two years now. In documents for internal use, we refer to this feature as an 'interactive catalogue,' although until now there have been nothing interactive about it. Since March, however, this catalogue – and all the others to follow – has been given an interactive dimension. In a separate field you can now add comments, questions and additions to all entries. They will be monitored and edited if necessary by the museum and by CODART before being posted on the website for the benefit of all.

Antwerp was our pilot project for the interactive catalogue feature. It will soon be followed by the 1909 catalogue of the Brukenthal Museum in Sibiu in Romania. On the short list are also other museums we have visited, in Germany, Russia, Spain, Romania, Scotland, New England and soon Poland. Suggestions for future projects of this kind are always welcome.

To help structure these projects and to advise on new plans, we are building a website committee. The founding members are Emilie Gordenker, curator of the National Gallery of Scotland in Edinburgh, and Katharina Bechler, curator of Kulturstiftung Dessau Wörlitz in Dessau. If you are interested in joining, please contact me by e-mail at [wietske@codart.nl](mailto:wietske@codart.nl). The CODART website is after all your website – and by you I mean the whole network of curators of Dutch and Flemish art. It is intended in the first place for your benefit and that of your visitors. We have put it together in the way we think you want it, but we would be greatly helped by your advice, reactions, suggestions, updates and corrections.

Wietske Donkersloot

## Appointments

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

### DENMARK

**Copenhagen** Eva de la Fuente Pedersen and Lene Bøgh Rønberg were recently appointed research curators in the Department of Foreign Old Master Paintings at the Statens Museum for Kunst. Since taking up their posts in the spring of 2003 they have been working on an exhibition about Rembrandt and his circle to be held in 2006 – a contribution to the celebration of the 400th anniversary of the artist's birth. Lene Bøgh Rønberg is currently conducting research into the Statens Museum's collections of Dutch art, in particular those works that until now were attributed to Rembrandt. Her 'Rembrandt/ not Rembrandt' project is supervised by an international board of experts, and will be one of the topics examined in the exhibition. Eva de la Fuente Pedersen has overall responsibility for the Old Master collections, including Dutch and Flemish art. Jan Garff has succeeded Olaf Koester as the new senior curator in the department of prints and drawings.

### GERMANY

**Berlin** Bernd Wolfgang Lindemann, former curator of Old Master paintings at the Kunstmuseum Basel, has been appointed director of the Gemäldegalerie (Staatliche Museen zu Berlin) as of 1 June 2004.

**Kassel** Gregor J. M. Weber, former curator of Italian paintings in Dresden, has been appointed director of the Gemäldegalerie Alte Meister (Staatliche Museen Kassel). He succeeds Bernhard Schnackenburg, who has retired.

## CODART membership news

As of May 2004, CODART has 337 members and 45 associate members from 227 institutions in 39 countries. All contact information is available on the CODART website and is kept up to date there.

### New CODART members in 2004 (as of May):

Thomas P. Campbell, curator of European sculpture and decorative art, *The Metropolitan Museum of Art*, New York.

Ruth Cloudman, chief curator and Mary and Barry Bingham Senior Curator of European and American Art, *Speed Art Museum*, Louisville, Kentucky.  
Ewa Czepielowa, head of the print room, *Princess Czartoryski Museum*, Kraków.  
Marcus Dekiert, curator of Dutch painting and German Baroque painting, *Alte Pinakothek*, Munich.  
Linda Eischen, research curator, *Villa Vauban*, Luxembourg.  
Scott Erbes, curator of decorative arts, *Speed Art Museum*, Louisville, Kentucky.  
Susan Foister, head of the curatorial department and curator of Early Netherlandish, German and British painting, *The National Gallery*, London.  
Nicole Garnier, chief curator, *Musée Condé*, Chantilly.  
Emilie Gordenker, senior curator of Dutch and Flemish art, *National Gallery of Scotland*, Edinburgh.  
Ruth Grim, curator, *Bass Museum of Art*, Miami Beach.  
Anita Hopmans, chief curator of modern art, *Rijksbureau voor Kunsthistorische Documentatie*, The Hague.  
Minerva Keltanen, chief curator, *Sinebrychoff Art Museum*, Helsinki.  
Dragana Kovacic, senior curator of the print room, *National Museum*, Belgrade.  
Krzysztof Kruzel, curator of the print room, *Polish Academy of Arts and Sciences and the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences*, Kraków.  
Peter Parshall, curator and head of the department of Old Master prints, *National Gallery of Art*, Washington.  
Eva de la Fuente Pedersen, senior research curator, *Statens Museum for Kunst*, Copenhagen.  
Magali Philippe, curator, *Musée de Brou*, Bourg-en-Bresse.  
Katarzyna Plonka Bałus, curator of manuscripts, *Princess Czartoryski Museum*, Kraków.  
Teresa Posada Kubissa, curator of Flemish painting and Northern schools to 1700, *Museo Nacional del Prado*, Madrid.  
Lene Bøgh Rønberg, research curator, *Statens Museum for Kunst*, Copenhagen.  
Wanda M. Rudzińska, senior curator and head of the print room, *Warsaw University Library*, Warsaw.  
Cécile Scailliérez, curator, *Musée du Louvre*, Paris.  
Marieke Spliethoff, curator of paintings, *Paleis Het Loo Nationaal Museum*, Apeldoorn.  
Matthias Weniger, curator, *Bayerisches Nationalmuseum*, Munich.  
Dorota Juszczak, curator, *Royal Castle*, Warsaw.

**THE MUSEUM LIST** The summary list of museum collections of Dutch and Flemish art as of June 2004.

	<b>ARGENTINA</b>		Zedelgem	Kasteel van Loppem, <i>Véronique Van Caloen</i>
Buenos Aires	Museo Nacional de Belas Artes		Associate member	<i>Jan De Maere</i>
Associate member	<i>Angel Navarro</i>			<b>BRAZIL</b>
	<b>AUSTRALIA</b>	Rio de Janeiro		Museu Nacional de Belas Artes, <i>Zuzana Paternostro</i>
Adelaide	Art Gallery of South Australia	São Paulo		Museu de Arte
Melbourne	National Gallery of Victoria, <i>Alisa Bunbury, Ted Gott, Cathy Leahy, Maria Zagala</i>			<b>BULGARIA</b>
Perth	Art Gallery of Western Australia	Sofia		National Gallery of Foreign Art, <i>Hristo Kovachevski</i>
Sydney	Art Gallery of New South Wales	Associate member		<i>Todor Todorov</i>
	<b>AUSTRIA</b>			<b>CANADA</b>
Graz	Steiermärkisches Landesmuseum Joanneum, <i>Gottfried Biedermann</i>	Kingston		<i>Agnes Etherington Art Centre, David de Witt</i>
Innsbruck	Tiroler Landesmuseum Ferdinandeum, <i>Gert Ammann</i>	Montreal		Museum of Fine Arts, <i>Hilliard Goldfarb</i>
Linz	Oberösterreichisches Landesmuseum	Ottawa		National Gallery of Canada, <i>Catherine Johnston</i>
	<i>Nordico Museum der Stadt Linz, Herfried Thaler</i>	Toronto		Art Gallery of Ontario
Rohrau	Schloß Rohrau - Graf Harrach'sche Familiensammlung			<b>CROATIA</b>
Salzburg	Residenzgalerie	Zagreb		Muzej Mimara, <i>Tugomir Luksic</i>
Vienna	Gemäldegalerie der Akademie der bildenden Künste, <i>Renate Trnek</i>			<b>CUBA</b>
	Graphische Sammlung Albertina, <i>Marian Bisanz-Prakken</i>	Havana		Museo Nacional, <i>María del Carmen Rippe Moro</i>
	Kunsthistorisches Museum, <i>Alexander Wied, Karl Schütz</i>			<b>CZECH REPUBLIC</b>
	Liechtenstein Museum	Brno		<i>Moravská Galerie, Zora Wörgötter</i>
Associate members	<i>Katharina Bott, Fritz Koreny</i>	Liberec		Oblastni Galerie
	<b>BELGIUM</b>	Olomouc		Museum uměni
Antwerp	Koninklijk Museum voor Schone Kunsten, <i>Paul Huvenne, Sandra Janssens, Paul Vandenbroeck</i>	Prague		Národní Galerie v Praze, <i>Olga Kotková, Anna Rallová, Hana Seifertová, Ania Ševčík</i>
	Museum Mayer van den Bergh, <i>Hans Nieuwdorp</i>			National Heritage Department, <i>Eliška Fučíková</i>
	Museum Smidt van Gelder, <i>Hans Nieuwdorp</i>			<b>DENMARK</b>
	Plantin-Moretus Museum, <i>Francine de Nave</i>	Copenhagen		Statens Museum for Kunst, <i>Lene Bøgh Rømberg, Jan Garff, Eva de la Fuente Pedersen</i>
	Rockoxhuis			<i>Nivaagaards Malerisamling, Nils Ohrt</i>
	Rubenianum and Nationaal Centrum voor Plastische Kunsten van de 16e en de 17e Eeuw, <i>Arnout Balis, Frans Baudoin, Nora De Poorter, Marc Vandeven, Carl Van de Velde, Hans Vlieghe</i>			<b>ENGLAND</b>
	Rubenshuis, <i>Carl Depauw, Véronique Van de Kerckhof</i>			The Royal Collection, <i>Christopher Lloyd, Lucy Whitaker</i>
	Stedelijk Prentenkabinet			The National Trust, <i>Alastair Laing</i>
Brugge	Stedelijke Musea Brugge, <i>Manfred Sellink</i>	Banbury		English Heritage, <i>Julius Bryant</i>
	Groeningemuseum, <i>Till-Holger Borchert, Eva Tahon, Laurence van Kerckhoven, Willy le Loup</i>	Barnard Castle		Upton House (National Trust)
	Groep Historische Musea, <i>Hubert de Witte</i>	Barnsley		Bowes Museum
	Memlingmuseum Sint-Janshospitaal, <i>Guy Dupont, Mieke Perez, Eva Tahon</i>	Bath		Cannon Hall Museum
	Museum Onze-Lieve-Vrouw ter Potterie, <i>Guy Dupont, Mieke Perez, Eva Tahon</i>	Birmingham		Holbourne of Menstrie Museum
	Gruuthuse Museum, <i>Lothar Casteleyn, Stéphane Vandenberghe</i>			Barber Institute of Fine Arts
	Stedelijk Museum voor Volkskunde, <i>Sybilla Goegebuer</i>	Brighton		City Museums and Art Gallery
Brussels	Koninklijke Bibliotheek van België, <i>Nicole Walch</i>	Bristol		Brighton Museum and Art Gallery
	Koninklijke Musea voor Schone Kunsten, <i>Joost Vander Auwera, Liesbeth De Belie, Helena Bussers</i>			City Museum and Art Gallery
Charleroi	Musée des Beaux-Arts	Cambridge		Fitzwilliam Museum, <i>David Scrase</i>
Ghent	Museum voor Schone Kunsten	Cheltenham		Cheltenham Art Gallery and Museum
Leuven	Stedelijk Museum Van der Kelen-Mertens, <i>Véronique Vandekerchove</i>	Gateshead		Shipley Art Gallery
Mechelen	Stedelijke Musea Mechelen, <i>Wim Hüskens, Bart Stroobants</i>	Great Bookham		Polesden Lacey (National Trust)
Namur	Musée des Arts anciens du Namurois	Greenwich		National Maritime Museum, <i>Roger Quarm</i>
Oostende	Museum voor Moderne Kunst, <i>Willy Van den Bussche</i>	Hull		Ferens Art Gallery
		Ipswich		Ipswich Art Gallery and Christchurch Mansion
		Knutsford		Tatton Park (National Trust)
		Leeds		Leeds City Art Gallery
		Leicester		New Walk Museum and Art Gallery
		Leighton Buzzard		Ascott (National Trust)
		Liverpool		Walker Art Gallery
		London		Apsley House, The Wellington Museum
				The British Library, <i>Jaap Harskamp</i>
				British Museum, <i>Martin Royalton-Kisch</i>
				Courtauld Institute Gallery, <i>Ernst Vegelin van Claerbergen</i>
				Dulwich Picture Gallery, <i>Ian DeJardin, Desmond Shawe-Taylor</i>
				Kenwood, <i>Iveagh Bequest</i>
				Mansion House
				National Gallery, <i>Suzan Foister, David Jaffe, Axel Rüger</i>
				National Portrait Gallery, <i>Catherine MacLeod</i>
				Somerset House
				Tate Britain, <i>Karen Heart</i>
				Victoria and Albert Museum,

	Mark Evans, J. Reino Liefkes, Paul Williamson The Wallace Collection, Jo Hedley		Direction régionale des affaires culturelles des Rhône-Alpes, Eric Moinet
Maidstone	Museum and Art Gallery	Macon	Musée des Ursulines
Manchester	Assheton-Bennett Collection Manchester Art Gallery	Metz	La Cour d'Or-Musée de Metz
Norwich	Norwich Castle Museum & Art Gallery, Andrew Moore	Montpellier	Musée Fabre de Montpellier, Olivier Zeder
Nottingham	Nottingham Castle Museum & Art Gallery	Nancy	Musée des Beaux-Arts de Nancy, Blandine Chavanne, Sophie Harent
Oxford	Ashmolean Museum, Christopher Brown Christ Church Picture Gallery	Nantes	Musée des Beaux-Arts de Nantes
Petworth	Petworth House (National Trust)	Nîmes	Musée des Beaux-Arts de Nîmes
Plymouth	Plymouth City Museum & Art Gallery	Orléans	Musée des Beaux-Arts d'Orléans
Plympton	Saltram (National Trust)	Paris	Bibliothèque Nationale Direction des Musées de France, Emmanuel Starcky Fondation Custodia (Collection Frits Lugt) at the Institut Néerlandais, Strijn Alsteens, Mària van Berge-Gerbaud, Rhea Sylvia Blok, Hans Buijs
Richmond	Ham House (National Trust)		Musée Carnavalet, Roselyne Hurel
Sheffield	Graves Art Gallery		Musée Jacquemart-André
Southampton	Southampton City Art Gallery		Musée du Louvre, Jacques Foucart, Cecile Scailliérez
Waddesdon	Waddesdon Manor (National Trust)		Musée du Petit-Palais, Sophie de Bussière
Windsor	Windsor Castle	Poitiers	Musée Rupert de Chievres
York	York Art Gallery	Quimper	Musée des Beaux-Arts de Quimper
Associate members	Lorne Campbell, Sir Oliver Millar, Christopher White	Rennes	Musée des Beaux-Arts de Rennes
	<b>ESTONIA</b>	Riom	Musée Francisque Mandet de Riom
Tallin	Art Museum of Estonia, Maris Klaas, Helena Risthein Kadriorg Palace (Kadriorg Art Museum), Kadi Polli Niguliste Museum (Concert Hall of the Art Museum), Greta Koppel	Rouen	Musée des Beaux-Arts de Rouen, Diederik Bakhuys
	<b>FINLAND</b>	Saint-Étienne	Musée d'Art et d'Industrie
Helsinki	Sinebrychoff Art Museum, Minerva Keltanen Finnish National Gallery	Saint-Omer	Musée de l'Hôtel Sandelin
Mänttä	Gösta Serlachius Museum of Fine Arts, Maritta Pitkänen	Strasbourg	Musée des Beaux-Arts de Strasbourg, Fabrice Hergott
Vaasa	Ostrobothnian Museum, Marianne Koskimies-Envall	Toulouse	Musée des Augustins
	<b>FRANCE</b>	Tours	Musée des Beaux-Arts de Tours
Aix-en-Provence	Musée Benoît de Puydt Musée Granet d'Aix-en-Provence	Valenciennes	Musée des Beaux-Arts de Valenciennes
Ajaccio	Musée Fesch	Associate members	Patrick le Chanu
Amiens	Musée de Picardie d'Amiens		<b>GERMANY</b>
Angers	Musée des Beaux-Arts d'Angers	Aachen	Suermondt-Ludwig Museum
Arras	Musée des Beaux-Arts d'Arras	Aschaffenburg	Staatsgalerie
Avignon	Musée du Petit Palais	Bamberg	Staatsgalerie in der Neuen Residenz
Bayonne	Musée Léon Bonnat	Bayreuth	Staatsgalerie im Neuen Schloss
Beaune	Musée des Beaux-Arts et Musée Marley de Beaune	Berlin	Gemäldegalerie, Rainald Grosshans, Bernd Wolfgang Lindemann Jagdschloss Grunewald Kupferstichkabinett, Holm Bevers Schloss Charlottenburg
Bergues	Musée Municipal Mont-de-Piétié	Bonn	Rheinisches Landesmuseum Bonn
Besançon	Musée des Beaux-Arts et d'Archéologie	Braunschweig	Herzog Anton Ulrich-Museum, Thomas Döring, Jochen Luckhardt
Bourg-en-Bresse	Musée de Brou, Megali Philippe	Bremen	Kunsthalle
Brest	Musée des Beaux-Arts	Bückerburg	Museum Schloss Bückerburg
Caen	Musée des Beaux-Arts de Caen	Coburg	Kunstsammlungen der Veste Coburg, Christiane Wiebel Museum Schloss Ehrenburg
Carcassonne	Musée des Beaux-Arts de Carcassonne	Darmstadt	Hessisches Landesmuseum
Chalon-sur-Saône	Musée Vivant-Denon	Dessau	Anhaltische Gemäldegalerie, Norbert Michels Kulturstiftung Dessau Wörlitz, Katharina Bechler Schloss Wörlitz (Kulturstiftung Dessau Wörlitz)
Chantilly	Musée Condé, Nicole Garnier	Dessau-Mosigkau	Staatliche Museum Schloss Mosigkau (Kulturstiftung Dessau Wörlitz), Wolfgang Savelsberg
Chateauroux	Musée Hôtel Bertrand	Dessau-Wörlitz	Gotisches Haus Wörlitz (Kulturstiftung Dessau Wörlitz)
Cherbourg	Musée Thomas-Henry	Dortmund	Museum für Kunst und Kulturgeschichte Dortmund
Dieppe	Château-Musée de Dieppe	Dresden	Staatliche Kunstsammlungen Dresden - Gemäldegalerie Alte Meister, Uta Neidhardt
Dijon	Musée des Beaux-Arts Musée Magnin		Staatliche Kunstsammlungen Dresden - Kupferstich-Kabinett, Thomas Ketelsen
Douai	Musée de la Chartreuse	Duisburg	Städtische Sammlungen Duisburg-Rheinhausen
Dunkerque	Musée des Beaux-Arts de Dunkerque	Düsseldorf	Kunstpalaat
Épinal	Musée Départemental d'Art Ancien et Contemporain d'Épinal		
Grenoble	Musée de Grenoble		
La Fère	Musée Jeanne-d'Aboville		
Le Mans	Musée de Tessé		
Le Puy	Musée Crozatier		
Lille	Palais des Beaux-Arts, Alexis Donetzkoff Musée de l'Hospice Comtesse		
Lyon	Musée des Beaux-Arts de Lyon		

Emden	Ostfriesische Landesmuseum und Städtische Museum		
Essen	Villa Hügel		
Frankfurt am Main	Historisches Museum, Kurt Wettengl Städelsches Kunstinstitut und Städtische Galerie, Michael Maek-Gérard, Jochen Sander		
Gotha	Schloss Friedenstein		
Göttingen	Kunstsammlungen der Universität		
Hamburg	Hamburger Kunsthalle, Martina Sitt, Annemarie Stefes		
Hamm	Gustav-Lübcke-Museum		
Hannover	Niedersächsisches Landesmuseum, Meinolf Trudzinski		
Heidelberg	Kurpfälzisches Museum der Stadt Heidelberg		
Isselburg	Museum Wasserburg Anholt		
Karlsruhe	Staatliche Kunsthalle, Dietmar Lüdke		
Kassel	Staatliche Museen (Gemäldegalerie Alte Meister), Gregor Weber Staatliche Museen (Graphische Sammlung), Christine Lukatis		
Kiel	Kunsthalle zu Kiel		
Kleve	Museum Kurhaus Kleve, Guido de Werd Städtisches Museum Haus Koekkoek, Guido de Werd		
Koblenz	Mittelrhein-Museum		
Köln	Schnütgen Museum, Hiltrud Westermann-Angerhausen Wallraf-Richartz-Museum, Ekkehard Mai		
Leipzig	Museum der bildenden Künste Leipzig, Jan Nicolaisen		
Lübeck	St. Annen-Museum		
Mainz	Mainz Landesmuseum		
Meiningen	Meininger Museen		
Mönchengladbach	Städtisches Museum Schloss Rheydt		
München	Alte Pinakothek, Marcus Dekiert, Konrad Renger Bayerische Nationalmuseum, Mathias Weniger Staatliche Graphische Sammlungen, Thea Vignau-Wilberg		
Münster	Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Angelika Lorenz		
Nürnberg	Germanisches Nationalmuseum, Daniel Hess		
Oberschleißheim	Neues Schloss und Hofgarten Schleißheim		
Oldenburg	Landesmuseum für Kunst und Kulturgeschichte		
Oranienbaum	Schloss Oranienbaum (Kulturstiftung Dessau Wörlitz), Wolfgang Savelsberg		
Osnabrück	Kulturgeschichtliches Museum		
Pommersfelden	Graf von Schönborn'sche Kunstsammlung		
Potsdam	Bildergalerie Park Sanssouci, Gerd Bartoschek Neues Palais		
Rostock	Kulturhistorisches Museum Kloster zum Heiligen Kreuz		
Schleswig	Schleswig-Holsteinisches Landesmuseum Schloss Gottorf		
Schwerin	Staatliches Museum Schwerin, Hela Baudis, Kornelia von Berswordt-Wallrabe, Gerhard Graulich, Gero Seelig		
Stuttgart	Staatsgalerie Stuttgart, Hans-Martin Kaulbach, Elsbeth Wiemann		
Tübingen	Kunsthalle Tübingen		
Weimar	Schlossmuseum		
Wiesbaden	Museum Wiesbaden		
Worms	Kunsthau Heylshof		
Wuppertal	Von der Heydt-Museum		
Würzburg	Martin-von-Wagner-Museum (Neuere Abteilung)		
Associate members	Ursula Härting, Jan Kelch, Rüdiger Klessmann, Annaliese Mayer-Meintschel		
			<b>GREECE</b>
		Athens	National Gallery and Alexandros Soutzos Museum
			<b>HUNGARY</b>
		Budapest	Szépművészeti Múzeum, Ildikó Ember, Annamária Gosztola, Zoltán Kovács, István Nemeth, Júlia Tátrai, Susan Urbach
		Esztergom	Keresztény Múzeum (Christian Museum)
		Associate member	Teréz Gerszi
			<b>INDIA</b>
		Mumbai (Bombay)	Prince of Wales Museum
		Vadodara (Baroda)	Baroda Museum and Picture Gallery
			<b>IRELAND</b>
		Dublin	National Gallery of Ireland
			<b>ISRAEL</b>
		Jerusalem	Israel Museum, Schlomit Steinberg
		Tel Aviv	Tel Aviv Museum, Doron Lurie
			<b>ITALY</b>
		Bergamo	Pinacoteca di Arte Antica
		Florence	Dutch University Institute for Art History, Bert Meijer Gabinetto Disegni e Stampe degli Uffizi Galleria degli Uffizi Galleria Palatina
		Genoa	Galleria Nazionale di Palazzo Spinola Galleria di Palazzo Bianco, Clario di Fabio Galleria di Palazzo Rosso, Piero Boccardo
		Milan	Biblioteca e Pinacoteca Ambrosiana Museo Poldi Pezzoli Pinacoteca di Brera
		Modena	Galleria Estense
		Naples	Museo e Gallerie Nazionali di Capodimonte
		Rome	Galleria Borghese Galleria Corsini, Givigliamo Alloisi Galleria Doria Pamphili Galleria Nazionale d'Arte Antica: Palazzo Barberini, Rossella Vodret
		Turin	Galleria Sabauda
		Venice	Galleria Giorgio Franchetti alla Ca d'Oro Galleria dell'Accademia
		Vercelli	Museo Borgogna
		Verona	Museo di Castelvecchio, Francesca Rossi
		Associate member	Marco Chiarini, Raffaella, Colace, Gianni Carlo Sciolla
			<b>JAPAN</b>
		Tokyo	National Museum of Western Art, Akira Kofuku
		Associate member	Yoriko Kobayashi-Sato
			<b>LATVIA</b>
		Riga	The Latvian Museum of Foreign Art, Daiga Upeniece
		Associate member	Ojars Sparitis
			<b>LIECHTENSTEIN</b>
		Vaduz	Fürstliche Sammlungen, Haus Liechtenstein
			<b>LITHUANIA</b>
		Kaunas	Mikalojus Konstantinas Ciurlionis National Art Museum, Osvaldas Daugelis
			<b>LUXEMBOURG</b>
		Luxembourg	Musée National d'Histoire et d'Art Villa Vauban, Danièle Wagener
		Associate member	Lina Eischen
			<b>MEXICO</b>
		Mexico City	Museo Franz Mayer, Teresa Calero, Rebeca Kraselsky
			<b>NETHERLANDS</b>
			Instituut Collectie Nederland, Erik Domela Nieuwenhuis, Stephen Hartog, Wim Jacobs, Evert Rodrigo
			Palaces of Royal House
		Alkmaar	Stedelijk Museum, Sandra de Vries

Amsterdam	Amsterdams Historisch Museum, Norbert Middelkoop Bijbels Museum, Janrense Boonstra Gemeentearchief, Emmy Ferbeek Joods Historisch Museum, Edward van Voolen Koninklijk Paleis, Eymert-Jan Goossens Museum Amstelkring, Robert Schillemans Museum Willet-Holthuysen Nederlands Scheepvaartmuseum, Rimmelt Daalder Rembrandthuis, Bob van den Boogert, Ed de Heer Rijksmuseum, Reinier Baarsen, Dirk Jan Biemond, Jan Daan van Dam, Jan Piet Filedt Kok, Freek Heijbroek, Wouter Kloek, Huigen Leeflang, Ronald de Leeuw, Ger Luijten, Robert-Jan te Rijdt, Marijn Schapelhouman, Frits Scholten Stedelijk Museum Stichting Cultuur Inventarisatie, Lia Gorter, Bernard Vermet Van Gogh Museum	Guido Jansen, Friso Lammertse, Bram Meij Historisch Museum Rotterdam Schiphol Rijksmuseum Amsterdam Schiphol Spanbroek Frisia Museum Utrecht Centraal Museum, Liesbeth Helmus Museum Catharijneconvent, Saskia van Haaren, Guus van den Hout, Helen Wüstefeld Nederlands Muntmuseum, Albert Scheffers Universiteitsbibliotheek Utrecht, Koert van der Horst Universiteitsmuseum Vaassen Kasteel Cannenburg Voorschoten Kasteel Duivenvoorde Zwolle Stedelijk Museum Zwolle Associate members Albert Blankert, Marten Jan Bok, Henri Dejoer, Thera Folmer-von Oven, Jup de Groot, Wouter Hugenholtz, Renée Kistemaker, Simon Levie, Henk van Os
Apeldoorn	Paleis Het Loo, Elco Elzenga, Rennie van Heuven, Marieke Spliethof	<b>NEW ZEALAND</b> Auckland Auckland City Art Gallery
Arnhem	Museum voor Moderne Kunst, Ype Koopmans	<b>NORWAY</b> Bergen Bergen Kunstmuseum Oslo Nasjonalgalleriet
Assen	Drents Museum, Jan Jaap Heij, Michiel van Maarseveen	<b>POLAND</b> Gdańsk Gdańsk Historical Museum, Adam Koperkiewicz National Museum in Gdańsk, Beata Pure-Stepniak, Barbara Włodarska, Grazyna Zinówko
Delft	Stedelijk Museum Het Prinsenhof, Daniëlle Lokin	Kraków Czartoryski Museum, Dorota Dec Royal Castle on Wawel Hill, Jan Ostrowski, Joanna Winiewicz-Wolska National Museum in Kraków, Dorota Dec
Den Bosch	Noordbrabants Museum, Paul Huys Janssen	Lublin Lublin Museum
Den Haag	Galerij Prins Willem V Gemeentemuseum Den Haag, Titus Eliëns, Jet Pijzel-Domnisse, John Sillevs Haags Historisch Museum Koninklijke Bibliotheek, Anne Korteweg Koninklijk Huisarchief Mauritshuis, Quentin Buvelot, Frits Duparc, Peter van der Ploeg, Ariane van Suchtelen Museum Bredius Museum Meermanno Museum Mesdag Rijksbureau voor Kunsthistorische Documentatie, Charles Dumas, Rudi Ekkart, Anita Hopmans Karen Schaffers-Bodenhausen Stadhuis	Poznań National Museum in Poznań Warsaw National Museum in Warsaw, Hanna Benesz, Maria Kluk, Maciej Monkiewicz, Joanna Tomicka, Antoni Ziemia Warsaw University Library, Wanda M. Rudzińska Wilanów Palace Museum, Krystyna Gutowska-Dudek Royal Castle in Warsaw, Dorota Juszcak, Hanna Malachowicz Wrocław National Museum in Wrocław, Romuald Nowak, Marek Pierzchala The National Ossolinski Institute - Museum of the Princes Lubomirski
Dordrecht	Dordrechts Museum, Sander Paarlberg, Peter Schoon - museum aan huis Simon van Gijn	Associate members Piotr Oszczanowski, Jacek Tylicki
Eindhoven	Van Abbe Museum	<b>PORTUGAL</b> Lisbon Museu Calouste Gulbenkian, Maria Rosa Azevedo Cardoso Figueiredo Museu Nacional de Arte Antiga
Enschede	Rijksmuseum Twenthe, Paul Knolle	<b>P U E R T O R I C O</b> Ponce Museo de Arte de Ponce
Gouda	Museum het Catharina Gasthuis, Ewoud Mijnlief	<b>ROMANIA</b> Bucharest Library of the Romanian Academy, Catalina Macovei National Museum of Art of Romania, Dana Bercea, Mariana Dragu
Groningen	Groninger Museum, Christian Jörg	Sibiu Muzeul Național Brukenthal, Alexandru Lungu, Sanda Marta, Maria Ordeanu
Haarlem	Frans Halsmuseum, Pieter Biesboer, Michel Kersten Teylers Museum, Carel van Tuyl van Serooskerken	<b>R U S S I A N F E D E R A T I O N</b> Irkutsk Irkutsk Regional Art Museum, Tatyana Petrovna Ogorodnikova
Heino	Hannema-de Stuers Fundatie	Kazan Kazan State Museum of Fine Arts
Hoorn	Westfries Museum	Moscow The Pushkin State Museum of Fine Arts, Natalja Markova, Vadim Sadkov, Marina Senenko
Leerdam	Hofje van Aerden	Nizhny Novgorod State Museum
Leeuwarden	Fries Museum Prinsessehof Leeuwarden	Pavlovsk Pavlovsk Palace, Ludmila Koval, Nina Stadnitchuk
Leiden	Prentenkabinet Universiteit Leiden, Jef Schaeps Stedelijk Museum de Lakenhal, Jetteke Bolten-Rempt, Christiaan Vogelaar	Perm Perm State Art Gallery
Loosdrecht	Kasteel-Museum Sypsteyn	
Maastricht	Bonnefantenmuseum, Peter van den Brink	
Middelburg	Zeeuws Museum	
Nijmegen	Museum Het Valkhof, Pieter Roelofs	
Otterloo	Kröller-Müller Museum	
Rotterdam	Atlas van Stolk, Carl Nix Museum Boijmans Van Beuningen, Peter van der Coelen, Albert Elen, Jeroen Giltaij,	

Peterhof	Peterhof Palace National Museum	Stockholm	Nationalmuseum, Görel Cavalli-Björkman, Carina Fryklund, Karin Sidén, Märten Snickare
Pskov	Pskov State Union Historical-Architectural and Art- Museum Preserve		<b>SWITZERLAND</b>
Pushkin	Tzarskoje Selo, Larisa Bordavskaya	Basel	Kunstmuseum Basel
St. Petersburg	Hermitage, Boris Asvarisz, Natalia Babina, Roman Grigoryev, Natalia Grizaj, Alexei Larionov, Irina Linnik, Mikhail Piotrovsky, Irina Sokolova, Sergei Stroganov Kunstkamera, Anna Radziun St. Petersburg International Center for Preservation	Geneva	Musée d'Art et d'Histoire
Saratov	Saratov State Art Museum named after A.N. Radishev	Sankt Gallen	Kunstmuseum St. Gallen
Smolensk	Smolensk State Museum-Reserve	Winterthur	Kunstmuseum Winterthur, Dieter Schwarz, Peter Wegmann Museum Briner und Kern, Peter Wegmann Museum Oskar Reinhart am Stadtgarten
Tambov	Tambov Fine Arts Museum, Tamara Schestakova Tambov Oblast Picture Gallery	Zürich	Graphische Sammlung der ETH Zürich, Michael Matile Kunsthaus Zürich, Christian Klemm Sammlung E.G. Bührle
Tula	Tula Regional Art Museum		<b>UKRAINE</b>
Tver	Tver Art Museum, Tatyana Kuyukina	Kiev	Bogdan and Varvara khanenko Museum of Art, E.N. Roslavetz, Olena Victorivna Zhivkova
Voronezh	Voronezh Region Art Museum		<b>USA</b>
	<b>SCOTLAND</b>	Allentown, Pennsylvania	Allentown Art Museum
Edinburgh	National Gallery of Scotland, Emilie Gordonker Palace of Holyroodhouse Torrie Collection, University of Edinburgh	Atlanta, Georgia	High Museum of Art Michael C. Carlos Museum, Emory University
Glasgow	Burrell Collection, Robert Wenley Kelvingrove Art Gallery and Museum Hunterian Museum and Art Gallery, Peter Black	Baltimore, Maryland	Baltimore Museum of Art, Susan Dackerman Walters Art Gallery, Joaneath Spicer
The Hill of Tarvit (Fife)	Hill of Tarvit Mansionhouse & Garden (National Trust for Scotland)	Berkeley, California	Berkeley Art Museum
	<b>SERBIA</b>	Birmingham, Alabama	Birmingham Museum of Art
Belgrade	National Museum, Tatjana Bosnjak	Bloomington, Indiana	Indiana University Art Museum
	<b>SLOVAK REPUBLIC</b>	Boston, Massachusetts	Isabella Stewart Gardner Museum, Alan Chong Museum of Fine Arts, Ronni Baer, Tom Rassiour
Bratislava	Gallery of the town Bratislava Slovak National Gallery, Ivan Rusina	Brooklyn, New York	Brooklyn Museum of Art
Associate member	Ingrid Ciuliová	Brunswick, Maine	Bowdoin College Museum of Art
	<b>SOUTH AFRICA</b>	Buffalo, New York	Albright-Knox Art Gallery
Cape Town	Michaelis Collection, Hayden Russell Proud South African National Gallery William Fehr Collection	Cambridge, Massachusetts	Fogg Art Museum, Ivan Gaskell, William Robinson Harvard University Art Museums, Ron Spronk
Durban	Durban Art Gallery	Champaign, Illinois	Krannert Art Museum
Johannesburg	Johannesburg Art Gallery	Chapel Hill, North Carolina	The Ackland Art Museum
Kimberley	William Humphreys Art Gallery	Chicago, Illinois	The Art Institute of Chicago, Martha Wolff
Pretoria	Pretoria Art Museum	Cincinnati, Ohio	Cincinnati Art Museum, Marjorie Wiseman The Taft Museum
	<b>SPAIN</b>	Cleveland, Ohio	The Cleveland Museum of Art
Aranjuez	Royal Palaces	Corning, New York	The Corning Museum of Glass
Barcelona	Palacio Real Museu Nacional d'Art de Catalunya, Francesc Ruiz i Quesada	Dallas, Texas	Dallas Museum of Art
Bejar	Museo Municipal	Dayton, Ohio	Dayton Art Institute
Madrid	Collección de la Duquesa de Alba Monasterio de las Descalzas Reales, Ana García Sanz Museo Cerralbo Museo Nacional del Prado, Teresa Posada Kubissa, Pilar Silva, Alexander Vergara, Rocio Arnaez (associate) Museo Lázaro Galdiano, Mercedes Royo Villanova Museo de la Real Academia de Bellas Artes de San Fernando, Mercedes González de Amezúa Museo Thyssen-Bornemisza Patrimonio Nacional, Concha Herrero, Ana García Sanz, Leticia Sánchez Real Monasterio de la Encarnación	Denver, Colorado	Denver Art Museum
Pontevedra	Museo de Bellas Artes	Detroit, Michigan	Detroit Institute of Art, George Keyes
Sevilla	Museo Provincial de Bellas Artes	Durham, North Carolina	Duke University Museum of Art
Vigo	Museo Municipal Quiñones de León	Fort Worth, Texas	Kimbell Art Museum
	<b>SWEDEN</b>	Glen Falls, New York	The Hyde Collection
Göteborg	Göteborgs Konstmuseum, Björn Fredlund	Greenville, South Carolina	Bob Jones University Museum and Gallery, John Nolan
		Hartford, Connecticut	Wadsworth Atheneum Museum of Art, Eric Zafran
		Houston, Texas	Sarah Campbell Blaffer Foundation
		Indianapolis, Indiana	Indianapolis Museum of Art, Ronda Kasl
		Ithaca, New York	Herbert F. Johnson Museum of Art, Franklin Robinson
		Jacksonville, Florida	Cummer Museum of Art and Gardens
		Kansas City, Missouri	The Nelson-Atkins Museum of Art
		Lawrence, Kansas	Spencer Museum of Art, Stephen Goddard
		Los Angeles, California	The J. Paul Getty Museum, Lee Hendrix, Scott Schaefer Los Angeles County Museum of Art, Mary Levkoff, Jean-Patrice Marandel
		Louisville, Kentucky	The Speed Art Museum, Ruth Cloudman, Scott Erbes
		Madison, Wisconsin	Elvehjem Museum of Art, University of Wisconsin-Madison, Maria Saffiotti Dale
		Manchester, New Hampshire	Currier Gallery of Art

Merion Station, Pennsylvania	The Barnes Foundation	Sacramento, California	Crocker Art Museum
Miami Beach, Florida	The Bass Museum of Art, Ruth Grim	St. Louis, Missouri	St. Louis Art Museum, Jim Burke
Minneapolis, Minnesota	The Minneapolis Institute of Arts	St. Petersburg, Florida	Museum of Fine Arts, St. Petersburg
New Haven, Connecticut	Yale University Art Gallery	Salt Lake City, Utah	Utah Museum of Fine Arts
New Orleans, Louisiana	New Orleans Museum of Art	San Diego, California	San Diego Museum of Art, Steven Kern
New York, New York	The Frick Collection, Louisa Wood Ruby		Timken Art Gallery
	The Metropolitan Museum of Art, Maryan Ainsworth, Thomas P. Campbell, Timothy Husband, Walter Liedtke, Nadine Orenstein, Michiel Plomp	San Francisco, California	California Palace of the Legion of Honor Museum, Lynn Federle Orr
	The Morgan Library		De Young Memorial Museum.
	Museum of Modern Art	San Marino, California	The Huntington Art Collections
	The New York Historical Society	Sarasota, Florida	John and Mable Ringling Museum of Art
	New York Public Library, Elizabeth Wyckoff	Seattle, Washington	Seattle Art Museum, Chiyo Ishikawa
Norfolk, Virginia	Chrysler Museum of Art	Springfield, Massachusetts	Museum of Fine Arts
Northampton, Massachusetts	Smith College Museum of Art	Toledo, Ohio	The Toledo Museum of Art, Lawrence Nichols
Oberlin, Ohio	Allen Memorial Art Museum	Washington, D.C.	Corcoran Gallery of Art
Pasadena, California	Norton Simon Museum, Gloria Williams		National Gallery of Art, John Hand, Peter Parshall, Arthur Wheelock
Philadelphia, Pennsylvania	Philadelphia Museum of Art, Katie Luber	Williamstown, Massachusetts	Sterling and Francine Clark Art Institute
Phoenix, Arizona	Phoenix Art Museum		Williams College Museum of Art
Pittsburgh, Pennsylvania	Carnegie Museum of Art	Worcester, Massachusetts	Worcester Art Museum, James Welu
Ponce, Puerto Rico	Museo de Arte de Ponce	Associate members	George Abrams, Kristin Belkin, Thomas da Costa Kaufmann, Anne-Marie Logan, Seymour Slive, John Walsh
Portland, Oregon	Portland Art Museum		<b>VATICAN</b>
Poughkeepsie, New York	The Frances Lehman Loeb Art Center (Vassar College)		Vatican Museums
Princeton, New Jersey	Princeton University Art Museum	Vatican City	<b>WALES</b>
Providence, Rhode Island	Museum of Art, Rhode Island School of Design		National Museum of Wales
Raleigh, North Carolina	North Carolina Museum of Art, Dennis Weller	Cardiff	Glyn Vivian Art Gallery
Richmond, Virginia	Virginia Museum of Fine Arts	Swansea	
Rochester, New York	Memorial Art Gallery, University of Rochester		

## CODART DATES

2004

December **Courant 9**, including registration materials for CODART ACHT congress.

2005

[3 March Opening TEF AF, Maastricht.]

6-8 March CODART ACHT congress, Dutch and Flemish art in Sweden, Haarlem.

Late September CODART ACHT study trip to Stockholm and surroundings.

2006

[9 March Opening TEF AF, Maastricht.]

12-14 March CODART NEGEN congress.

Mid-March CODART NEGEN study trip.

Preview of upcoming exhibitions and other events, June-December 2004

see also [www.codart.nl](http://www.codart.nl)

2 June-5 September 2004 Johan Barthold Jongkind 1819-1891, Musée d'Orsay, Paris.

2 June-18 July 2004 Jongkind intime: dessins, estampes et lettres de Jongkind et son entourage dans la Collection Frits Lugt (The intimate Jongkind: drawings, prints and letters by Jongkind and his circle in the Frits Lugt Collection), Institut Néerlandais, Paris.

8 June-30 September 2004 Antoni Waterloo - Tájkcok (Landscape etchings by Antoni Waterloo), Keresztény Múzeum (Christian Museum), Esztergom.

9 June-22 August 2004 Gerard David y el paisaje flamenco (Gerard David and Flemish landscape), Museo Thyssen-Bornemisza, Madrid.

12 June-12 September 2004 Copyright Rubens: Rubens en de grafiek (Copyright Rubens: Rubens and graphic art), Museum Plantin-Moretus (organized by the Koninklijk Museum voor Schone Kunsten), Antwerp.

12 June-12 September 2004 Rubens in zwart en wit: reproductiegrafiek 1650-1800 (Rubens in black and white: reproduction prints 1650-1800), Rockoxhuis, Antwerp.

23 June-5 September 2004 Flämische Meister: Bilder für Neuburg a. d. Donau (Flemish masters: pictures for Neuburg an der Donau), Alte Pinakothek, Munich.

24 June-22 August 2004 Pan und Syrinx, eine erotische Jagd:

Gemälde und Graphik von Peter Paul Rubens, Jan Brueghel und ihren Zeitgenossen (Pan and Syrinx, an erotic chase: depictions by Peter Paul Rubens, Jan Brueghel and their contemporaries), Städtisches Kunstinstitut und Städtische Galerie, Frankfurt am Main.

11 July-26 September 2004 Top 100: het mooiste uit eigen collectie (Top 100: the most beautiful works in our own collection), Museum voor Moderne Kunst Arnhem.

13 July-21 July 2004 Course Painting techniques, Amsterdam-Maastricht Summer University, Maastricht.

17 July-11 October 2004 Flemish and Dutch paintings from the Kunsthistorisches Museum in Vienna, Kobe City Museum, Kobe.

25 July-7 August 2004 Course St. Petersburg art treasures: the Romanovs as collectors of Netherlandish art, European University at St. Petersburg, St. Petersburg.

8 August-31 October 2004 Peter Paul Rubens: Barocke Leidenschaften (Peter Paul Rubens: Baroque passion), Herzog Anton Ulrich-Museum, Braunschweig.

7 August-3 October 2004 Rembrandt und sein Kreis: die Dresdner Zeichnungen (Rembrandt and his circle: the Dresden drawings), Staatliche Kunstsammlungen Dresden - Kupferstich-Kabinett, Dresden.

30 August-17 October 2004 Szenen aus dem Buch Tobias aus der Tapissierensammlung des Kunsthistorisches Museum (Scenes from the Book of Tobit from the tapestry collection of the Kunsthistorisches Museum), Kunsthistorisches Museum, Vienna.

1 September-1 March 2005 Low sky, wide horizon: art of the Low Countries in Estonia, Kadriorg Palace, The Kadriorg Art Museum of the Art Museum of Estonia, Tallin.

3 September 2004-9 January 2005 Piet Mondrian, Albertina, Vienna.

10 September 2004-15 January 2005 Dromen van Dordrecht (Dreaming of Dordrecht), Dordrechts Museum, Dordrecht.

17 September-14 November 2004 Etchings by Rembrandt from the S. William Pelletier collection, Georgia Museum of Art, Athens, Georgia.

18 September 2004-9 January 2005 De Bataven (The Batavians), Museum Het Valkhof, Nijmegen.

24 September 2004-9 January 2005 Carel Fabritius (1622-1654), Mauritshuis, The Hague.

24 September 2004-9 January 2005 La tapisserie flamande du XVIII<sup>e</sup> au XVII<sup>e</sup> siècle dans les collections de la Fondation Toms Pauli (16th- and 17th-century Flemish tapestries from the collections of Fondation Toms Pauli), Musée Cantonal des Beaux-Arts, Lausanne.

2 October 2004-30 January 2005 Drawn by the brush: oil sketches by Peter Paul Rubens, Bruce Museum of Arts and Sciences, Greenwich, Connecticut.

6 October-26 October 2004 Autour de Rembrandt: le portrait (Around Rembrandt: the portrait), Hôtel de Ville, Hesdin.

9 October 2004-2 January 2005 Master of the Embroidered Foliage, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

14 October 2004-23 January 2005 Een geschenk aan de stad: de Hollandse meesters van Adriaan van der Hoop (1778-1854) (A gift to the city: the Dutch Old Masters from the collection of Adriaan van der Hoop (1778-1854)), Amsterdams Historisch Museum, Amsterdam.

16 October 2004-9 January 2005 Van Gogh to Mondrian: modern art from the Kröller-Müller Museum, High Museum of Art, Atlanta, Georgia.

22 October 2004-2 January 2005 Jan Vermeer: The procurer, Staatliche Kunstsammlungen Dresden - Gemäldegalerie Alte Meister, Dresden.

23 October 2004-9 January 2005 De magie van het alledaagse: Jan Steen, Johannes Vermeer en tijdgenoten (The magic of everyday life: Jan Steen, Johannes Vermeer and their contemporaries), Museum Boijmans Van Beuningen, Rotterdam.

24 October 2004-9 January 2005 Art from the Court of Burgundy (1364-1419), Cleveland Museum of Art, Cleveland, Ohio.

29 October 2004-23 January 2005 Bartholomeus Breenbergh, Joseph distributing corn in Egypt, Barber Institute of Fine Arts, Birmingham.

7 November 2004-30 January 2005 Gerard ter Borch, National Gallery of Art, Washington.

26 November 2004-28 February 2005 'Fake - not fake': restauraties-reconstructies-falsificaties: het conserveren van de Vlaamse Primitieven in België, ca. 1930-1950 ('Fake - not fake': restorations-reconstructions-forgeries: the conservation of the Flemish Primitives in Belgium, ca. 1930-1950), Groeningemuseum, Bruges.

27 November 2004-3 April 2005 Pieter Claesz. stillevens (Pieter Claesz. still-lives), Frans Hals Museum, Haarlem.