

ABSTRACTS OF PRESENTATIONS ON MONDAY, 12 MARCH

Flemish and Dutch drawings in the Musée du Louvre

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Musée du Louvre, Paris

This short presentation aims to provide a survey of the collection of Flemish and Dutch drawings, prints and engraved copper plates in the *Département des Arts graphiques* of the Louvre, as well as discussing current projects concerning that part of the collection.

The *Département des Arts graphiques* consists of three separate but linked collections: the *Cabinet des Dessins*, which was created in the 17th century with the acquisition by the King of Everard Jabach's drawings collection and which has since been considerably enlarged; the *Chalcographie du Louvre*, which administers the engraved plates used for the publications of the *Cabinet du Roi* (from 1671 to the Revolution), as well as those coming from the *Académie de peinture et de sculpture* and other sources; and finally the collection of prints, drawings and rare books donated in 1935 by the heirs of Baron Edmond de Rothschild, the noted collector.

The holdings of these three constituent parts, while differing widely, are to some extent complementary. The *Chalcographie*, as its name implies, is a collection entirely made up of engraved copper plates, now numbering some 13,000 items. The earliest date from the beginning of the 17th century; the collection is still being enlarged through the commissioning of contemporary works. The plates of potential interest to CODART members date mainly from the 17th and 18th centuries. The *Cabinet des Dessins* and the Collection Edmond de Rothschild are both made up of works on paper, but the *Cabinet des Dessins* focuses almost exclusively on old master drawings (currently about 140,000) whereas the Rothschild Collection is known primarily for its excellent old master prints (Dürer, Lucas van Leyden, Rembrandt, etc.) though it also includes some 3,000 drawings. Finally, the *Département* administers smaller groups of pastels, miniatures and cartoons, including the well-known Jordaens tapestry cartoons.

These holdings of Dutch and Flemish drawings are undoubtedly the richest in France and contain numerous masterpieces. If nonetheless the Louvre cannot offer an entirely balanced panorama of the development of Flemish and Dutch drawing from the early 15th until the mid-19th century, this is largely due to the historically determined taste of the private collectors whose collections, through acquisition or bequest, formed the basis for the national collection: Jabach, Saint-Morys, Orsay, His de la Salle, Bonnat, Gay, etc. The "flavour" of the collection is decidedly 18th- and 19th-century in character.

Serious study of the collection, other than through its classification in terms of the inventory, can be said to begin in 1921 when Frits Lugt was entrusted with the task of cataloguing the Flemish and Dutch drawings. This resulted in a series of volumes, published between 1929 and 1968, which remain to this day the chief publication on the collection. In 1988, Emmanuel Starcky published a supplement volume incorporating recent acquisitions and the results of new research. As curator, Starcky was in charge of the drawings of the Northern schools; since 1991, when he left the museum, there has not been a curator specialising exclusively in Dutch and Flemish drawings and/or prints on the Louvre staff.

That does not mean that interest in Flemish and Dutch drawings disappeared or that acquisitions in this field were no longer made, but there has undeniably been less emphasis on the works of these schools until very recently. The successful exhibition of Rembrandt drawings in 2006 will, it is hoped, be the first of a series of shows highlighting the Netherlandish works in the collection. Through acquisitions, we hope to fill gaps in the collection and strengthen other areas.

The main projects on which the staff of the department is currently engaged do not focus exclusively upon the Flemish and Dutch schools, but they will result in a higher profile for this part of the collection. For instance, a new version is being prepared of the department's database, in which virtually all the works can be consulted online. This necessitates revising, in so far as it is possible, of the current status or classification of each drawing and bringing up to date the relevant documentation in the department's files (open to visitors). Another instance: work has begun on a *catalogue raisonné* of the "enluminures", the small but fine collection of illuminated pages and fragments of pages in the Département; this contains several fine Netherlandish works. The catalogue is due to be published in 2009.

There are many other projects that could, and will, be taken up. We will need to rely on outside help to carry them out, the more so as there is still no "specialist" curator. Which is why we are so pleased to have so many colleagues here today for CODART TIEN: colleagues who may wish to help, who may have ideas and advice to offer.

Dutch and Flemish paintings in the Louvre

Blaise Ducos, Curator of 17th-and 18th-century Dutch and Flemish paintings,
Musée du Louvre, Paris

Dutch and Flemish paintings from the 17th and 18th centuries have been rehung, as the entire collection of northern paintings, in 1993, in the Richelieu aisle of the Louvre palace. Needless to say, this by no means entails the impossibility of evolution: an art-historically based hanging, both tranquil and thought-provoking, remains the soundest goal for our public (more than 8 million went to the Louvre in 2006).

The vastness of the collection – more than 800 paintings from 1600 onwards – can be confronted with the mounting of diverse projects. Thus, the cataloguing of the La Caze donation from 1869 (which brought into our walls, amongst many masterpieces, Rembrandt's *Bathsheba* and Hals' *Bohémienne*, the *Gipsy girl*), will be available this year on CD (200 pictures from the Dutch and Flemish collection are at stake). Attention can also be devoted to a single, major painter: the Rembrandt year prompted the sending of some of our paintings by the master to the laboratory to be examined and, moreover, to be scrutinized by an assembly of Rembrandt specialists during two study-days organized *in situ*; a round-table presented to the public the event, forecasting a "Rembrandt-project" at the Louvre, which, on the long-run, shall change the perception of and knowledge upon the Louvre pictures.

It is our aim to put the collection to the fore, thereby confirming its place in international research and curatorial practice: the shaping of a French network in the field, exhibitions, long term loans exchanges, on-line cataloguing are but a few of the issues for which the support of colleagues and institutions from abroad will prove of momentous implication.

Collecting Netherlandish Art in France in the 17th and 18th centuries

Sophie Raux, ARTES Université Charles de Gaulle, Lille

The history of French taste for painting of the ancient Low Countries during the 17th and 18th centuries is a fascinating field which has given rise these last years to a major historiographical revival. The works of some researchers have recently made it possible to understand better the distribution networks of Netherlandish painting in France during the Ancien Régime, the role played by art-dealers in promoting Northern painting, the evolution of the criteria of taste which favored Northern art, as well as the major art-lovers and collectors of Dutch and Flemish art who greatly contributed to its influence. Thanks to these works, some generally accepted ideas have been challenged by reasserting the value of Northern painting in the French collections of the 17th and 18th centuries. Thus, we should reconsider the still widespread idea that quality Northern painting only entered French collections after the mid-eighteenth century.

As early as the first decade of the 17th century, a considerable supply of Netherlandish painting was kept up on the Parisian market thanks to the dynamism of Antwerp art-dealers who had settled in the annual Fair of Saint-Germain. Although the role played by these dealers had been fundamental for the promotion of art in France, it has so far not been sufficiently acknowledged. This neglect is basically due to the rise of the classico-academic ideal of the "Hierarchy of genre", of which Félibien was the best supporter in claiming the primacy of high history painting and of Italian models. Nevertheless, current research has revealed that Flemish dealers of the fair of Saint-Germain, such as Goetkindt or Pieter van Haecht, did not sell only cheap second-rate paintings to ordinary buyers. They also offered quality paintings from the best Flemish painters of the time. Moreover, far from being limited to Paris, Flemish dealers took an active part in the art market in the major cities of the French province, such as Lyon, Bordeaux and Lille.

From the mid-17th century, some Flemish dealers settled in Paris where they maintained a regular and intense commercial relationship with Antwerp. They played a major role as mediators of taste for Netherlandish visual culture: Jean-Michel Picart ordered a lot of works of art from the famous firm Musson in Antwerp, specifically aimed at the Parisian art market and adapted to fit the trends of local taste. Even then, the style of David Teniers-the-Younger won public favor, a preference that never failed throughout the next century. Furthermore, in the 1670s, the art of Rubens was reappraised, thanks to Roger de Piles who put the Antwerp master at the core of the debate on the *Quarrel of Color versus Line*. The exceptional collection of Rubens' works, built up during these years by the Duc de Richelieu, provides a striking example of this craze.

During the 18th century the market evolved. Fairs became less important in Paris while public auction sales multiplied – sales with printed catalogues which enabled purchasing from afar. The market in old master's paintings developed thanks to a new kind of connoisseur-dealer, of whom François-Edmé Gersaint was the best representative in the first half of the 18th century. Gersaint went at least twelve times to the Low Countries to buy paintings and "exotica" that he displayed in his Parisian shop. He showed the way to the greatest Parisian art-dealers of the 18th century such as Remy, Helle, Paillet and Le Brun. The study of the contents of Gersaint' sales catalogues has recently allowed Hans Van Miegroet to demonstrate that even before 1750 Netherlandish paintings were usually most common within Parisian collections and that their resale value was markedly higher than that of Italian or French paintings. Gersaint played also a major role in the promotion of Netherlandish painters who were not yet in great demand among the French public, such as Nicolaes Berchem for instance. The study of prices reached during these sales shows that the Northern painters most

praised by the French were neither Rubens nor Rembrandt, but Teniers and Wouwerman whose finish was particularly appreciated. These trends were confirmed during the comtesse de Verrue's sale, in 1737. In the first third of the 18th century, the comtesse owned one of the greatest cabinets of Northern painting in Paris. Even though works by Teniers and by Wouwerman were particularly popular, the significant body of works by the Dutch *Fijnschilders* (like Gerard Dou or Frans van Mieris) should be noticed too, heralding a tendency that would develop at the end of the century.

The evolution of taste for Netherlandish painting dramatically increased in the second half of the 18th century and unquestionably prevailed from the 1780s on. Even though that phenomenon was clearly identified by art historians a long time ago, the reasons for its success and the evolution in people's tastes have been recently analyzed by Patrick Michel: the poor attraction of genre painting for men of the *Grand Siècle* is no longer the same for men of the Enlightenment. The writings of Dezallier Dargenville or Lafont de Saint Yenne clearly state that great changes have occurred in the assessment of Northern painting. The quality of the technique, the trueness to life, the beauty of the color and the deftness of touch greatly appealed to them. Prices soared during the breaking up of the greatest collections of Netherlandish art in Paris, such as Jullienne (1767), the duc de Choiseul (1772), Blondel de Gagny (1776) or Randon de Boisset (1777). Even though Teniers and Wouwerman were still well ahead, they began to be challenged from the 1770s onward, by the rise of *Fijnschilders* (among whom Gerard Dou was the favorite), and by the growing interest for Italianizing landscape painters (Berchem, Both, Potter, Dujardin...). These trends clearly bear witness to the art lovers' diversity of taste; they also highlight their freedom when they faced the increasing growth of the neo-classical ideals of academic circles, i.e. coming back to the *grand goût* and the *grande manière*.

Flemish and Dutch art in French provincial museums: a brief historical survey

Diederik Bakhuys, Head of the department of drawings, Musée des Beaux-Arts de Rouen, Rouen

It is our aim, in this short lecture, to emphasise the specific history of French provincial museums, whereas they preserve a substantial part of the Dutch and Flemish heritage in France.

In the field of northern art, the situation of the French provincial museums is still largely determined by the historical circumstances of their foundation. Most of the major institutions were founded in the post-revolutionary context. Created as municipal structures, they often benefited from important deposits by virtue of the central government's policy aiming to stimulate regional development. If the original endowment has been generous, subsequent public support (municipal as well as governmental) has generally been oriented toward other fields than Dutch and Flemish art, and that part of their collections underwent fewer changes during the two past centuries. Unfortunately, major purchases will probably remain rare, as the gap tends to increase between the national institutions' means and what the wealthier provincial museums can afford.

A government decree of 1801 – known as the “Chaptal decree” – contributed to establish fifteen major municipal museums all over the country. Its purpose was to add to the paintings seized locally during the revolutionary period major government deposits, among them a large group of artworks captured abroad and subsequently excluded from the restitution policy implemented after Napoleon's fall. The beneficiaries were Lyon, Bordeaux, Strasbourg, Marseille, Rouen, Nantes, Dijon, Toulouse, Caen, Lille, Rennes and Nancy (together with Brussels, Geneva and Mainz which formed part, at the time, of the Republic). Many other institutions were created across the country during the same period which also benefited occasionally from government's *envois*, but less generously than the 15 towns chosen by Chaptal.

While the local seizures were often of minor importance, as regards Dutch and Flemish painting, such was not the case in the northern part of the country (which had belonged until the seventeenth century to the Habsburg Netherlands). Strong ties had long been preserved with cities like Antwerp and Brussels and, in that area, churches were often adorned with Flemish altar-pieces. This explains why, in this part of the country, exist outstanding collections of Flemish paintings, even in towns, like Valenciennes, which did not benefit from the 1801 decree. In the rest of France, the museums excluded from the “Chaptal distribution” may possess fine Flemish and Dutch paintings; but they are not in the position to display comparable *ensembles*.

The nature of the revolutionary and Napoleonic seizures and their subsequent deposits, together with the specific situation of northern France explain the fundamental imbalance between Flemish and Dutch art in French museums. The pioneer exhibitions *Le Siècle de Rembrandt* (Paris, 1970-1971) and *Le Siècle de Rubens* (Paris, 1977-1978), both exclusively based on French collections, clearly showed that one can provide a comprehensive survey of seventeenth century's Flemish painting, such solely based on non-Parisian collections; it is however not possible to present the Dutch Golden Age in a satisfactory way without substantial loans from the Louvre.

Strikingly, the provincial museums took little advantage of the eighteenth century Dutch-oriented character of the French collectorship. The case of Montpellier is, in that respect, a sort of exception. With Fabre's gift (1825) and the Valedau bequeath (1838) it inherited an *ensemble* of Dutch *tableaux de cabinet* of the highest quality, reflecting a collector's taste typical of French neoclassical culture.

Settled in a city excluded from the Chaptal list, the museum does not house, however, the large Flemish paintings elsewhere on display.

Generally speaking, the existence of significant collections of small-scale Dutch pictures is a legacy of mid- and late nineteenth century. During the second half of the century – despite some ambitious purchases –, the growth of the various collections in the field we're considering here depends primarily on private donations, public support being more commonly devoted to the acquisition of contemporary art. In that matter, the twentieth century has rather been a period of sporadic acquisitions, as local collectorship and a certain kind of cultural civism was dramatically turning down.

If some museums, like Lille, have been able to carry out acquisitions of exceptionally high level, the efforts to make up lost time in the field of cataloguing constitute the most remarkable development during the last decades. The museums of Quimper (1987), Bordeaux (1990), Troyes (1990), Lyon (1991 and 1993), Grenoble (1994), Caen (1994), Brou (1994), Orléans (1996), Montpellier (1998), Châteauroux (2001), Toulouse (2004), Avignon (2006) presently possess catalogues drawn up in accordance with the highest scholarly standards, and which were frequently edited with the support of the Fondation Custodia. Some "joint ventures" such as the catalogues published by the Région Rhone-Alpes (1992) or the Région Franche-Comté (1998) should also be mentioned. Other catalogues are being planned, like Rouen's (2009).

The attention is presently sliding to the field of drawings: i.a. we may quote the Musée de Grenoble's project to publish the complete catalogue of its Dutch and Flemish drawings.

TEXTS OF MEMBERS PRESENTATIONS ON TUESDAY, 13 MARCH

The Villa Vauban: Art Museum of the City of Luxembourg (to be opened in 2009)

Danièle Wagener, Director of the museums of the City of Luxembourg, Luxembourg

The City of Luxembourg owns a collection of Dutch and Flemish art dating from the 17th to the 19th century that will be shown in a former private villa of the 19th century situated in a park close to the city centre. To this carefully restored old building a new annex is now being built that will house temporary exhibitions dealing with the main aspects of the permanent collection.

The aim of this talk is to present the collection, the architectural project with the characteristics of each, the old and the new building as well as their interaction and to sketch out an exhibition program that will help the visitor to discover ever new aspects of the permanent collection.

THE COLLECTION

Between the middle of the 19th and the very beginning of the 20th century the city of Luxembourg received three donations of art works by private collectors. The most important donation is that of Jean-Pierre Pescatore (1793-1855), a tobacco manufacturer, born in Luxemburg who made a fortune as a banker in Paris and who bought in the 1840s and 1850 mainly contemporary French works, but also Dutch and Flemish paintings (Teniers, Steen, Dou, van de Cappelle, van der Haagen, van der Heyden, Wouwerman, Koekkoek, van Os, Reekers, van Spaendonck). After his death, he donated all his art works to the city of Luxembourg where they were exhibited first at the City Hall and then, much later, from 1959 on, at the Villa Vauban.

The second collection that was bequeathed to the city of Luxembourg in 1878 was that of the banker and General Consul of the Grand-Duchy of Luxembourg in Amsterdam, Leo Lippmann (1808-1883) that consists of Dutch, Belgian and French paintings dating mainly from between 1860 and 1870 (Schelfhout, Springer, Maris, Linnig, Stevens), as well as of a few paintings from the Dutch 17th century (School of Rembrandt, Willem van de Velde).

Eugénie Dutreux-Pescatore died in 1902, but donated a collection that was given to her in 1853 by the descendants of a pharmacist of Westphalian origin, called Jodoc Frederic Hochhertz, who had a collection of paintings with mainly religious, allegorical and mythical subjects of the 17th century (Van Diepenbeeck, Palamedesz).

The collection was completed between in the second half of the 20th century (Van der Meulen, Berchem, Jan Brueghel the Younger, Pieter Brueghel the Younger).

THE BUILDING

After the dismantling of the 400 year old fortress of Luxembourg, decided in 1867 at the Congress of London, the Villa Vauban was built in the French historicist style on the location of the former Vauban fort. The garden was designed by French architect Edouard André. The city of Luxembourg bought the building in 1949 and used it from 1959 to 2004, with a brief interruption between 1991 and 1995, where it was the official residence of the Grand-Duke of Luxembourg, to house alternatively the permanent collection of old master paintings and temporary exhibitions with an artistic content.

In 2005, the City Council voted an architectural project that consists in the careful restoration of

the Villa Vauban itself, that will contain the permanent collection, and in the construction of a contemporary annex, that will house facilities for pedagogical activities, conferences and above all temporary exhibitions that should help to shed a new light on the works of the permanent collection.

At the opening of the new facilities, at the beginning of 2009, the exhibition space will be tripled. Whereas the hanging in the former Villa Vauban will be inspired by that in a private home, the new rooms will be neutral, functional and flexible with high ceilings and mixed or artificial light only.

THE EXHIBITION PROGRAM

Projects range from monographic exhibitions of artists represented in the collection to exhibitions organized around a theme or a stylistic school or movement. Shows with a broader, cultural and historical scope as well as the presentation of the works of contemporary artists that deal with the same subjects as their predecessors are not excluded. Suggestions are welcome!

Dutch and Flemish art at the Musée Calvet in Avignon

Franck Guillaume, Musée Calvet, Avignon

From 25 March 2006 to 5 March 2007 an important exhibition devoted to paintings from the northern schools – Flemish, Dutch and German – was on show at the Musée Calvet in Avignon. The exhibition shed light on a part of the collection about which the public, and more surprisingly art lovers in general, had long been unaware. Indeed, many of the paintings emerged from a long, too long, purgatory that has kept them locked away in the museum's reserves, some since 1920! A group of 90 paintings from the northern schools were selected from among 170 works in storage, providing a complete overview of works by masters from Antwerp, Cologne, Brussels, Haarlem and Amsterdam from the 15th to the 19th centuries. These works had only very recently been restored, studied, reframed and rediscovered. With support from the Calvet Foundation and the Réunion des Musées Nationaux, the Musée Calvet has also published the first *catalogue raisonné* devoted to its northern school paintings. Every work in the collection, from the humblest to the most significant, is listed, reproduced, analyzed and described. Authors: Sylvain Boyer and Franck Guillaume.

The Musée Calvet's exhibition included a.o. the following paintings:

Unknown Flemish master, *The carnival*

Unknown Flemish master, *The village wedding*

Unknown Flemish master, *The blind leading the blind*

(Workshop of) Frans Francken II, *Croesus showing his treasures to Solon*

Osius Beert, *Still life with lemons and pomegranates in a Chinese porcelain bowl*
(Puech collection)

Andries van Aertvelt, *The storm*

Pieter Molyn, *Landscape*

Guillam Dubois, *Landscape*

Aert van der Neer, *Village street in the moonlight*

Van der Stoffe, *Battle scene*

Jan Martszen, *Attack on a convoy*

Jacob van Oost (attributed), *Portrait of a young man*

Lucas Franchoys the Younger, *Portrait of an ecclesiastic*

Jan Cossiers, *Holy family* (Puech collection)

Simon de Vos, *The multiplication of the loaves and The prodigal son*

Abraham Bloemaert, *Christ carrying the cross and Saint Peter freed by the angels* (collection Jérôme Sauvan).

Paulus Lesire (attributed), *Descent from the cross*

Van Noordt, *Crucifixion*

Jacob Adrien Backer, *Child with soap*

Craesbeeck, *Smoker and death*

Wulfraet, *Drinkers at the table*

Dusart, *Smoker lost in thought*

Jan Molenaer, *A man undergoing an operation on his foot*

Franciscus Carree, *Cook*

View of the Campo Vaccino

Peasants going to mass

Jan Miel, *A water buffalo*

Adriaen van der Kabel, *Christ on the road to Emmaus*

Van Bloemen, *Arcadian landscape with Shepherds and bathers*

Jan Weenix, *Child with a dog*

Jan Peeter Verdussen, *Scene at the blacksmith's*

Michiel van Musscher, *The interrupted lute lesson*

Dutch treats in Los Angeles

Amy Walsh, Curator of European paintings and sculpture, Los Angeles County Museum of Art

The opening of the Los Angeles County Museum of Art (LACMA) as an independent art museum in March 1965 was a powerful symbol of the coming of age of a city transformed in just one hundred years from a dusty agricultural center of little more than two thousand residents to a vibrant, international city. Today Los Angeles is home to more than 7 million people and five major art museums, three of which have significant collections of Dutch paintings.

As in New York at the beginning of the 20th century, in Los Angeles following World War II, men who had made personal fortunes sought to establish themselves as scions of culture by building collections of Old Master paintings. Among the key figures was Norton Simon, who had transformed a small orange juice bottling operation into the giant Hunts Food conglomerate and become one of the richest men in the country. Another, Edward W. Carter, had built the largest chain of department stores in the western United States. Other cultural leaders were Howard Ahmanson, chairman of Home Savings, and the industrialists Armand Hammer and J. Paul Getty.

The collecting interests of Norton Simon, who had purchased the remaining stock of Duveen Brothers in 1964, extended from Siennese altarpieces to French Impressionists. His Dutch paintings included all genres. Among his first acquisitions were Rembrandt's *Self-portrait* and Jan Steen's *Marriage at Cana* in 1969, Jacob van Ruisdael's *Three great trees* in 1971, and Gabriel Metsu's *Woman at her toilet* in 1972. After years of having his collection on loan at LACMA, in the mid seventies Norton Simon assumed control of the bankrupt Pasadena Museum of Art and installed his collection in what is now the Norton Simon Museum. Even before the departure of the Simon collection, LACMA had begun to acquire significant works of Dutch painting, including three works by Rembrandt. In 1953 J. Paul Getty had given the museum Rembrandt's *Portrait of Marten Looten*; in 1969 Armand Hammer followed with Rembrandt's portrait of *Dirck Jansz. Pesser*, and in 1972 the Ahmanson Company gave Rembrandt's *The raising of Lazarus*. Four years later Armand Hammer bought Rembrandt's *Juno* as a promised gift for LACMA, but in the late eighties he rescinded the gift, and the painting entered the newly established Hammer Museum in Los Angeles.

In contrast to Norton Simon, Armand Hammer, and J. Paul Getty, who abandoned LACMA to establish their own museums, Howard Ahmanson and Edward Carter remained loyal to the Museum. Through the Ahmanson Foundation, LACMA has been able to purchase some of the most important Dutch paintings in the collection, including Hendrick Goltzius's fabulous *Danae*, Frans Hals's *Portrait of Pieter Tjarck*, Jan Steen's *Samson and Delilah*, Salomon de Bray's *Martyrdom of Saint Lawrence*, Carel Fabritius's *Mercury and Argus*, and Hendrick Honthorst's *Mocking of Christ*. From Edward and Hannah Carter, the museum received an extraordinary collection of 36 Dutch still lifes, landscapes, seascapes and architectural paintings of exceptional quality and condition. This collection includes Hendrick Avercamp's incredible *Winter scene on a frozen canal*, Ambrosius Bosschaert's, *Still life of flowers*, Jan van der Heyden's *View of the Herengracht*, Frans Post's *Brazilian landscape*, as well as major paintings by Jacob and van Ruisdael, Cuyp, Saenredam, Pynacker and others.

While one could lament LACMA's loss of the collections of Norton Simon, Hammer and Getty, the reality is that it was precisely because the collections grew independently that they became what they are today. Together the collections of the Los Angeles County Museum of Art, the Norton Simon Museum and the Getty represent one of the strongest offerings of beautifully conserved Dutch paintings in the United States or anywhere.

“Die Schattengalerie”: a research project for lost art at the Suermondt-Ludwig-Museum

Anna Koopstra, Suermondt-Ludwig-Museum, Aachen

After the end of World War II, the collection of the Aachen Suermondt-Ludwig-Museum suffered many losses. In 1945/46, Red army troops took many works of art with them (as war booty) from the Albrechtsburg in Meißen (near Dresden), where a large number of paintings from Aachen had been brought for safety during the war. Although a group of paintings returned to Aachen in 1961, about 275 paintings are still missing today.

The largest group of these paintings (mostly Dutch and Flemish painting of the 16th and 17th century, including works by Balthasar Van der Ast, Jan Asselijn, Abraham Bloemaert, Pieter de Bloot, Jan van Goyen, Peter Paul Rubens, Frans Sniijders and Nicolaes Van Verendael) has been missing without a trace ever since. They may be in former Soviet territory. Not all the paintings, however, have remained in Soviet possession. For example: nine (possibly ten) paintings were transported before 1951 from Meißen to Canada by a certain Alice Siano who had been working for the Soviets. A *Still life with flowers* by Balthasar Van der Ast, probably the best known lost painting from Aachen, is currently in a private collection in New York. A few other examples of works that occurred on the art market after 1945 also indicate that some paintings might have found their way back to the West.

The “Verlustkatalog” (missing paintings catalogue) that will be published by the Suermondt-Ludwig-Museum in December 2007, will make clear that the museum still claims ownership of the majority of these paintings. Secondly, it will try to document the paintings as extensively as possible to enable their identification, and to localize (and eventually regain) them. Therefore it is necessary to publish basic data, relevant facts concerning provenance and, most importantly, to reproduce good quality images. For these reproductions it is in many cases possible to use photographs taken before the war (glass negatives are available at the museum’s archive). In addition, we will expand provenance research on these works (provenances before, during and especially after 1945), thereby using the internet (Artnet) and The Art Loss Register. Furthermore, art historical research (incorporating the current state of art historical literature, like changed attributions) will take up the mass of the work. This catalogue will be the second in the series of collection catalogues of the Aachen museum since the first one, the catalogue of Dutch and Flemish paintings (1550-1800) by Thomas Fusenig, was published by Hirmer Verlag in March 2006.

The research project will not only result in a scholarly catalogue. The Suermondt-Ludwig-Museum will take the opportunity to bring the theme to a broader audience by staging an exhibition which will open at the museum when the catalogue is presented. Through the exhibition of photographs of the works on a 1:1 scale, visitors will be able to experience this “Schattengalerie” (“shadow collection”) of paintings no longer in Aachen. The third part of this project will be to organise a symposium to further this problem for all of Germany’s “Beutekunst” (looted art) with participants and speakers from different disciplines; (art) historians, but also art dealers, private collectors, journalists, lawyers and politicians.

Several partners have agreed to participate in this project. Importantly, the Kulturstiftung der Länder, the main central institution in Germany, has given its full support. One of their tasks is to try and regain lost works of art, including wartime losses. To this matter, recently the Kulturstiftung - in close cooperation with several museums among those the Stiftung Preussischer Kulturbesitz - has founded

the workgroup “Deutsch-Russischer Museumsdialog,” which aims to clarify the situation concerning properties of German museums in Russia and to establish better contacts between the two countries. A private partner who will participate in the project is Van Ham Kunstauktionen in Cologne. The Art Loss Register (Deutschland) too, has agreed to cooperate by providing their services. We also hope for the support of large networks, such as CODART. By making images of all the paintings available on the CODART website, we could reach a worldwide network of colleagues.

A war loss of the National Museum in Warsaw rediscovered

Hanna, Benesz, Curator of early Netherlandish paintings, National Museum, Warsaw

In January this year the Warsaw National Museum was informed that the Wawel Royal Castle in Cracow had taken possession of a bequest from a private person, which included, among other objects, a painting by Jan Wellens de Cock, *Temptation of St. Anthony*. In all likelihood, the painting was identical to the National Museum's war loss, published in the collection catalogue of 1938 and in both editions of the "Losses" in 1950 and 2000. The picture was removed from the Museum by the Nazi authorities in November 1939 and transported, together with numerous other works of art to Cracow, the seat of the occupied Poland's Governor General. The last information about the lost painting was that it was handed over to the architect Franz Koettgen, responsible for the decoration of the residence of Hans Frank. The painting bequeathed to the Wawel Castle was identified beyond any doubt as property of the National Museum: the IR reflectography revealed the inventory number (126215) which had been removed chemically from the support at an unknown date.

Painter Jan Wellens de Cock was probably born in Leiden ca. 1480 and was later active in Antwerp, where he died before 1527. His oeuvre combining influences of both the Leiden masters and of Hieronymus Bosch, the Antwerp Mannerists and Joachim Patinir, is as intriguing as it is disputable, based solely on attributions. Above all he is an important landscapist.

A beautiful landscape with a fanciful "Patinir" rock and a distant sea bay also provides the background for a narrative story of St. Anthony's torments in the Warsaw painting. The ascetic godly hermit, who is regarded as founder of Western monasticism, spent nearly his entire life praying, fasting and keeping vigil in the desert. The trials of devils' attacks and temptations he experienced there, were described by his follower, Saint Athanasius the Great, and later popularized by the "Legenda Aurea" of Jacobus de Voragine. The subject was often represented in times of religious inquietudes. We see the Saint worried by demons in form of Boschian hybrid creatures, and tempted by a beautiful woman in fashionable dress, riding on a monster's back, with a golden vessel in her hands - a personification of "Luxuria". These afflictions are further intensified by the fire of the town behind the church. The castle to the right may be a symbol of the riches left behind by the holy man in his youth. Amidst the distressful experience the Saint finds recourse in Christ on the cross and the Bible he is holding in his hand. The bizarre, old tree is a frequent motif in Jan Wellens de Cock's paintings. The Warsaw *Temptation* has its variant in the collection of the Palace of Legion of Honor in San Francisco, featuring a more compact composition, a hillier landscape and a different selection of monsters.

The tentative dating of the composition to the period of 1520-1523 is based on comparisons with two dated works attributed to Jan Wellens de Cock: the famous woodcut of 1522 and the painting *Lot and his Daughters*, in the Detroit Institute of Art, dated 1523. The woodcut presents a similar horizontal composition, with numerous details and such characteristic component parts as a castle, a tree, a hermit's hut and a throng of monsters. The Detroit painting shows analogies in the way of painting foliage, plants, picturesque rock formations and skies with typical white clouds with black birds spread like necklaces against them. The female figures are also quite similar.

The restored painting adds significantly to the documentation of Jan Wellens de Cock and the National Museum can now boast two works ascribed to this rare artist (another one being a more advanced forest landscape with St. Paul and St. Anthony, harmoniously uniting nature and figures, inv. n. M.Ob. 820 MNW).

Archives of technical documentation at the RKD

Edwin Buijsen, Curator research and technical documentation, RKD, The Hague

Nowadays numerous techniques, varying from X-radiography to paint sample analysis, are being employed to provide new insights into the genesis and material condition of works of art. The results of this, however, are not always easily accessible. Generally only a limited amount of material is published and quite often museums and institutions possessing technical documentation do not know exactly what they have in-house. Consequently, much of interest remains inaccessible to other researchers.

More than a decade ago the RKD started the project *Technical documentation of works of art* (TD) with the objective to better disclose the results of technical research for everyone professionally interested in the material aspects of paintings and the history of art production. Several institutions, individual researchers and private restorers have already placed their material at our disposal to make it accessible for others. This includes the archives of Prof. Van Asperen de Boer and Prof. Molly Faries, both pioneers in infrared reflectography (IRR): a now established research method which allows one to see through paint layers, so that - under specific circumstances - the underlying sketch, or underdrawing, becomes visible. The core of their material consists of infrared reflectograms (with the accompanying documentation) of more than 2000 paintings, including many works by Netherlandish artists. In addition to this the RKD also has its own IRR equipment to examine paintings upon request or for special projects, the results of which are incorporated into our archives.

Technical documentation at the RKD is not limited to IRR, but covers other research techniques as well. Since 1999 we are the formal owner of the archive of the Rembrandt Research Project (RRP). This material, including a large number of x-ray photographs and reports on paint sample analysis, will be moved to our premises after the completion of the RRP. Thanks to CODART member Ron Spronk, the Harvard University Art Museums (HUAM) have chosen the RKD as the only non-American location where one can consult a digital copy of the visual material of the 2001 exhibition *Mondrian: The Transatlantic Paintings*. Also noteworthy is the acquisition of some important archives from private restorers, containing a wealth of documentation on paintings in Dutch museums and private collections.

To allow researchers to take stock quickly of the technical documentation available in their specific field of interest we have developed a database (*RKDtechnical*) which contains essential object and research information, enabling the user to find out which paintings have been examined, what kind of technique was applied and where the material itself can be found. The scope of this database is not restricted to the RKD itself, but it also refers to material which is kept elsewhere. For instance, last year we have started a pilot project with the Mauritshuis concerning their technical documentation on Rembrandt and Vermeer. At the moment the database can only be used within the RKD, but we hope to make it accessible on our website in the near future. The material kept at the RKD can be consulted by appointment, but we also offer the possibility to order digital material on CD for study at home or for publication.

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