**CONTENTS**

1. **CODART** founded 18 June: **CODART** registered as a foundation
2. **CODART** founded 4 August: funding for **CODART**’s first 2-3 years approved
3. New location 1 September: **CODART** offices moved from Amsterdam to Maarssen
4. Membership directory Call to provide information for directory
5. **CODAF** webguide for Dutch and Flemish art
6. Table of envisioned database
7. Summary list Initial attempt to identify collections of Dutch and Flemish art
8. Collection catalogues Bibliography of museum catalogues underway
9. Digitization pilot project Collaboration with museums of Antwerp and Braunschweig
10. The www launch 24 September: the museum list is mounted on the **CODART** website
11. Discussion list 2 November: **CODART-L** instituted, for e-mail exchanges between curators and other specialists
12. **CODART EEN** 9-10 March: first annual conference held in The Hague, on 17th-century collections of House of Orange. Including complete minutes of business meeting
13. **CODART TWEE** 15-16 March 1999: second conference, on Dutch and Flemish art in Russia
14. Excursion to Russia 17-22 March 1999: St. Petersburg and Moscow for **CODART** members only
15. The Alte Pinakothek reopens 23 July 1998: major event in a major **CODART** institution
16. **CODART** two hundred years ago 19 November 1798: foundation of Rijksmuseum
17. **CODART** in the news Media and press coverage of **CODARTEEN**
18. **CODART** calendar
19. The museum list Summary list of museums with interesting collections of Dutch and Flemish art. See also http://www.codart.nl

---

**CODART** is an initiative of the Instituut Collectie Nederland. It enjoys the generous support of the Dutch Ministries of Foreign Affairs and of Education, Culture and Science.

**CODART COURANT** appears irregularly. Contributions are welcome.

**ISSN 1388 9559**

Issue number 1 published in December 1998.

**CODART DATES**

1998

24 September

Launching of website at http://www.codart.nl

2 November

Initiation of **CODART-L**, Internet discussion list for **CODART** members and other specialists in Dutch and Flemish art

30 November-1 December

**CODART TWEE ALPHA** Meeting of planning committee, to be attended by curators from the Hermitage and the Pushkin Museum. In collaboration with Stichting Cultuur Inventarisatie. Location: Gabriel Metsustraat 8, Amsterdam 1999

15-16 March **CODART TWEE** (Dutch and Flemish Art in Russia), to be held in Amsterdam

17-22 March **CODART TWEE** PUNT EEN Excursion of 50 **CODART** members to St. Petersburg and Moscow

---

**CODART founded** On 18 June 1998 **CODART** was registered as a non-profit foundation at the Amsterdam Chamber of Commerce. The statutes define the purpose of the foundation as ‘furthering the exchange of information about the art of the Netherlands and Flanders and all related activities, in particular establishing and maintaining an international network of keepers of collections of Dutch and Flemish art....’ The chairman of the foundation is Henk van der Walle, former alderman for finance and culture of Enschede. Among his other activities, van der Walle is also chairman of the board of Poetry International, one of the most successful literary events in the Netherlands. The secretary-treasurer of Stichting **CODART** is Wim Jacobs, the director of operations of the Instituut Collectie Nederland.

**CODART founded** On the 4th of August we received notice that the funding for **CODART** for 1998-2000 has been approved. A joint committee of the Ministries of Education, Culture and Science and that of Foreign Affairs, known as HGIS-Cultuur, awarded us an amount that will ensure our operation for the coming two to three years. In that period we hope to establish **CODART** as a standing body with more permanent funding.

In the coming year we will set out to achieve the following specific goals:

- Publishing the first annual membership directory
- Producing a list of all potential institutional members
- Bringing out a bibliography of the most recent catalogues of potential and actual institutional members, as a step towards an exhaustive bibliography of all catalogues
- Enlisting all potential individual and institutional members to join our organization
- Establishing ties with related organizations such as HNA
- Holding additional annual and intermediate meetings
New location CODART was begun at a small desk in the ICN building on the Keizersgracht. This was not a suitable solution for the long term. On September 1st a new office was opened, in Maarsen, in the home of Gary Schwartz. For complete addresses and telecommunication numbers, see the front page.

Membership directory Appended to this newsletter is a questionnaire, with our current information on all members filled in. We request you to correct any errors, make any necessary changes, answer the questions at the bottom of the sheet and return the questionnaire by the end of the year.

CODAFA: The CODART webguide for Dutch and Flemish art The complete contents of our lists, bibliographies and newsletters will find a place on the CODART website which is currently being designed. The initial launching has already taken place, at http://www.codart.nl.

As we envision it, the website in its final form will be a one-stop source of current and historical information on Dutch and Flemish art in museums. It will be built around the chart below.

Summary list and collection catalogues To start things off, we will be entering data in two of the databases: the summary list of institutions and the collection catalogues. The summary list of museums was compiled on the basis of standard sources, such as Christopher Wright’s invaluable books on old master paintings in Great Britain and the Netherlands, Hans Schweers’s Gemälde in Amsterdam (Rijksmuseum) 1992, pp. 22-31. For an example of Keers’s work in this field, see his bibliography of catalogues of the Rijksmuseum in All the paintings of the Rijksmuseum, first supplement, 1976-1991, Amsterdam (Rijksmuseum) 1992, pp. 22-31.

The bibliography is being compiled by Frits Keers on the basis of his own extensive collection as well as the larger holdings in the libraries of the Rijksmuseum and the RKD. For an example of Keers’s work in this field, see his bibliography of catalogues of the Rijksmuseum in All the paintings of the Rijksmuseum, first supplement, 1976-1991, Amsterdam (Rijksmuseum) 1992, pp. 22-31.

Bibliography of collection catalogues The bibliography is being compiled by Frits Keers on the basis of the museum list we are compiling a bibliography of collection catalogues pertaining to art from the Netherlands. In addition to basic title information, it will also include the number of Dutch and Flemish works in the catalogue. Eventually this list is intended to be a complete bibliography of all the editions of all museum catalogues with interesting selections of Dutch and Flemish art. As such, it will serve as a basic tool for our reconstruction of the spread of Netherlandish art throughout the world. In the initial stage, it will be limited to the most recent relevant publication by the museums on the summary list. We have made this decision in order to lay down a matrix providing a wide and even coverage of the field. From there on the completion of the information on the various institutions and their catalogues will proceed in a more disjunctive way, as we and our members fill in the back titles.

The bibliography is being compiled by Frits Keers on the basis of the museum list we are compiling a bibliography of collection catalogues pertaining to art from the Netherlands. In addition to basic title information, it will also include the number of Dutch and Flemish works in the catalogue. Eventually this list is intended to be a complete bibliography of all the editions of all museum catalogues with interesting selections of Dutch and Flemish art. As such, it will serve as a basic tool for our reconstruction of the spread of Netherlandish art throughout the world. In the initial stage, it will be limited to the most recent relevant publication by the museums on the summary list. We have made this decision in order to lay down a matrix providing a wide and even coverage of the field. From there on the completion of the information on the various institutions and their catalogues will proceed in a more disjunctive way, as we and our members fill in the back titles.

Discussion list As of 2 November, an Internet discussion list has been set up for CODART, under the name CODART-L. All CODART members who have provided their e-mail addresses to us are already on CODART-L. This is a small number as yet, and the list cannot function well until it has many more participants. We see no reason why the list, which will broadcast news about Dutch and Flemish art and serve as a medium for queries and other exchanges, should not be opened to a wider group than CODART members alone. Therefore, we will be announcing its existence to HNA, in the assumption that any member of that organization can be a valuable participant in CODART-L. CODART-L itself was announced to the HNA membership in its Newsletter 15 (May 1998), pp. 4-5.
CODART EEN

The initial planning for CODART took place between June and December 1997. In January 1998 operations commenced. From the start, it was the intention to give each CODART meeting a theme illustrating the geographical and cultural spread of Dutch art. In early 1998 there was a perfect opportunity to link a meeting to an exhibition: the Mauritshuis was mounting its exhibition Vorstelijk verzameld, on the collections of Frederik Hendrik and Amalia van Solms. Taking advantage of this opportunity, with the warm support of the Mauritshuis, we took a chance and organized CODART EEN on very short notice, for 15-16 March. The turnout was far greater than we expected, and convinced us that we could count on widespread interest for our organization. Following is a report on the meeting.

Monday morning Introductory speeches, exposition of theme by Peter van der Ploeg of the Mauritshuis
Monday afternoon Discussion of theme and exhibitions
Monday evening Dinner in the Groote Sociëteit ‘Haagseche Club-Plaats Roynaal’
Tuesday morning Business meeting
1. Criteria for individual membership
2. Scope of CODART
3. Institutional memberships
4. Forms of communication and structuring information
5. Exchanges
6. Meetings
7. Sponsoring
8. Relations to other groups
Tuesday afternoon Huis ten Bosch, ICN in Rijswijk, Huygens Museum Hofwyck

CODART EEN REPORT
The Hague, 9-10 March 1998
The collection of Frederik Hendrik and Amalia van Solms and their dispersal

CODART EEN was attended by 73 people, for all or part of the time. At the business meeting, 65 people were present, of whom 55 were museum curators, from 40 museums in 16 countries. The others were from the staff of the Instituut Collectie Nederland and the Rijksbureau voor Kunsthistorische Documentatie. The names of the attendees of CODART EEN are marked with an asterisk in the museum list.

Monday morning The opening session took place in the Gouden Zaal of the Mauritshuis, from 9:30 to 12:30. The director of the museum, CODART member Frits Duparc, welcomed his colleagues warmly. He said that working on Dutch art was distinguished from other areas of museum work by the close personal relations between curators in this field. He expressed the conviction that CODART would therefore work better as a bond between colleagues than would an organization of the same kind operating in the art of any other school.

The theme of the first meeting was provided by the exhibition in the Mauritshuis, Vorstelijk verzameld. The exhibition curator, Peter van der Ploeg, reviewed the formation and dispersal of the collections of Frederik Hendrik and Amalia van Solms, and then reported on the research campaign undertaken by himself and Carola Vermeeren to trace as many works from the collection as possible. In practice, only paintings could be found, and not the immense collections of objets d’art, jewelry and tapestries which were also owned by the prince of Orange. Van der Ploeg discussed a time-chart which traced the location of the presently identifiable paintings from the collection from the mid-17th century on. It summarizes the provenance of 151 paintings. Of these, 39 remained in the Oranjezaal of Huis ten Bosch. A few of the others stayed in the collection of the House of Orange or of the national museum collections and are now in the Mauritshuis and Rijksmuseum. The great majority, however, were dispersed in various German princely collections, due to the complicated inheritance arrangements and marriages of the descendants of Frederik Hendrik and Amalia. The chart lists 36 museums and private collections in 8 countries which own works that can be traced with considerable certainty to the stadholderly collections of the mid-17th century. (CODART members who missed the meeting and who would like to receive a copy of the chart may contact Gary Schwartz.)

One of the latter-day beneficiaries of this dispersal are the Anhaltische Gemäldegalerie and Schloss Mosigkau in Dessau. Wolfgang Savelberg reported on the present state of these museums and on the paintings from the Oranische Erbschaft they contain. His talk illustrated the considerable impact in eastern Prussia, down to our day, of collecting and court culture in The Hague. Dr. Savelberg is one of the organizers of the follow-up exhibition on 18th-century Orange collections to take place next year in Krefeld, Oranienburg and Het Loo.

The morning’s meeting was closed by Rik Vos, director of the Instituut Collectie Nederland. ‘You are used to looking to us, which is natural, since the Netherlands is still – or rather once more, since the late 19th century – the source of much excellent Dutch art. However, we have not really been looking back. From now on we will be paying more attention to your work on Dutch painting in your own countries. Today and tomorrow we will not only be looking at you but also listening to you, to find out how we can best serve each other’s purposes and get the most out of CODART.’ Vos explained that the funding of CODART was provisional, but that there was good hope for a ministerial subsidy for the coming three years.

Lunch and visits to the Mauritshuis, Haags Historisch Museum, Galerij Prins Willem V were undertaken on an individual basis. Not a few visitors preferred to work in the R.K.D.

Monday afternoon Reconvening in the Gouden Zaal at 4 p.m., the participants discussed the morning’s talks and the exhibitions. Attempts were made to characterize the collecting policy of the House of Orange. The most extended discussion was devoted to the question of why they did not own Italian paintings. Opinions were divided, with some favoring a low-motivational cause such as convenience and others championing the idea that a deliberate choice for Netherlands paintings was involved. In answer to questions concerning possible additions to the Van der Ploeg-Vermeeren chart, the researchers explained that they were being very cautious, and only entered paintings concerning which the chain of provenance could be established with considerable certainty. They welcome hypotheses – and especially evidence – for new identifications, and hope that the distribution of their time-chart will stimulate CODART members to examine their own collections and others they know for possible additions to the Erbschaft.

The day’s meetings were closed by the chair, Gary Schwartz. Schwartz explained that the central focus of CODART were those collections of Dutch art, wherever they may be, which are significant in themselves and which are run by a specialist in Dutch art who reads Dutch. He called the centers of this kind outside Holland a kind of extraterritorial cultural area. At the same time, they are also features of the local culture. Dutch art means something else in Dessau than it does in San Francisco. The scholarly aim of CODART is to explore the mono-cultural effects of having important...
Meeting in the Gouden Zaal of the Mauritshuis (photos Robert Scheers, The Hague)

Menu of the dinner at the Haagsche Club.

The Haagsche Club
Menu of the dinner at
of the Mauritshuis
Meeting in the Gouden Zaal

The Haagsche Club provided an atmosphere greatly conducive to the relaxed and civilized discussions we all look forward to at any get-together of CODART or its members.

Monday evening The social events of the evening were memorable. Between 5 and 6 p.m., members swarmed out over the cafés of the Lange Voorhout and Lange Houtstraat, and at 6 they moved on to the premises of the Groote Sociëteit ‘Haagsche Club–Plaats Royal’ at Lange Voorhout 40. This establishment is the best-guarded secret of The Hague, and was not known even to CODART members who lived in The Hague all their lives. It is a closed men’s club, with admission only by invitation of one of the members. CODART was invited by our sponsor Charles van Beuningen. As he explained at dinner, the club was founded for the foreign officers who accompanied Willem IV when he re-established the stadholderate in 1748. The walls were lined with paintings from the period, including portraits of 18th-century members of the House of Orange. Aside from its thematic appropriateness, the Haagsche Club provided an atmosphere greatly conducive to the relaxed and civilized discussions we all look forward to at any get-together of CODART or its members.

Tuesday morning The business meeting on Tuesday morning was chaired by Gary Schwartz. Eight main issues were on the agenda:

1. Criteria for individual membership. It was felt that the conditions outlined in the initial letter and in Schwartz’s ideal description of a CODART member were too strict. The members thought there should be more room for:

- non-staff curators of exhibitions and catalogues who are hired for specific projects. This category is growing in importance at the expense of specialist in-house staff.
- keepers of Kunsthalle-type exhibition venues
- university art historians who are not curators
- specialists in earlier and later periods than the 17th century who do not necessarily speak Dutch

Schwartz resisted these suggestions gently, by defending the concepts of cultural extra-territoriality and effective networking. Each of the categories mentioned dilutes one or both of these values. He also pointed out that knowledge of Dutch will be essential to be able to benefit from the materials that the Institutuut Collectie Nederland will make available to CODART members. However, he agreed to three steps that he hoped would meet the wishes of the participants without weakening the natural solidarity of the central group:

- announcing the existence of CODART to other groups and forums and soliciting applications which would then be judged on their merits
- creating a category of associate membership or client of CODART
- forming a second CODART organization for the 19th and 20th centuries

CODART will continue to offer invitational memberships to those who meet the central criteria but who are still missing from the list.

Schwartz said he would delay the publication of the first membership directory in order to give as many possible people the opportunity to apply for charter membership. He mentioned however that he expected a process of self-selection to take place which would limit the number of active participants outside the core group.

2. Scope of CODART. The members felt that the emphasis on curators of paintings was excessive, and that more curators of prints and drawings should be invited. This was adopted without reservation. Schwartz has contact with Christiaan Schuckman of the Hollstein project and will continue to consult him on this issue. Schuckman has already suggested that Sound and Vision, the publishers of Hollstein, might offer a presentation to a future CODART meeting. Curators of Dutch decorative art and manuscripts form a different problem. Since almost all the true specialist curators in these areas work in the Netherlands, and since they know each other and see each other regularly, CODART would have little to add to their functioning. However, Schwartz agreed to announce our existence in their ranks and welcome anyone who responds enthusiastically.

Another problem in terms of scope has to do with the southern Netherlands. All present expressed the wish to have more Belgian colleagues in the organization, and to create room for the study of Flemish art in addition to Dutch. Schwartz said that because it was proving so difficult to find specialized curators in Belgian museums, he would invite the...
experts of the Rubenianum as members, just as those of the RkD are. He also agreed to include the holdings in Flemish art of CODART member institutions in the CODART databases of works, once these are started. This will be all the more natural since virtually all the curators in CODART preside over the Flemish as well as the Dutch works in their respective collections.

3. Institutional memberships. Schwartz will draw up a list of all institutions with significant collections of Dutch art. Those who employ specialist curators in this field will be invited, via the recommendation of the curators, to become institutional members. It will be invited, via the recommendation of the curators, to become institutional members. The angle will be that curators, to become institutional members, will be invited, via the recommendation of the curators, to become institutional members. Those who employ specialist curators in this field will be invited, via the recommendation of the curators, to become institutional members.

The angle will be that curators, to become institutional members, will be invited, via the recommendation of the curators, to become institutional members. Those who employ specialist curators in this field will be invited, via the recommendation of the curators, to become institutional members. The possibility that we would succeed in this aim was however not gauged highly by the meeting. Some curators felt that institutional membership would be a meaningless formality or even superfluous, since the real motors of action would be the curators. However, in the corridors after the meeting, another curator said that in very hierarchical organizations, permission of the director is required for every move involving the outside world, and that institutional membership was an absolute requirement. This is reason enough to take institutional membership seriously, as CODART will do in the coming time.

4. Forms of communications and structuring information. The chair was insistent on the importance of e-mail and the Internet. The backwardness on this point of some museums or the personal disinclination of curator members to go along with computerization was not considered sufficient reason not to try to bring a constant (though not annoyingly massive) stream of information into being. Participants from cities furthest from the main centers seem to value this feature more highly than those in constant (and perhaps hinder some) contact with nearby colleagues.

The chair suggested that both short-term information and permanent databases be structured on the model of electronic forms of communication: the informal exchanges would be filed as threads in a bulletin board and the databases as columns in a website. Not all elements in these structures exist in electronic form, but since things are moving in that direction, and since we all are becoming more familiar with the practices associated with this form of communication, it was thought to offer a useful framework, which should be in a constant process of expansion and improved access. Only the most wide spread standards should be employed (e.g. the current Internet protocols), in order to avoid being left behind at the next turn in the road. No new system can afford to be backwardly incompatible with a standard such as html.

Rudi Ekkart assured the meeting that the RkD databases, which to the user have a sui generis look, are compatible with the major standard systems. The CODART databases will make maximum use of existing bodies of information, including computerized museum inventories. It was pointed out from the floor that this would cost money to the institutions involved. The problem of public access versus closed circuits was touched on. Systems of both kinds should be run, it was felt. A closed CODART Intranet would be more likely to get access to facilities such as NCN for the Dutch museums and the NCC for Dutch research libraries. On the other hand, the electronic agenda of events on Dutch art should be a public utility. This should be set up in cooperation with HNA. It is hoped that CODART can give wider circulation to the information being gathered by HNA as and of now published only in their Newsletter.

A CODART newsletter as well should be published, containing the more significant announcements and exchanges taking place on the bulletin board, and perhaps (this was not discussed) scholarly contributions as well, pertaining to our collections and the themes of our conferences.

5. Exchanges. In addition to communicating with each other, it was felt that CODART members should also look for a way of arranging for more concrete exchanges as well: publications, objects, perhaps even personnel. CODART should undertake to design a facility in which such exchanges could take place. Rather than automatic distribution of all publications, which would involve considerable imbalance, it should be left up to members to request copies of new publications announced on the bulletin board.

In connection with the subject of exchange of objects, the chair urged all in attendance to review the legal ground on which their ownership of each and every object in their collections is based. Not only is the ownership of thousands of displaced objects from the Second World War now a matter of concern, but museums should also re-examine the conditions under which they acquired gifts or bequests, to see whether they are still in compliance with the contractual terms involved.

6. Meetings. The large attendance of CODART EEN, which took place less than two months after the initiation of the organization, was due in considerable measure to its timing in the days after the opening of the TEFAF. When the question was asked how many of those in attendance would not have been likely to come without the TEFAF, 15 hands went up. This was seen as reason enough to continue this policy. This does not eliminate the possibility of other meetings as well, both in the Netherlands and elsewhere. Regional meetings can take place, or CODART caucuses can be held at other events, such as HNA and ICOM meetings or major events such as the opening of the Berlin museums this coming June. Once our bulletin board is in operation, we can regard every (museological) contact between two CODART members as a CODART event, to be reported to the group.

Most important is that each meeting have a strong theme and contribute to the permanent process of building a complete picture of the dispersal of Dutch art.

7. Sponsoring. The chair promised to seek sponsorship not only for joint CODART activities but also the costs of travel of individual members. For the moment, material help is being solicited only outside the art world, among foundations and businesses. The possibility of allowing ourselves to be sponsored by the TEFAF for the art trade was not rejected, but it was felt to require delicate judgment.

8. Relations to other groups. HNA. The distinction between CODART and HNA is essential to maintain: HNA is open to all students, collectors and curators of Dutch art, whereas CODART is intended in the first place for curators, in charge of significant collections. Nonetheless, there will be much overlap, and every effort should be made to give this a positive rather than competitive nature.
CODART being a funded organization, it may be able to assist a volunteer body, in gathering and dispersing information. Contact has been established with George Keyes and Kristin Belkin.

ICOM: It was felt that CODART should seek associate membership of ICOM. Our member Görel Cavalli-Björkman will be chairing ICPA for the next three years, and she offered to look into this matter and advise the chair.

Vlaanderen 2002: The Flemish Community is sponsoring a vast project to mark the 700th anniversary of the Guldensporenslag (1302) and the founding of Flanders. It involves a multiple re-presentation of the holdings in Flemish art in major museums around the world. No publications concerning this project have appeared, and no one, not even Paul Huvenne, was certain what it entails.

Tuesday morning: The afternoon program, following a simple lunch in the HB, was opened by Rudi Ekkart. He informed the group about new developments at the R.K.D., notably the computerization of the library, the lists of artists’ names and dates, and the plans for computerizing the files themselves. He offered to cooperate with CODART in making the results of these programs available to us in the most convenient possible form.

We moved on to the Iconografisch Bureau, where Karen Schaffers gave a brief presentation on this facility, which is now part of the R.K.D. The afdeling Topografie is now housed with it, in premises in the Algemeen Rijksarchief building. Within a few years these departments will be rejoined to the main body of the R.K.D. Schaffers demonstrated the computer system for registration of the portraits in the files, and displayed some of the boxes from the extensive collection of photos of portraits of the House of Orange, which comprises some 3,500 items.

Returning to the HB, we went on to the final item on the program: the Oranjezaal in Huis ten Bosch. Anne van Grevenstein spoke on the physical condition of the paintings there, showing unpublished slides of the fronts and backs of the canvases, the surfaces of various paintings, and the paint on the woodwork. She stressed that the Oranjezaal contained more 17th-century paintings which have not been relined than all other known examples combined. The paint surface is also relatively intact. Beneath the frames, areas have been uncovered which still have only their single, original layer of varnish. She expressed the hope that it may be possible, armed with this knowledge, to remove only the later layers of varnish on the paintings, to expose the original layer, and not to revarnish at all. However, she emphasized that the final decisions on the restoration policy had not yet taken place. She showed slides of the final decision of the many different kinds of experts with which she worked. This enriched the project greatly, she felt, but also created conflicts. As an example, she named the habit of architectural restorers to go over painted surfaces with rollers, covering so many square meters a day, whereas painting restorers work with magnifying binoculars and the finest tools available, treating the surface blister by blister.

One of the positive effects she expects from the project will be the removal of the 19th-century lilac paint on the panelling, to be replaced by a more neutral light gray tone found on the oldest painted layers. This should allow the spatial illusion of the paintings to come out more strongly.

Both groups traveled by bus to Huis ten Bosch. Because the large number of participants far exceeded the size of the group mentioned originally in the request to visit the Oranjezaal, a compromise had been reached by which only the foreign visitors, accompanied by Vos, Schmidt and van Beuningen, were admitted. They were greeted by Bernard Woolderink, head of the Koninklijk Huisarchief, who reviewed the origins of Huis ten Bosch and assured the group that they were probably the last group to visit the Oranjezaal before it closes for three years. This was unfortunate to hear, in view of the promises made by Vos the day before that the ICN would do all it could to arrange a visit for the disappointed Dutch participants. To be continued...

Martin Loonstra, curator of the Koninklijk Huisarchief, spoke about the iconography of the ensemble, quoting the now generally accepted interpretation of Beatrijs Brenninkmeijer that the Oranjezaal is a painted funeral oration. Drinks were served while we circulated in that extraordinary room. Promptly at 5 p.m. we had to leave, since the queen was expected back by helicopter at 5:15.

A number of the Dutch participants accepted the invitation of the ICN to visit the new storage facilities in Rijswijk, where they were guided by Evert Rodrigo, head of the Rijswijk quarters.

CODA EN ended at Huygens Museum Hofwijck in Voorburg, where after visits to the glorious collections and dwellings of the
The theme of CODART TWEE is no less significant than that of our first annual conference. The second will be devoted to Dutch and Flemish art in Russia. The direct occasion is twofold: this year the Pushkin Museum celebrated its 100th anniversary, among other ways, with new catalogues of the Dutch and Flemish drawings (Vadim Sadkov), the Dutch paintings (Marina Senenko) and the Flemish paintings (Xenia Egorova). In St. Petersburg the wing with the Dutch paintings is being repaired from the roof down, with technical and financial help from the Netherlands. That and the restoration of Rembrandt’s Donat have drawn fresh attention to the Dutch holdings in St. Petersburg.

Speakers at CODART TWEE will include curators and museum directors from Russia as well as Western specialists. Means are being sought to install a small exhibition of some of the newly discovered or reattributed works that emerged from Russian research, or that otherwise support the theme of the congress. CODART TWEE will take place in the Netherlands, probably in Amsterdam, on 15-16 March 1999. As in the case of CODART EEN, these dates fall on the Monday and Tuesday following the opening weekend of the TEFAF. In the planning and implementation of CODART TWEE we are cooperating with the Stichting Cultuur Inventarisatie (SCI) in Amsterdam. The director of the foundation is Lia Gorter, assisted by Bernard Vermet.

Excursion to Russia The congress itself will be followed, barring unforeseen circumstances, by an excursion to St. Petersburg and Moscow, from the 17th to the 22th of March. A proper announcement for this trip, for which there is a maximum number of 50 participants from the CODART membership, will be sent when the timing and costs have been finalized. Be prepared to submit your application for participation at that time.

On 30 November and 1 December a planning meeting for CODART TWEE will take place in Amsterdam. The name of this meeting is CODART TWEE ALPHA.

---


Die wesentlichen Verbesserungen betrafen Asbestentfernung, Erneuerung der Elektrizität, Heizungsanlage, Air conditioning, Lichtschutz, Alarmanlage, die den Austausch der Baukosten von ca. 50 Mio. DM ausmachten, die aber der Besucher gar nicht wahrnehmen kann. Die ca. 5.300 Bilder, 800 ausgestellt, die übrig in Depots der Alten Pinakothek aufbewahrt, waren während der Bauarbeiten in anderen Gebäuden der Bayerischen Staatsgemäldesammlungen untergebracht. Eine Auswahl von ca. 250 Gemälden war in 12 Sälen der Neuen Pinakothek ausgestellt.

Bei der Rückkehr der Bilder in die Alte Pinakothek wurde die bisherige Abfolge der Schulen in den Sälen und Kabinetten weitgehend beibehalten. Innerhalb der einzelnen Räume ergaben sich mehr oder minder starke Veränderungen. Die wichtigsten in der Altepinsel, wo die 1588 durch eine Säureattentat beschädigten und nun restaurierten Tafeln von Albrecht Dürer wieder in die Hängung integriert werden mussten.

Bei Holländern und Flamen sollte die alte Hängung von 1990 weitgehend beibehalten werden, was jedoch durch bauliche Veränderungen in den Kabinetten nicht konsequent möglich war. Besonders hervorzuheben ist der Umzug von Rembrandts Passionsszüggaus dem Holländer-Saal wieder in ein Kabinett. Im großen Saal konnten die nur knapp ein Meter hohen Bilder gewiß etwas verloren wirken, waren aber trotz ihrer Dunkelheit im Oberlicht gut sichtbar. Im Kabinett erscheinen sie etwas monumental, auch spiegeln die dunklen Malflächen im Gegen- und Seitenlicht.

Die langen Schließung hatte neben dem schweren Beeinträchtigungen für Publikum

Bei Ferdinand Bols ‘Vorstand der Amsterdamer Weinhandlergilde’ wurden vergilbte Firnisschichten und Übermalungen abgenommen. Ebenso bei den beiden Standportraits des Filip Godines und seiner Frau Isabella vanden Berghe von van Dyck wurde vergilbter Firsn abgenommen, so daß sie nun ihrem Rang entsprechend als eigenständige Hauptwerke der zweiten Antwortener Periode erscheinen.


Bei der ’Löwenjagd’ wurde die Malstrich festgelegt, vergilbter Firsn, entstellende Übermalungen und verfärbte Retuschen entfernt. Nun ist sichtbar, daß das Bild bis auf die Landschaft vollkommen von Rubens’ eigener Hand ist – was Rubens selbst 1621 schon in einem Brief geschrieben hatte.


Mehr als die Baumaßnahmen lassen die Restaurierungen die Säle in neuem Glanz erscheinen. (1 September 1998)

CODART in the news CODART EEN was reported on in the Dutch media and in several journals of cultural bureaus. The evening before the congress, Gary Schwartz was invited to talk about it on the late-night radio program Met het Oog op Morgen. That afternoon an item on the congress was put on the wire of the ANP [Algemene Nederlandse Persdienst], resulting in inquiries by broadcasters, up to and including the television newscast of the NOS. In the event they decided that more important things were going on, but CODART nearly made the evening news.

The press stories were in:
- NIEUW[5]: Informatiebulletin voor de medewerkers van het Instituut Collectie Nederland, 26 February: ’Collega’s: Gary Schwartz, projectleider CODART’ by Marry de Zwaan
- NRC Handelsblad, 4 March: ’Inventarisatie van alle schilderijen uit de Gouden Eeuw’ by Erik Spaans. [The headline of this article caused considerable misunderstanding. To this day we have to explain to people in whose mind it stuck that CODART is not a documentation center but a people network.]
- Algemeen Handelsblad, 10 March: ’Kunstconservatoren richten netwerk op’
- OCenWeekblad, 13 March: ’CODART wil wereldwijde kennis conservatoren bundelen’ [That is the best headline of the bunch.]
- Uitlg [the official organ of the Ministry of Education, Culture and Science], 18 March: ’Conservatoren van Hollandsche meesters bundelen hun krachten’ by Jeanette Bokhout
- Het Financiële Dagblad, 25 March: ’Mondiaal netwerk voor kunsthistorici’ by A. van Griensven

CODART CALENDAR

1998
12 January Activities commenced
15 January Mailing of first invitations for CODART EEN
9-10 March CODART EEN
(The Collections of Frederik Hendrik and Amalia van Solms and their Dispersal), The Hague
4 August Letter from HGIS-Cultuur approving funding of CODART through 2000
24 September Launching of website at http://www.codart.nl
2 November Initiation of CODART-L, Internet discussion list for CODART members and other specialists in Dutch and Flemish art
30 November-1 December CODART TWEE ALPHA, Meeting of planning committee, to be attended by curators from the Hermitage and the Pushkin Museum. In collaboration with SCI. Location: Gabriel Metsustraat 8, Amsterdam

1999
15-16 March CODART TWEE (Dutch and Flemish Art in Russia), to be held in Amsterdam
17-22 March CODART TWEE PUNT EEN Excursion to St. Petersburg and Moscow

CODART COURANT is designed by Typography & Other Serious Matters, Rotterdam

Copies are available for the asking.
**THE MUSEUM LIST**  Our initial summary list of museum collections of Dutch and Flemish art. Please help us to amplify and refine it and to bring in new CODART members.

* present CODART
een

### AUSTRALIA

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melbourne</td>
<td>National Gallery of Victoria</td>
</tr>
<tr>
<td>Perth</td>
<td>The Western Australia Art Gallery</td>
</tr>
</tbody>
</table>

### AUSTRIA

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linz</td>
<td>Stadtgemuseum Nordico</td>
</tr>
<tr>
<td>Rohrau</td>
<td>Schloss Harrach</td>
</tr>
<tr>
<td>Salzburg</td>
<td>Residenzgalerie</td>
</tr>
</tbody>
</table>
| Vienna | Akademie der bildenden Künste, Renate Trnek*  
Graphische Sammlung Albertina,  
Marian Bisanz-Prakken, Fritz Kerny  
Kunsthistorisches Museum, Karl Schütz, Alexander Wiel |

### BELGIUM

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Antwerp | Koninklijk Museum voor Schone Kunsten, Paul Huvenne*  
Museum Smidt van Gelder  
Plantin-Moretus Museum, Francine de Nave  
Rubenianum, Ann Ronal, Carol van de Velde, Hans Vliegh  
Stedelijk Prentenkabinet |
| Ghent | Museum voor Schone Kunsten |

### BRAZIL

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Rio de Janeiro | Museu Nacional de Belas Artes  
São Paolo | Museu de Arte |

### CANADA

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Montreal | Museum of Fine Arts  
Ottawa | National Gallery of Canada  
Toronto | Art Gallery of Ontario, Alan Chang* |

### CUBA

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Havana | Museo Nacional  
Liberc | Oblastni Galerie  
Prague | Narodni Galerie, Olga Korkova*, Hanu Stejnerova, Anja Stevcek*  
National Heritage Department, Eliska Fucikova |

### CZECH REPUBLIC

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Aix-en-Provence | Musee Granet  
Ajaccio | Musée Palais Fesch  
Amiens | Musée de Picardie  
Angers | Musée des Beaux-Arts  
Avignon | Musée Calvet  
Bordeaux | Musée des Beaux-Arts |

### DENMARK

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Copenhagen | Statens Museum for Kunst, Jens Gartjo*, Olaf Koester*  
Nør | Nivaagaard Samling |

### ENGLAND

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Banbury | Upton House (National Trust)  
Barnard Castle | Bowes Museum  
Barnsley | Cannon Hall Museum and Art Gallery  
Bath | Holbourne Museum |
| Birmingham | Barber Institute of Fine Arts  
Brighton | Art Gallery and Museum  
Bristol | City Art Gallery  
Cambridge | Fitzwilliam Museum, David Souse*  
Cheltenham | Art Gallery and Museum |

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Gateshead | Shipley Art Gallery  
Great Bookham | Poole Art Gallery  
Hull | Ferens Art Gallery  
Ipswich | Art Gallery and Christchurch Mansion  
Knutsford | Tatton Park (National Trust)  
Leeds | City Art Gallery  
Leighton Buzzard | Ascott (National Trust)  
Liverpool | Walker Art Gallery  
London | British Museum, Martin Royalton-Kisch  
Dulwich College Picture Gallery  
Greenwich, National Maritime Museum,  
Sohn Mok*  
Kenwood, Iveagh Bequest  
Mansion House  
National Gallery, Lorme Campbell (corr.), David Jaffe  
National Portrait Gallery  
Somerset House  
Victoria and Albert Museum  
Wallace Collection  
Wellington Museum  
Maidstone | Museum and Art Gallery  
Manchester | Ashton-Bennett Collection  
City Art Gallery  
Norwich | Castle Museum, Andrew Moore  
Nottingham | Castle Museum and Art Gallery  
Oxford | Ashmolean Museum, Christopher Brown,  
Christ Church  
Plymouth | City Museum and Art Gallery  
Saltram (National Trust)  
Richmond | Ham House (National Trust)  
Sheffield | City Art Galleries  
Southampton | Art Gallery  
Swansea | Glynn Vivian Art Gallery  
Waddesdon Manor (National Trust)  
York | City Art Gallery  
Tallin | Museum of Art, Helena Korchin  
Helsinki | Ateneum Taidemuseo  
Tours | Musée Grévin  
Amiens | Musée de Picardie  
Angers | Musée des Beaux-Arts  
Avignon | Musée Calvet  |

### ESTONIA

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Tartu | Museum of Art, Helena Korchin  
Tallin | Ateneum Taidemuseo |

### FINLAND

<table>
<thead>
<tr>
<th>Location</th>
<th>Collection</th>
</tr>
</thead>
</table>
| Aix-en-Provence | Musée Granet  
Ajaccio | Musée Palais Fesch  
Amiens | Musée de Picardie  
Angers | Musée des Beaux-Arts  
Avignon | Musée Calvet  
Bordeaux | Musée des Beaux-Arts  
Bourg-en-Bresse | Musée de Bourg  
Caen | Musée des Beaux-Arts  
Carcassonne | Musée des Beaux-Arts  
Chateauroux | Musée Bertrand  
Cherbourg | Musée Thomas-Henry  
Dijon | Musée des Beaux-Arts, Emmanuel Stanky  
Dijon | Musée Magnin  
Douai | Musée de la Chartreuse  
Epinal | Musée Départemental des Vosges |
<table>
<thead>
<tr>
<th>City</th>
<th>Museum Name</th>
<th>City</th>
<th>Museum Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grenoble</td>
<td>Musée des Beaux-Arts</td>
<td>Emden</td>
<td>Ostfriesische Landesmuseum und Städtische Museum</td>
</tr>
<tr>
<td>La Fère</td>
<td>Musée Jeanne-d’Abbove</td>
<td>Essen</td>
<td>Villa Hugel</td>
</tr>
<tr>
<td>Le Mans</td>
<td>Musée de Tessé</td>
<td>Frankfurt a.m. Main</td>
<td>Städelisches Kunstinstitut und Städtische Galerie, Jochen Sander</td>
</tr>
<tr>
<td>Le Puy</td>
<td>Musée Crozatier</td>
<td>Gotha</td>
<td>Schlossmuseum</td>
</tr>
<tr>
<td>Lille</td>
<td>Palais des Beaux-Arts, Alexis Dornerhoff*</td>
<td>Göttingen</td>
<td>Kunstsammlungen der Universität</td>
</tr>
<tr>
<td>Lyon</td>
<td>Musée des Beaux-Arts</td>
<td>Hamburg</td>
<td>Hamburger Kunsthalle, Thomas Keulen*</td>
</tr>
<tr>
<td>Nancy</td>
<td>Musée des Beaux-Arts</td>
<td>Hamm</td>
<td>Städtisches Gustav-Lübeck-Museum</td>
</tr>
<tr>
<td>Nantes</td>
<td>Musée des Beaux-Arts</td>
<td>Hannover</td>
<td>Niedersächsisches Landesmuseum</td>
</tr>
<tr>
<td>Nimes</td>
<td>Musée des Beaux-Arts</td>
<td>Heidelberg</td>
<td>Kurpfälzisches Museum</td>
</tr>
<tr>
<td>Orléans</td>
<td>Musée des Beaux-Arts</td>
<td>Iselburg</td>
<td>Museum Wasserburg-Anhalt</td>
</tr>
<tr>
<td>Montpellier</td>
<td>Musée Fabre</td>
<td>Karlsruhe</td>
<td>Staatliche Kunsthalle, Dietmar Lüke*</td>
</tr>
<tr>
<td>Nancy</td>
<td>Musée des Beaux-Arts</td>
<td>Kassel</td>
<td>Staatliche Kunstsammlungen (Gemäldegalerie</td>
</tr>
<tr>
<td>Nantes</td>
<td>Musée des Beaux-Arts</td>
<td>Köln</td>
<td>Alte Meister, Bernhard Schnackenburg*</td>
</tr>
<tr>
<td>Nimes</td>
<td>Musée des Beaux-Arts</td>
<td>Leipzig</td>
<td>Staatliche Museen (Graphische Sammlung),</td>
</tr>
<tr>
<td>Rouen</td>
<td>Musée des Beaux-Arts, Diderik Bakhuys</td>
<td>Mainz</td>
<td>Christine Lukatis</td>
</tr>
<tr>
<td>Saint-Étienne</td>
<td>Musée d’art et d’industrie</td>
<td>München</td>
<td>Bayerische Staatsgemälde-sammlungen</td>
</tr>
<tr>
<td>Saint-Omer</td>
<td>Musée de l’Hôtel Sandelin</td>
<td>Berlin</td>
<td>(Generaldirektion)</td>
</tr>
<tr>
<td>Strasbourg</td>
<td>Musée des Beaux-Arts</td>
<td>Oldenburg</td>
<td>Staatliche Graphische Sammlungen,</td>
</tr>
<tr>
<td>Toulouse</td>
<td>Musée des Augustins</td>
<td>Ostfriesland</td>
<td>Thia Vignas-Willig*</td>
</tr>
<tr>
<td>Tours</td>
<td>Musée des Beaux-Arts</td>
<td>Bonn</td>
<td>Westfälisches Landesmuseum für Kunst und</td>
</tr>
<tr>
<td>Valenciennes</td>
<td>Musée des Beaux-Arts</td>
<td>Braunschweig</td>
<td>Kulturgeschichte, Angelika Lorenz</td>
</tr>
<tr>
<td>Aschaffenburg</td>
<td>Staatsgalerie</td>
<td>Bamberg</td>
<td>Germanisches Nationalmuseum</td>
</tr>
<tr>
<td>Bayreuth</td>
<td>Staatsgalerie im Neuen Schloss</td>
<td>Bayreuth</td>
<td>Landesmuseum für Kunst und</td>
</tr>
<tr>
<td>Berlin</td>
<td>Gemäldegalerie, Irene Griseim.</td>
<td>Bayreuth</td>
<td>Kulturgeschichte</td>
</tr>
<tr>
<td></td>
<td>Rainbold Grosshan, J. Kerl</td>
<td>Berlin</td>
<td>Onabrück</td>
</tr>
<tr>
<td></td>
<td>Jagdschloss Gruenwald</td>
<td></td>
<td>Kulturgeschichtliches Museum</td>
</tr>
<tr>
<td></td>
<td>Kupferstichkabinett, Holm Bevers</td>
<td></td>
<td>Pommersfelden</td>
</tr>
<tr>
<td></td>
<td>Schloss Charlottenburg</td>
<td></td>
<td>Graf von Schönborn’sche Kunstsammlung</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Potsdam</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bildergalerie Park Sanssouci, Gert Barteschek</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Neues Palais</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rostock</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kulturhistorisches Museum Klosterhof</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Schlesheim</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Museum Neues Schloss und Staatsgalerie im</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Neuen Schloss</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Schwerin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Staatliches Landesmuseum Schwerin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Stuttgart</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Staatsgalerie Stuttgart, Hans-Martin Knulbach</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wiesbaden</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Worms</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wuppertal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Von der Heydt-Museum</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Würzburg</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Martin-von-Wagner-Museum</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Neue Abteilung)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>HUNGARY</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Budapest</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Szépmúvészeti Múzeum, Ilódi Ember*, Teréz</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Gerecz (ret.), János Németh, Susan Urba (ret.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>IRELAND</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dublin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>National Gallery of Ireland</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ISRAEL</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jerusalem</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Israel Museum</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tel Aviv</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tel Aviv Museum, Doron Lurie</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ITALY
Bergamo Museo Civico
Florence Gabinetto Disegni e Stampe degli Uffizi
Galleria degli Uffizi
Nederlands Instituut, Bert Meijer
Milan Ambrosiana
Museo Poldi Pezzoli
Naples Museo e Gallerie Nazionali di Capodimonte
Rome Galleria Borghese
Galleria Doria Pamphili
Turin Galleria Sabauda
Venice Ca d’Oro
Galleria dell’Accademia
JAPAN
Tokyo National Museum of Western Art, Akira Kofuku
LIECHTENSTEIN
Vaduz Sammlungen der regierenden Fürsten von Liechtenstein
LUXEMBOURG
Luxembourg Villa Vauban
NETHERLANDS
Alkmaar Stedelijk Museum, Sandra de Vier*  
Amsterdam Amsterdams Historisch Museum, René Kustemaker*  
Gemeentearchief, Bouwspelen Bakker, Luïger Smit
Instituut Collectie Nederland, Rik Van*
Joods Historisch Museum, Edward van Voolen, Rinka Weis-Blok
Koninklijk Paleis, Eymert-Jan Goossens
Musée National Van Gogh, Rembrandthuis, Ed de Rijk
Rijksmuseum, Rembrandthuis, Ed de Rijk
Jan van Eyck, Meester Jan van Eyck, Henk van Os (now Univ. of Amsterdam)
Stedelijk Museum Amsterdam, Vincent van Gogh Museum
Apeldoorn Paleis Het Loo, Eco Elzenga
Arnhem Gemeentemuseum, Liesbeth Brandt-Consius
Assen Provinciaal Museum van Drenthe
Delft Stedelijk Museum Het Prinsenhof, Daniëlle Lokin
Den Bosch Noordbrabants Museum, Paul Hays Jansen
Den Haag Haags Gemeentemuseum, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Haags Historisch Museum, René Kustemaker*
Huis te Wiel, Jan van der Gucht, Anne van der Gucht
Museum Boijmans Van Beuningen, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Netherlands Institute for Urban History, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Oranjestraat 101, Evert Rodrigue*
Rijksmuseum, Evert Rodrigue*
Stadhuis, Evert Rodrigue*

ENGLAND
Apeldoorn Paleis Het Loo, Eco Elzenga
Arnhem Gemeentemuseum, Liesbeth Brandt-Consius
Assen Provinciaal Museum van Drenthe
Delft Stedelijk Museum Het Prinsenhof, Daniëlle Lokin
Den Bosch Noordbrabants Museum, Paul Hays Jansen
Den Haag Haags Gemeentemuseum, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Haags Historisch Museum, René Kustemaker*
Huis te Wiel, Jan van der Gucht, Anne van der Gucht
Museum Boijmans Van Beuningen, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Netherlands Institute for Urban History, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Oranjestraat 101, Evert Rodrigue*
Rijksmuseum, Evert Rodrigue*
Stadhuis, Evert Rodrigue*

RUSSIAN FEDERATION
Irkutsk Provincal Museum of Art
Moscow Pushkin Museum, Xeniya Egorova, Vladimir Sudkov, Marina Sintke
St. Petersburg Hermitage, Alexej Lavrinov, Irina Linnik (ret.), Irina Sokolova
Tambov Provincial Museum of Art

SCOTLAND
Edinburgh National Gallery of Scotland, Julia Lloyd Williams*
University, Torrie Collection
Glasgow Art Gallery and Museum

SCHWEIZ
Amsterdams Historisch Museum, René Kustemaker*
Gemeentearchief, Bouwspelen Bakker, Luïger Smit
Instituut Collectie Nederland, Rik Van*
Joods Historisch Museum, Edward van Voolen, Rinka Weis-Blok
Koninklijk Paleis, Eymert-Jan Goossens
Musée National Van Gogh, Rembrandthuis, Ed de Rijk
Rijksmuseum, Rembrandthuis, Ed de Rijk
Jan van Eyck, Meester Jan van Eyck, Henk van Os (now Univ. of Amsterdam)
Stedelijk Museum Amsterdam, Vincent van Gogh Museum
Apeldoorn Paleis Het Loo, Eco Elzenga
Arnhem Gemeentemuseum, Liesbeth Brandt-Consius
Assen Provinciaal Museum van Drenthe
Delft Stedelijk Museum Het Prinsenhof, Daniëlle Lokin
Den Bosch Noordbrabants Museum, Paul Hays Jansen
Den Haag Haags Gemeentemuseum, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Haags Historisch Museum, René Kustemaker*
Huis te Wiel, Jan van der Gucht, Anne van der Gucht
Museum Boijmans Van Beuningen, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Netherlands Institute for Urban History, Jeroen Giltaij, Friso Lammertse, Bram Meij, Friso Lammertse, Bram Meij, Friso Lammertse
Oranjestraat 101, Evert Rodrigue*
Rijksmuseum, Evert Rodrigue*
Stadhuis, Evert Rodrigue*

RUSSIAN FEDERATION
Irkutsk Provincal Museum of Art
Moscow Pushkin Museum, Xeniya Egorova, Vladimir Sudkov, Marina Sintke
St. Petersburg Hermitage, Alexej Lavrinov, Irina Linnik (ret.), Irina Sokolova
Tambov Provincial Museum of Art

SCOTLAND
Edinburgh National Gallery of Scotland, Julia Lloyd Williams*
University, Torrie Collection
Glasgow Art Gallery and Museum

BULGARIA
Brno Zdenka Krystová
Brno Museum of Fine Arts

POLAND
Cracow National Museum in Cracow
Warsaw National Museum in Warsaw, Maria Klok*, Maciej Monkiewicz*, Joanna Tomicka

SLOVENIA
Bled Museum of History, Janez Tratnik

SLOVENIA
Bled Museum of History, Janez Tratnik
University
The Hill of Tarvit (Fife)
National Trust for Scotland
SOUTH AFRICA
Cape Town
Johannesburg
National Gallery of Art
Cape Town
Johannesburg Art Gallery, Hans Flammers
STAIN
Aranjuez
Barcelona
Bejar
Madrid
Museo del Prado
Museo Lázaro Galdiano
Palacio Real
Pontiedra
Sevilla
Vigo
SWEDEN
Göteborg
Stockholm
BASIL
Geneva
St. Gallen
Winterthur
Kunstmuseum Winterthur, Peter Wegmann*
Thyssen-Bornemisza Collection
University Art Museum
Winterthur Kunstmuseum
Museum Jaakob Briner
Osaka Reinhart am Romerholz
Kunsthistorisches Museum Zürich, Christian Klimm
Sammlung Bührle
UKRAINE
Kiev
Museum of Western and Eastern Art
USA
Allentown, Pennsylvania
Allentown Art Museum
Atlanta, Georgia
High Museum of Art
Michael C. Carlos Museum, Emory University,
Baltimore, Maryland
Baltimore Museum of Art, Susan Duckman
Walters Art Gallery, Joanneath Spier
Berkeley, California
University Art Museum
Birmingham, Alabama
Birmingham Museum of Art
Bloomington, Indiana
Indiana University Art Museum
Boston, Massachusetts
Isabella Stewart Gardner Museum
Museum of Fine Arts
Brooklyn, New York
Brooklyn Museum
Brunswick, Maine
Bowdoin College Museum of Art
Buffalo, New York
Albright-Knox Art Gallery
Cambridge, Massachusetts
Fogg Art Museum, Ivan Gaskell*, William Robinson,
Stymus Slive (ret.)
Champaign, Illinois
Krannert Art Museum
Chapel Hill, North Carolina
William Hayes Ackland Memorial Art Center
Chicago, Illinois
The Art Institute of Chicago, Martha Wolff
Cincinnati, Ohio
Cincinnati Art Museum
Taft Museum
Cleveland, Ohio
Cleveland Museum of Art
Corning, New York
Corning Museum of Glass
Dallas, Texas
Dallas Museum of Art
Dayton, Ohio
Dayton Art Institute
Detroit, Michigan
Detroit Institute of Art, George Keyes
Fort Worth, Texas
Kimbell Art Museum
Glen Falls, New York
Hyde Collection
Greenville, South Carolina
Bob Jones University Museum of Sacred Art
Harford, Connecticut
Wadsworth Atheneum, Peter Sutton
Houston, Texas
Houston Museum of Fine Arts
Indiana, Indiana
Indiana University Museum of Art, Linda Karf*
Ithaca, New York
H.F. Johnson Museum of Art, Frank Robinson
Kansas City, Missouri
The Nelson-Atkins Museum of Art
Lawrence, Kansas
Spencer Museum of Art, Stephen Goddall
Los Angeles, California
Los Angeles County Museum of Art
Manchester, New Hampshire
Carriker Gallery of Art
Oberlin, Ohio
Allen Memorial Art Museum, Manorie Wieseman*
Philadelphia, Pennsylvania
Philadelphia Museum of Art, Kitty Labor
Phoenix, Arizona
Phoenix Art Museum
Pittsburgh, Pennsylvania
Museum of Art, Carnegie Institute
Portland, Oregon
Portland Art Museum
Poughkeepsie, New York
Vassar College Art Gallery
Princeton, New Jersey
Art Museum, Princeton University
Providence, Rhode Island
Museum of Art, Rhode Island School of Design
Raleigh, North Carolina
North Carolina Museum of Art, Dennis Weller*
Richmond, Virginia
Virginia Museum of Fine Arts
Roanoke, Virginia
Memorial Art Gallery, University of Rochester
Sacramento, California
Crocker Art Museum
San Diego, California
San Diego Museum of Art
Timken Art Gallery
San Francisco, California
California Palace of the Legion of Honor, Lynn Orr*
Sarasota, Florida
De Young Memorial Museum
Seattle, Washington
John and Mable Ringling Museum of Art
Museum of Fine Arts
Springfield, Massachusetts
Museum of Fine Arts
St. Louis, Missouri
St. Louis Art Museum, Jim Burke
St. Petersburg, Florida
Museum of Fine Arts, St. Petersburg
Toledo, Ohio
Toledo Museum of Art, Lawrence Nichols*
Washington, D.C.
Corcoran Gallery of Art
National Gallery of Art, John Hand, Arthur Wheelock
Sterling and Francine Clark Art Institute
Williams College Museum of Art
Worcester, Massachusetts
Worcester Art Museum, James Welu
WALES
Cardiff
National Museum of Wales
Belgrade
National Museum