

CODART Courant

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

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Jurgen Ovens (?), Family portrait, 1656-57, Museum de Fundatie, Heino/Wijhe

CODART: plans, friends, and a flute play by Jacob van Eyck

The musician *jonkheer* Jacob van Eyck (ca. 1595-1657) plays an important role in my life. For one thing, I live in a house to which this blind carillonneur and recorder player was apparently a frequent visitor in the days when it was still an inn called De Roode Tooren. Moreover, at various important moments in my life this 'squire' has managed to put in an appearance. On 21 September 2005, I was in Sweden as part of the CODART ACHT study trip – my first public appearance as director of CODART. It was the evening of the grand opening of *The Dutch Golden Age* at the Nationalmuseum in Stockholm. And what tune was the Dutch recorder player striking up on the monumental steps of this venerable institution? *The foolish men* by Jacob van Eyck... It must have been fate. As it turned out, van Eyck was not only heralding my new role. On the same day, a long-awaited letter had landed on the doormat in our offices in Amsterdam, announcing that Medy van der Laan, the State Secretary for Culture, was granting CODART a subsidy for the period 2006-08. In this era of increasing cutbacks, this is a marvelous show of confidence, indicating that the Ministry of Education, Culture and Science feels that CODART is making an important and constructive contribution to the international cultural policy of the Netherlands.

This subsidy will enable CODART to continue its existing activities in coming years and to develop new ones. We certainly have enough ideas. In the coming years, we will examine the extent to which the network can play a role as a launch pad for young curators, and we will look for opportunities to collaborate with universities and research institutes. A number of gaps on the CODART map will also be filled in. The forthcoming study trips to France (2006) and Italy (2007) in particular will provide an excellent opportunity to carry out research into the collections of Dutch and Flemish art in those countries. But we will also be taking a close look at the museum directories in other regions. CODART is working to become more closely integrated within the Flemish museum system, and a number of curators in Flanders will also be actively approached and asked to join our organization. There is great interest in CODART south of the border: after the Dutch and Americans, the Belgians are the

most frequent visitors to our website. The website will be improved and polished in order to increase accessibility for both professional and other interested users. In the coming years, a Friends of CODART Foundation will begin work on promoting the links between CODART and a variety of individuals and institutions. The Friends will also play a role in external fundraising. Many of these activities are aimed at increasing our support base.

CODART's mission, of course, remains the same, and curators of Dutch and Flemish art are still our fixed core and target group. Without the continuing active involvement of its members, CODART has no impetus or reason to exist. For some years now, various CODART members have made a significant contribution to shaping the network's activities by taking part in think tanks, such as the program committee and the website committee. The future will see an appeal being made to the members' expertise on issues like the creation of internships or fundraising.

In addition, the day-to-day involvement of members is of great importance for the atmosphere and dynamic of CODART. Many colleagues already keep us up to date about exhibitions, acquisitions and research. But there is always room for improvement. Always bear CODART in mind. Let us know when



[Photo Jan Griffioen, Zutphen]

projects at your museum have been inspired or implemented by CODART, directly or indirectly. Mention the network in the forewords to your catalogues if the idea for an exhibition has come about during a study trip or a congress, or if contacts were made more quickly because of an afternoon's surfing on the CODART website. External funding bodies – essential for the continued existence of the website and this newsletter – are not just interested in missions and ideals, but above all in concrete results. Keep us actively informed not only about your exhibitions, but also about special purchases, bequests, donations, and important additions to your collection. Make our News of the Day service livelier by emailing us your news flashes. Or use it to present research questions to your colleagues all over the world. And last but not least: become a CODART friend or supporter yourself as soon as the Friends of CODART Foundation becomes a reality. Only with your participation can CODART operate as the platform it aims to be: the international network organization for curators of Dutch and Flemish art.

I am proud of the fact that once again this *Courant* presents a picture of the dedication of our members and the variety of projects in which they are involved. This issue provides information about a number of collections from different corners of the globe, and affords a platform both for members who are linked to large, well-known institutions and for new members who are working with relatively unknown collections. Many thanks to the authors. I am most honored that Walter Liedtke has contributed an article about the Dutch paintings in The Metropolitan Museum of Art in New York. But I am also pleased that our new members Dariusz Kacprzak (Muzeum Sztuki, Łódź) and Hildelies Balk (Museum de Fundatie, Heino/Zwolle) have been so keen to inform us about their special collections, which for many people are unfamiliar or even completely unknown. And speaking of unfamiliar collections: the CODART NEGEN study trip will be taking place soon, with visits to precisely those kind of collections, ones in the north and the east of the Netherlands that are less well known. But before the trip begins on 14 March, I hope to meet you during the CODART NEGEN congress in Leiden (12-14 March 2006). And who knows? It wouldn't surprise me if Jacob van Eyck doesn't come and join us there as well.

Gerdien Verschoor

Director

A new board member introduced

On 1 January 2006, Arnout Weeda has become secretary-treasurer of CODART. He succeeds Wim Jacobs, who is currently on sabbatical but will retain his post on the board.

The economist Arnout Weeda was general director of the Zuiderzeemuseum from 1988 to 2005. Before this, he carried out various functions at the Ministry of Education, Culture and Science, among them a post as the minister's economic advisor.

Weeda has also held positions on a number of boards. He was vice-president of the Management Committee of the International Council of Museums (ICOM); vice-chairman of the Netherlands Museum Association (NMV); a member of the museum commission of the Council for Culture; and chairman of the advisory committee of the Reinwardt Akademie – the museum training program of the Hogeschool voor de Kunsten Amsterdam.

With his network and years of experience in positions at the crossroads of economics and culture, Arnout Weeda is a welcome addition to our board.

News and notes from around the world

AUSTRIA

New galleries for Old Masters in Schloß Eggenberg in Graz
Ulrich Becker

From 15 September 2005, one of the most important Austrian collections of Old Masters will be presented to the public in a completely new form: the Alte Galerie is leaving its old town-centre site, where a serious lack of space and inadequate conservational and climatic conditions had made it impossible to remain. Furthermore, when it was constructed in 1890-95, the building was primarily intended for applied arts and historical objects, and these will once again now find a suitable home there.

The Graz collection of Old Masters, around 350 works ranging from the middle of the 13th century to the end of the 18th century, will soon go on display in 22 rooms on the first floor of Schloß Eggenberg. The works will be organized thematically, rather than split into chronological, geographical or stylistic categories, thereby helping the visitor who is not very familiar with this subject matter to

gain an insight into the past.

Schloß Eggenberg, a perfectly preserved monument, built in the early 17th century as a sumptuous residence for Prince Hans Ulrich von Eggenberg, governor of Inner Austria and the most important confidant of Emperor Ferdinand II, provides an ideal aesthetic environment for the works and will be particularly attractive to tourists. The staterooms on the second floor, with their fully intact 17th- and 18th-century furnishings, will further aid visitors in gaining a thorough understanding of Baroque culture. Some of the paintings are to be integrated into these rooms, revealing their original function in a context that looks just as it would have during the period.

The south wing of the castle will be entirely devoted to the Middle Ages, with an abundance of panels, paintings on glass, and sculptures, mainly of Styrian or Austrian origin, which document the period from circa 1240 to 1530. High or International Gothic is represented by outstanding pieces, such as the wooden *Admont Madonna*, probably made in a Burgundian workshop in the second half of the 13th century, and the famous early 15th-century votive panel of *Saint Lambrecht*. The scenes from the legend of Saint Thomas à Becket, ascribed to Michael Pacher, stand out amongst the numerous Late Gothic exhibits, executed under Italian influence.

The particular influence that Early Netherlandish art (especially from the northern provinces) exerted in the Alpine region is already evident in the late Middle Ages. The restoration of an *Epiphany* by one of



David Teniers the Younger, *Penitent Mary Magdalene*, Landesmuseum Joanneum in Schloß Eggenberg, Graz

the Antwerp Mannerists (ca. 1520) will invite comparisons with art created locally and internationally.

The art of the Low Countries has always played a decisive role in the Graz post-Medieval art collections, which will be displayed in the east and north wings – in keeping with the outstanding art-historical significance of Flemish and Dutch painting. This relates not only to the Golden Age, but also to the momentous and productive part played by Flemish and Dutch role models in Baroque art in German-speaking regions until the second half of the 18th century.

The importance of Antwerp as a leading metropolis for Northern European art since 1500 is evident throughout the Graz collections. The 16th-century Antwerp Romanists are represented by Frans Floris and his famous *Banquet of the gods*. The sophisticated painting of the period around 1600 at the Habsburg courts in Prague and Brussels is visible in mythological themes by Bartholomäus Spranger and Hendrik de Clerck. Two major works by Jan Brueghel the Elder and Pieter Breughel the Younger represent the allegorical image and its complexity, along with panoramic landscapes by Joos de Momper the Younger, two history paintings by Cornelis de Vos and Erasmus II Quellinus, which serve as a reminder of Rubens's decades of supremacy in Flanders.

A completely new addition is a landscape gallery, where Flemish paintings from the 16th and early 17th centuries by Old Masters such as Herri met de Bles and Gillis III van Coninxloo will be shown alongside works by Philips Wouwerman and Herman III Saftleven.

Wouwerman and Saftleven belong to a significant group within the Graz collections, which, after years in storage, is now being carefully restored before being presented once again to the public and made available for discussion by scholars. Saftleven in particular is seen as an important point of orientation for the 18th-century culture of collecting, and his followers in Central Europe will have a particular attraction for the Austrian public.

An early Flemish landscape in gallery format, another subject that has yet to be thoroughly researched, demonstrates the influence of Hans Bol. In the same way, a *Discovery of Moses*, now identified as a composition based on an engraving of 1601 by Nicolaes de Bruyn after Gillis III van Coninxloo, impressively illustrates the significance of the Old Testament for the newly awakened Dutch self-image at the dawn of the Golden Age.

The variety and quality of the Flemish and Dutch paintings, particularly as reflected by lesser-known Old Masters, will be presented to a broad public, and the typical diversity of genres will be taken into account. There are military themes by Esaias van de Velde, Cornelis de Wael and Adam Frans van der Meulen; a Rombout van Troyen *Fall of Sodom*; marine pieces by Arnoldus van Anthonissen illustrating the influence of such leading masters as the Fleming Jan Porcellis; and works by Jan Cossiers, who returns to the collection with a Caravaggio-like genre picture that has not been displayed before, as it was on loan until 2004. There is also a dramatic 'Ira' allegory in the form of a genre scene, whose exact position within Netherlandish Caravaggism is still to be established. A particular surprise was the discovery of a *Penitent Mary Magdalene* by David Teniers the Younger, which had been in storage. This painting can be shown to have been in the possession of the Princes of Eggenberg since the 17th century.

A most welcome addition is formed by 16 valuable loans from the Thyssen-Bornemisza collections. In addition to some exquisite sculptures – such as an outstanding Late Gothic 'paternoster bead,' a sculpture by Adam Dirksz's workshop, and a bronze *raptus* scene by Giambologna – the emphasis is on Dutch painting, with landscapes by Herman III Saftleven and Philips Wouwerman; still lifes by Cornelis Jansz. de Heem and Hendrick de Fromantou; and an unusual biblical scene (*Lot and his daughters*) by Hendrick van Somer.

BELGIUM

Introducing the vlaamsekunstcollectie

Geert Sovereyns

At the end of 2001, three art museums in Flanders – the Koninklijk Museum voor Schone Kunsten in Antwerp, the Museum voor Schone Kunsten in Ghent, and the Groeningemuseum in Bruges – decided to enter into an arrangement for extensive collaboration. This umbrella initiative was initially given the name 'Koepel van Vlaamse Kunsthistorische Musea' (Umbrella organization of Flemish art museums). In 2004, it became the Vlaamse Kunstcollectie (Flemish art collection). This change accurately reflects the transformations that the cooperative organization has undergone in the past three years: the focus is no longer on the institutions, but on the collection. The three museums view each other as partners, sharing a responsibility for Flemish cultural heritage. This responsibility also has an

international dimension, as the museums' collections include some works that are considered to belong to the world's artistic heritage. In terms of content, the collections of the three museums complement each other perfectly: together they offer a unique and representative overview of the art of the southern Low Countries from the 15th to the 21st century. By uniting their forces, the partners hope to achieve high-quality long-term management of Flemish and world heritage, and to increase the international standing of the collection.

The fact that the three museum collections closely resemble each other thematically has a great deal to do with the similarities in their historical development and collection policies. The story of how the collections were built up was presented in *Ensor to Bosch*, the Vlaamse Kunstcollectie's first joint exhibition. During the recent summer months, works of art from the three museums were brought together at the Paleis voor Schone Kunsten in Brussels. Visitors to this exhibition could see for themselves how the collections of the three museums developed along surprisingly similar lines.

The foundations for the three museum collections were laid during the French occupation (1794-1815). Immediately after the annexation of the portions of the southern Low Countries adjoining France, revolutionary troops took around 200 masterpieces to Paris, where they were to enrich the collections of the so-called Musée Central des Arts (now the Louvre). Other valuable works of art from deconsecrated monasteries and churches were housed in art depots and were used to support the educational programs of the new departmental *Écoles centrales*. After the defeat of Napoleon in 1815, a number of works that had been carried off to Paris were returned to the Flemish cities. This resulted in a great deal of public interest in older Flemish art.

Due in part to this increased interest, many public and private collections were created, and even today continue to determine the character of Flemish art museums. At the beginning of the 19th century, the art depots of the *Écoles centrales* were transferred to the municipal authorities, who supplemented these collections with the pieces they had retained over the centuries. To this were added the 18th-century study collections of the academies, with which the newly founded museums were closely linked.

In the 19th and 20th centuries, this legacy of the Ancien Régime was complemented by donations, bequests and purchases. The

friends' organizations and private art circles created in every city played an important role in shaping the collections. A number of important benefactions are still vital in determining the image of the museums. For example, in 1840 the museum in Antwerp received an impressive ensemble of Flemish Primitives from ex-mayor Florent van Ertborn. In 1907, Minister August Beernaert donated his *Last Judgment* by Hieronymus Bosch to the museum in Bruges. Another important gift was that of Ferdinand Scribe to the museum in Ghent. Scribe's bequest of both old and modern masters was significant in the 'internationalization' of the Ghent museum collection. Influential exhibitions such as *Van Dyck in Antwerp* (1899), *Les primitifs flamands* in Bruges (1902) and *L'art ancien dans les Flandres* in Ghent (1913) also had a strong influence on acquisition policy.

The museums also purchased contemporary art at the salons organized in Brussels, Antwerp, Ghent and Bruges. These purchases reflected the ideals and artistic preferences of the 19th-century middle class, and the three museums also exhibit a great many parallels in this respect. The emphasis was placed on Belgian artists. The museums' purchasing committees had rather conservative tastes, giving preference to typically academic styles, such as neo-classicism, romanticism, orientalism and realism. Favorite genres were landscapes, interiors, still lifes and historically inspired genre pieces. Only around the turn of the century did the museums' interest in modernist trends, such as impressionism and symbolism, begin to grow.

In the 20th century, the museums gradually developed into full-fledged academic institutions. Annotated collection catalogues were published under the influence of academically trained museum directors, and their scholarly exhibitions were well received internationally. The museums also made an important contribution to the art historiography of the southern Low Countries and Belgium. Their purchasing policy was primarily aimed at closing the gaps in the museums' collections. The patronage of individual collectors also continued to help build the collections.

Understanding the way in which the museums' collections were formed is a prerequisite for insight into their composition. With this in mind, the *Ensor to Bosch* exhibition was an expression of the Vlaamse Kunstcollectie's longer term goals. The museums are now working to draw up a

coordinated collection plan, mapping out the strengths and weaknesses of the various collections. As each museum records and describes the historical growth of its core collection, this plan will form the basis of a joint and more coordinated policy in the areas of acquisition, conservation, restoration and display.

This work is certainly essential. The enormous increase in the market value of works of art is making it more and more difficult for museums to acquire the key works that are important for their collections. The limited resources they have at their disposal are insufficient. The museums now intend to work together to develop a more efficient purchasing policy. In the first place, the museums want to coordinate their purchases. In the longer term, they mean to create a joint acquisitions fund, aimed at buying works that will improve the profile of the museums and increase the size of the publicly owned art collections in Flanders.

The three museums can achieve a more sharply defined profile through the exchange of works in their collections. This is also a way to ensure that valuable works of art that would otherwise be in storage can go on public display. In order to promote inter-institutional loans, the museums intend to follow the example of the Netherlands and to create an agreement on such loans. This will mean that it will only be necessary to take out additional insurance for the transportation of the works of art and not for the period in which they are on display at the borrowing museum. This is basically a question of trust. The museum lending the works assumes they will be as well cared for and as secure as they are in their home institution. The Vlaamse Kunstcollectie already plays an important role in this process. Those responsible for security at the three museums now meet up to exchange expertise and optimize risk management.

Such agreements promote the *national* mobility of collections, but do not offer any solutions for the organization of international exhibitions with loans from different museums and private collections. In a number of European countries, an indemnity arrangement or government guarantee has been introduced for this purpose. A *Staatsgarantie* study, which the Vlaamse Kunstcollectie is currently carrying out at the request of the Vlaamse Gemeenschap, will lead to concrete recommendations for developing a similar agreement in Flanders and Belgium by the end of this year.

The Vlaamse Kunstcollectie also functions as a forum for the development of knowledge and expertise. Working groups have been set up for the different domains of museum work to allow staff from the three museums to exchange know-how and set up joint projects. This is creating ever more synergy between the institutions. The intention is to share what they have learnt with other, smaller museums in Flanders by way of study days and advice.

The three museums do not wish to exchange knowledge and experience only with each other, but also to integrate more actively into a network of Flemish art museums, research centers and universities. One of the aims is to set up a Flemish bureau for art-historical documentation, together with a number of existing research centers, with the main task of stimulating and supporting research into art in the southern Low Countries from the 15th to the 20th century.

One consequence of this research is that the museums intend to stage more joint exhibitions in future, together or in collaboration with foreign partners. The starting point will always be the strengths of the joint museum collections or a focus on themes that run through the three collections. *Ensor* to *Bosch* has already set the tone.

For further information and the online collection see: www.vlaamsekunstcollectie.be

HUNGARY

Barent Fabritius *Manoah's sacrifice* in the Szépművészeti Múzeum in Budapest

Julia Tatrai

An addition to a museum's collection is always a welcome event, especially if the purchase has a long pre-history. In November 1911, the collection of the recently deceased court councilor, Gusztáv Gerhardt, one of the most important Hungarian private collectors, was auctioned at Lepke's in Berlin. Gábor Térey, the curator of the Old Masters gallery at The Budapest Museum of Fine Arts was the author of the preface to the auction catalogue, in which he gave a detailed description of each item. He planned to purchase eight paintings for the museum – eventually, however, he bought only four works by 16th- and 17th-century Dutch and Flemish masters: an *Annunciation* now attributed to Gerard Seghers; a *View of Haarlem* by Claes Hals; a *Prodigal son amidst the whores* by an anonymous Flemish master (ca. 1535-50); and, finally, an *Adoration of the Magi* by Adriaen Stalbeem. He did not, however, succeed in acquiring *The sacrifice of Manoah* by Barent Fabritius, whose whereabouts remained unknown for almost 100 years following the auction. The painting reappeared in 2003 in Budapest, and the next year it entered the collection of the Museum of Fine Arts.

The Old Testament story of Manoah and his wife was very popular among the painters of the Rembrandt school. In the story, the



Barent Fabritius, *The sacrifice of Manoah*, The Budapest Museum of Fine Arts, Budapest

angel of the Lord announces the birth of a son, Samson, to the childless couple; after the burning of a thanksgiving sacrifice, the angel reappears in the flames. In contrast to most 17th-century depictions of the theme, the figure of the angel was missing from Fabritius's work (already at the time of the 1911 auction); for this reason, in a 1968 study devoted to the *Sacrifice of Manoah* in Dresden, once considered to be by Rembrandt, Fritz Saxl refers to it as a rare example of representations 'without angel.' Properly speaking, however, the picture's unusual appearance was not a question of iconography. Among the works shown at the 1898-99 Rembrandt exhibition that took place in Amsterdam and London was a panel with the half-figure of an angel which, according to Hofstede de Groot and Abraham Bredius, had actually been cut from the aforementioned Fabritius by a London art dealer. Technical examination of the picture now in Budapest has confirmed this assumption: the upper part of the panel had, indeed, been cut.

The history of the panel with the angel can be traced from the 19th century to 1943, when German soldiers confiscated the famous Parisian Schloss collection. A part of this extremely valuable collection has since reappeared, with the exception, however, of the panel with the angel, whose whereabouts are still unknown. It is of special interest that Charles Courty (1846-1894), a Parisian engraver, made an etching after the angel, then attributed to Rembrandt, and in the autumn of 1889 Vincent van Gogh painted a double-size copy after this etching. It is extremely ironic that the van Gogh angel has also been missing since 1957.

Although the panel with the angel cannot be examined, the descriptions, stylistic analogies, and the identical measurements of the figures all confirm that the Budapest *Manoah* panel and the picture formerly in the Schloss collection once belonged together. Details of the painting's adventure and a discussion of the questions of attribution and dating will be published in the forthcoming number of the *Bulletin du Musée Hongrois des Beaux-Arts*.

Those who have seen the publication list on the CODART homepage are already aware of the new scholarly catalogue of 17th-century Dutch and Flemish drawings from the Budapest Museum of Fine Arts by Teréz Gerszi, doctor of the Hungarian Academy of Sciences and member of the Royal Academy of Belgium. This is the first comprehensive catalogue of the 17th-century Netherlandish drawings

collection, and contains a great number of previously unpublished works. A catalogue of items, arranged in alphabetic order, follows the introductory survey on the history of the collection. This richly illustrated book also includes, in addition to reproductions of the drawings in the collection (over 100 in color), illustrations of the versos of some of the drawings and other related works. The book's usefulness is enhanced by a good bibliography and an iconographic index; works can be found not only by the name of the artist and inventory number, but by the name of the previous owner as well. The book is the result of ten years of research, and is worthy of Teréz Gerszi's previous catalogue of 16th-century Netherlandish drawings from our museum.

THE NETHERLANDS

Hannema's Old Master paintings in the new Museum de Fundatie in Zwolle

Hildelies Balk

In the province of Overijssel, between the villages of Heino and Wijhe, lies Kasteel Het Nijenhuis, the former residence of the eccentric art collector Dirk Hannema (1895-1984). This castle, completely renovated in 2004 in the spirit of the collector, is part of the Museum de Fundatie, which was expanded in June 2005 with a new branch in Zwolle, the Paleis aan de Blijmarkt. The Fundatie's collection of around 7,000 items, of which only part can be displayed even with two locations, has been compiled from a number of different, mostly private, collections. The largest of these is the collection of art connoisseur Dirk Hannema, the founder of Stichting Hannema-de Stuers Fundatie, which forms the basis of

the Museum de Fundatie's collection.

Born into a family of art-lovers, Hannema grew up in The Hague, surrounded by the art collection of his mother, Minnie Hannema-de Stuers. His life was devoted to studying and collecting art. As a schoolboy, he accompanied his mother to lessons given by H. P. Bremmer, the 'art guru' of The Hague, whose pupils also included the famous Helene Kröller-Müller. Hannema also regularly visited another art expert in his native city, Abraham Bredius. Even as a boy, Hannema had a keen eye for artistic discoveries, as is demonstrated by his first purchase: the wonderful *River view* by Jongkind, which he came across as a 16-year-old in a junk shop, under a thick layer of dust. He briefly studied art history with Vogelsang in Utrecht, but found it unnecessary to obtain a university degree. In 1921, at the age of 26, he became the director of the Museum Boijmans in Rotterdam. As a result of his enthusiasm, knowledge and good contacts within the wealthy middle classes, Boijmans soon grew to become a museum with an international reputation.

Hannema also collected works for himself, originally with the intention of donating them to the Museum Boijmans. The Second World War put an end to this plan. Hannema, who paid little attention to anything outside of the world of art, stayed on as director during the war and was rather accommodating with regard to the occupying forces. Because of this he was forced to leave his post in 1945. He took his still expanding collection and settled in Overijssel, first at Kasteel Weldam in Goor and later at Kasteel Het Nijenhuis, which he turned into a museum. With his keen eye for



Johan Barthold Jongkind, *River scene*, circa 1845, Museum de Fundatie, Heino/Wijhe

quality, Hannema brought together around 3,000 items from different periods and cultures, and flourished once more in Overijssel. His collection attracted many visitors from home and abroad. He also acquired other collections through donations and bequests, such as that of the De Graaff-Bachienes, a couple he had been friendly with since 1929.

Hannema's collection is mainly known for classic modern art and includes important pieces such as Mondrian's *Trees by the Gein*, van der Leek's *Composition* and Picabia's *Butterflies*. The older art and exotic works, however, are just as interesting. There is a collection of hundreds of pieces from Asia; sculpture from the Middle Ages to the 18th century; an exquisite collection of drawings by artists such as Magnasco, Barocci, Vouet, Both and Bloemaert; and, finally, the 17th-century paintings, an area in which he revealed a marvelous talent for discovering relatively unknown gems, such as an *Interior* attributed to Jacob Vrel and Willem Kalf's *pronkstillven*. Hannema's guiding principle was always, as he said: 'anything that is fascinating from an aesthetic point of view, no matter from what period or culture, anything that displays character, that opens itself up sincerely, that contains a sense of tension, that speaks with the voice of a personality or the essence of a period.'

However, the often-high quality of the works he acquired was evidently not enough for him. Once he had settled in the east of the Netherlands, Hannema began to attribute all kinds of fine works by unknown artists to the big names of art history, such as Jan Steen and Carel Fabritius. He concentrated particularly on an old favorite: Johannes Vermeer.

Vermeer's oeuvre is, of course, not a large one: only 33 or 34 paintings are now definitely attributed to him. Of those works, only seven are in the Netherlands: four in the Rijksmuseum in Amsterdam and three in the Mauritshuis in The Hague. This was already the case when Hannema was the director of Museum Boijmans (from 1921 to 1945).

Hannema's wish to acquire a Vermeer for Boijmans appeared to come true in 1938, with the acquisition of *The disciples at Emmaus*. This famous painting was discovered in France by Hannema's old mentor Abraham Bredius, and almost unanimously received by the Dutch art world as a masterpiece by Johannes Vermeer. After the Second World War, however, it emerged that the work was a forgery by Han van Meegeren. Of all the art experts who had praised *The disciples at Emmaus* at the time, it

was mainly Hannema's name that remained associated with the scandal. Subsequently he rarely commented on the affair in public. But he still kept looking for unknown works by Vermeer.

In the 1950s Hannema began to concentrate on the older works in his collection. Armed with a magnifying glass and cleaning products, he would go to work on his paintings in search of hidden signatures. Between 1952 and 1962, he attributed four works that had already been in his collection for some time to Vermeer: *The fish*; a portrait of a family; the *Portrait of Frederic de Marselaere*; and an autumn landscape. He then started to hunt the art market for paintings that corresponded to his idea of Vermeer's work. In 1970 he bought *The good and the bad murderer and Belisarius*. Two years later he published these six works in a brochure entitled *Over Johannes Vermeer van Delft*. But this was not the end of the story. Hannema also attached the name of Vermeer to the *Three Marys at the grave*, purchased in 1971, and to *The mystical wedding of Saint Catherine*, which he acquired in 1972. There were no serious art historians amongst the few people who followed him in these attributions.

In the 1970s, Hannema set up a Vermeer Room to display the works he had attributed to the master from Delft. His 'Vermeers' prompted a great deal of interest in the press and attracted many curious visitors, who were always given a tour by Hannema himself. He would give detailed lectures about his 'Vermeers.' After his death, the room was closed and the paintings were redistributed, some of them going into storage and others being absorbed into the regular collection. Since the renovation of 2004, the eight works have once again been united in a Vermeer Room at the top of the castle. These are all bona fide works by different masters of the 17th and 18th centuries, but they are, of course, no longer attributed to Vermeer. Research is still being carried out on some of the pieces; others have now been acknowledged as important works by lesser-known masters. The brilliant family portrait, with its intriguing glass ball, has now been attributed to Jürgen Ovens, a German pupil of Rembrandt, and the monumental painting *The good and the bad murderer* is attributed to the Flemish artist Abraham Janssens van Nuysen, who specialized in historical and religious depictions in dramatic close-up.

Hannema detailed his attributions in ten thick folders full of photographs, letters, notes and reference material. A selection of this

material is on display in the modern Vermeer Room. Hannema's extravagant opinions about Vermeer show the flipside of his scholarship. His confidence in his own eye and the intuition that for so long had helped him to compile his marvelous collection played tricks on him in his later years.

POLAND

Introducing the collection of the Muzeum Sztuki in Łódź

Dariusz Kacprzak

Muzeum Sztuki in Łódź was founded in 1930 with the aim of showing modern and contemporary art emerging from the tradition of constructivism. However, it also holds an excellent, if small, group of works by Dutch and Flemish Old Masters.

An interesting example of Flemish 17th-century history painting is a work of 1624 entitled *Jacob despairing over Joseph's bloodied robes* by one of the leading pre-Rembrandtists – Claes Corneliszoon Moeyaert. It is probably the first dated piece in his oeuvre. Moeyaert – a painter connected to the humanist circle in Amsterdam as well as to the theater and the rhetoricians' association – sets the history of the Jewish patriarch Jacob and his son in a stage-like setting comprised of both architecture and landscape. For Protestants, the work underlined the moralistic side of the story, and was a way of illustrating contemporary debates about virtue, the reward for righteous men and the punishment for evil.

Among the paintings by Dutch masters, Daniel de Blicke's *Interior of a church*, with its astonishing atmosphere, undoubtedly deserves special attention. It is a unique architectural capriccio, a baroque play with the



Nicolaes Maes, *Portrait of a man wearing a wig*, Muzeum Sztuki, Łódź

spectator, depicting two separate spaces divided by a row of pillars. The artist, a native of Middleburg, carefully constructed this imaginative interior, which was probably inspired by an existing building.

Also of importance is a group of Golden Age Dutch portraits. There is a *Portrait of a woman in a dark dress with a ruff*, painted in the spirit of middle-class realism characteristic of the first half of the century. Another example is *Portrait of a young man against greenery* by Dirck Dickszoon Santvoort, dating to 1649. Later changes to the portrait style are illustrated in the works of Aleijda Wolfsen, a student of Caspar Netscher, as well as in pictures by Reynier de la Haye and Nicolaes Maes, whose *Portrait of a man wearing a wig* is an example of great painterly virtuosity. All these portraits are proof of the expansion of court fashion, which was considered the pinnacle of good taste in this period. Elegantly dressed figures are shown in a stylish park-like setting decorated with sculptures and surrounded by elaborate draperies.

The Muzeum Sztuki collection also includes a few still lifes, among which the most interesting are pictures by Nicolaes van Veerendael, Simon Verelst and Frans Sniijders. *Still life with a doe*, painted around 1610-12 by the latter, was a variation on his composition now in the Koninklijk Museum voor Schone Kunsten in Brussels.

In the Łódź collection, Dutch and Flemish works are the best represented by painting, but there is also a very interesting group of prints by such artists as Laurens Barata, Jacob Matham, Adriaen van Ostade, Rembrandt, Cornelis van der Vermeulen and Anthonie Waterloo.

RUSSIA

News from the Pushkin State Museum of Art in Moscow

A recent acquisition

Vadim Sadkov

Russia is currently witnessing a gradual but irreversible drying up of resources on the internal art market. Russian museums do not as yet have real access to the international art market. As a result, we may describe the Russian art market as something of a vacuum, the majority of museums having almost no chance of making acquisitions abroad or taking part in international auctions. By necessity, all efforts to seek out and find works have to be concentrated on domestic resources, resources that were largely exhausted back in the late 1970s. Thus, the discovery in the last two years of a work by a Dutch master of the

17th century in a private collection, and its subsequent acquisition by the Pushkin State Museum of Fine Arts, is indeed an event worthy of particular attention.

The *Portrait of Dionis de Toict* is by Jan de Baen (1633-1702) of The Hague. Technical analysis of the portrait revealed the fine weave of the canvas, the thin chalk ground, multiple layers of paint, and the specific pattern of the fine hatched craquelure, as well as the compositional and typological manner of depicting the middle-aged man in his wig and housecoat in the fashion of the 1680s. This has provided us with good reason to identify the work as a characteristic example of official Dutch portraiture of the kind produced throughout the last quarter of the 17th century.

Study of the painting's surface with ultraviolet rays and a binocular microscope, altering the magnification and illuminating the work from different angles, has confirmed that De Baen's signature, which is located in the original paint layer, is genuine. Evidence for this is found in the way the letters are painted, and the fact that they are bound in with the main paint layer and in the micro-craquelure around them. Such a conclusion is not contradicted by stylistic analysis, the portrait having numerous analogies among other signed works by Jan de Baen, in particular the *Portrait of Cornelis Solingen* in Leiden (1681). The works in Moscow and Leiden are also linked by typological similarities: the identical treatment of facial modeling using blended strokes, the shiny eyes, the uneven outlines of the wigs and faces, as well as the brocade on the table and the engraving in the sitter's hand.



Jan de Baen, *Portrait of Dionis de Toict*, circa 1686-87, Pushkin State Museum of Fine Arts, Moscow

As I was told by Professor Rudi Ekkart, director of the RKD in The Hague and a renowned specialist in Dutch portraiture, the newly acquired portrait shows the Leiden historian Dionis de Toict (1639-1692), author of *Dutch saints and martyrs*, published in Amsterdam in 1686. The bases for the identification are the coat-of-arms on the tablecloth, the inscription on the spine of the book, and the inclusion of its engraved title page in the sitter's hand. The *Portrait of Dionis de Toict* was clearly commissioned in connection with the publication of *Dutch saints and martyrs* and should thus be dated to circa 1686-87. The acquisition of this work represents an excellent addition to the existing collection of works of the Dutch Golden Age in the Pushkin State Museum of Fine Arts.

(Translated by Cathrine Philips)

RUSSIA

News from the Pushkin State Museum of Art in Moscow

A special exhibition

Marina Senenko

From 22 January to 20 February 2005 a somewhat unusual exhibition was held in the Pushkin State Museum of Fine Arts. It included only two paintings, both from the Odessa State Museum of Western and Oriental Art: a *Saint Luke* and a *Saint Matthew* belonging to a series *Four Evangelists* created by Frans Hals in the early 1620s. The series is referred to in 18th-century auction catalogues, and thus became known to historians of art. In 1958, Irina Linnik recognized two paintings in a storeroom of the Odessa museum as the lost *Luke* and *Matthew*, and traced their history back to the 17th century. Her brilliant find,



Frans Hals, *Saint Matthew the Evangelist*, Odessa State Museum of Western and Oriental Art

published in 1959, later aided in the discovery of the other two paintings belonging to the same group (now in a private collection in Germany and in the J. Paul Getty Foundation in Malibu, respectively). The *Luke and Matthew* pictures were shown in the Dutch gallery at the Pushkin, among works by Rembrandt and other contemporaries of Frans Hals. The masterful execution of the paintings, with their easy, fluid brushwork and vivid characters, resemble the best ‘genre portraits’ created by Hals in 1620s, and the interesting history of their discovery attracted many art-lovers to the exhibition. The installation of the Odessa paintings at the Pushkin may be considered a good example of a temporary exhibition being set into a permanent museum display.

USA

Dutch paintings in The Metropolitan Museum of Art in New York

Walter Liedtke

The Metropolitan Museum of Art in New York has about 250 Dutch paintings of the 17th and 18th centuries, all but about 20 of them dating from the period 1600–75. One would think that after 25 years as the curator of European paintings responsible for Dutch and Flemish pictures, the present writer could state precisely the number of works in this part of the collection. But there are ripples at the edge of this pictorial sea, rather like those on the shore of the marine painting by Willem van de Velde the Younger that hangs over my desk. In the course of research on what will be, in 2007, The Metropolitan’s first catalogue of Dutch paintings since the founding ‘1871 Purchase’ (which included dozens of Dutch pictures in



Johannes Vermeer, *Young woman with a water pitcher*, circa 1662, The Metropolitan Museum of Art, New York

a total of 174), a ‘Flemish’ still life (by Jan de Heem) has become Dutch, and vice versa (Overschie); a Dutch portrait has become ‘Flemish’ (to loosely describe Wallerant Vaillant); and eight paintings (and about 35 Dutch drawings) have suddenly entered the collection, with no more forewarning than that promised by the earliest known *vanitas* still life, Jacques de Gheyn’s panel of 1603 (purchased by one of my predecessors, John Walsh, in 1974). That is to say, a benefactor died, and the works of art that were bequeathed some ten years ago, subject to “life interest,” will now enrich the lives of everyone who visits our galleries.

More about that in a moment.

Concerning the collection in general, about 100 of the Dutch paintings are usually on view, with a few of them to be seen in the Lehman Collection (which has one of our 20 Rembrandts, and two of our seven Ter Borchs) and five in the Linsky Collection (Bailly, Bisschop, Ter Borch, Metsu, and Steen). The five main Dutch galleries display the Rembrandts (and a few of our 22 ex-Rembrandts), five Vermeers, ten paintings by Hals, a fine roomful of landscapes and marines, a cabinet of diverse still lifes, and the Altman Collection of mixed masterpieces – that is, the Dutch paintings a great collection ought to have, according to the dealers who supplied the American market a century ago (such as Joseph Duveen). That means Rembrandt, Hals, Vermeer, Ruisdael, Hobbema and Cuyp, with masters such as Maes, Dou and Ter Borch for a little depth. But Benjamin Altman had his own inclinations: shelves of superb Chinese porcelain, great Early Netherlandish and Italian Renaissance pictures, Van Dyck, Velázquez, and so on. Two of his pictures by Hals, the early *Merry company* and the so-called *Jonker Ramp and his sweetheart* of 1623, could be said to belong in the Rijksmuseum, which would ideally be able to display something like The Met’s remarkable range of single-figure portraits by Rembrandt.

Of the 42 Rembrandts and paintings formerly attributed to him in The Metropolitan Museum (see our exhibition catalogue of 1995, *Rembrandt/Not Rembrandt*), only one was purchased (in 1961), *Aristotle with a bust of Homer*. The rest came singly or in groups from benefactors, and therefore are part of the long story of collecting Dutch art in America (see the author’s essay in *Great Dutch paintings from America* of 1990). The Metropolitan’s Dutch collection is the broadest and deepest in America, thanks to the wealth of New York and the fact that the

museum is nearly twice as old as the National Gallery of Art in Washington. That institution started out as a repository of two masterpiece collections, those of Andrew Mellon and of Peter and Joseph Widener. Since the Second World War, both collections have been rounded out by curators, and now give a more balanced view of Dutch art (as seen in Arthur Wheelock’s Washington catalogue of 1995). In New York, this history will be reflected in a display of all The Metropolitan Museum’s Dutch paintings, which will be installed from 10 September 2007 to early January 2008. Colleagues have already been warned, through CODART, that no Dutch pictures will be lent from our institution during that period. In compensation, we will be able to see them all, without visiting the storerooms, conservation, or anyone’s office.

Since the publication of Katharine Baetjer’s 1995 ‘summary catalogue’ of all the European paintings in The Metropolitan Museum, we have acquired a beautiful church interior by Emanuel de Witte (see my *Vermeer and the Delft School*, 2001, nr. 91), a miniature Maes, and the bequest of Dutch pictures mentioned above. The latter come from Frits and Rita Markus, who were Dutch but had long lived in New York. Their unpublished monochrome still life by Willem Claesz Heda becomes the first example of its kind in the museum’s collection, and our first winter scene is the Markus ‘Avercamp’ (see Welcker, p. 13), which is actually by Christoffel van den Berghe. A beautiful pair of portraits by Thomas de Keyser, a Rembrandtesque *tronie* (close to Maes), two Van Goyens (we now have seven), and an idyllic marine by Salomon van Ruysdael are also part of the Markus bequest. A review of the Markus drawings will be offered in the next issue of the *Courant* by curator of drawings Michiel Plomp.

CODART activities in 2005

Report on the study trip to Sweden, 21–26 September 2006

21–22 September In brilliant late-September sunshine, 30 CODART members landed in Stockholm to take part in the CODART ACHT study trip. This tour group was most diverse in its composition: curators of well-known and lesser-known collections in Argentina, Belgium, the Czech Republic, France, Germany, the Netherlands, Poland, Spain,

the United Kingdom and the United States had made their way to Scandinavia in order to become acquainted with the famous and, in particular, the less famous aspects of the art of the Low Countries in Swedish collections. The group consisted of a number of regular CODART travelers and also some new members for whom this was their first CODART study trip.

The impulse for this study trip was the exhibition *The Dutch Golden Age*, a show of 17th-century Dutch painting at the Nationalmuseum in Stockholm. This meant the trip got off to a festive start with the opening and viewing of the exhibition. This opening was made even merrier by the 17th-century music performed by *Camerata Trajectina*, a Dutch early-music ensemble, which echoed through the magnificent central upper hall of the museum, decorated by Carl Larsson. In his opening address, Ronald de Leeuw, director of the Rijksmuseum, emphasized the importance of academic catalogues of museum collections, quoting the words of John Pope-Hennessy: 'There are curators who make great catalogues, but there are also catalogues that make curators.' The highpoint of the evening was the spectacular return of a small Rembrandt self-portrait (1630) that had been stolen from the museum during an armed robbery in 2000 and suddenly turned up in Copenhagen a few days before the opening. The evening was rounded off by a celebratory dinner at the Bolinderska Palace, courtesy of Solfrid Söderlind, the director of the Nationalmuseum.

Thursday, 22 September, began with a visit to the exhibition at the Nationalmuseum. The

reason for this extensive overview of Dutch art was the publication of Görel Cavalli-Björkman's catalogue, *Dutch and Flemish paintings, vol. 2: Dutch paintings c. 1600-c.1800* (Stockholm 2005). Cavalli-Björkman (director of research), Karin Sidén (curator of paintings and sculpture) and Mårten Snickare (curator of prints and drawings) provided introductions to the various sections of the exhibition: a thematic overview of 17th-century Dutch painting; rooms focusing on Dutch-Swedish cultural relations; and an overview of Dutch drawings. The majority of works on display came from the Nationalmuseum, supplemented by a rather heterogeneous group of loans from Swedish collections, Copenhagen, the Rijksmuseum, and a number of other European collections. In contrast to the paintings, the drawings were mainly loans from one sole source, the Ashmolean Museum, with some additions from Uppsala University and the Rijksmuseum. The drawings from Oxford were carefully chosen to complement the drawings from Stockholm. For example, a wonderful selection of landscapes by Rembrandt and Furnerius from Oxford was added to Stockholm's famous group of figure drawings by Rembrandt.

The impressively thick catalogue (almost 600 pages) contains good color reproductions of 31 paintings and black-and-white illustrations of the over 450 others. It was announced that a catalogue of the Netherlandish drawings in the Nationalmuseum would be published, but this is apparently unlikely in the near future, partly due to a reorganization of the museum. Carina Fryklund is now working as a research

curator on the Flemish masters catalogue, to be published in 2008.

The exhibition meant that relatively little of the museum's regular collection was on view. Only the Flemish artists and the 18th century were well represented on the walls of the gallery. On Monday morning, however, we were given the opportunity to see much of the outstanding collection of 16th-century Dutch paintings in storage.

After visiting the exhibition, the group spent an hour with the Nationalmuseum curators, commenting on various aspects of the exhibition in a session moderated by Gary Schwartz. All those who spoke expressed their appreciation and admiration for what had been achieved. The participating curators were very impressed by the way in which the publication of a scholarly collection catalogue could serve as the springboard for an exhibition aimed at the public at large. Suggestions were also put forward as to how the exhibition might have been improved.

In the afternoon, Mårten Snickare provided an introduction to the Dutch influence on the architecture of Stockholm and discussed the presence of Dutch architects in the Swedish capital. He then took us on an architectural walk that included the Church of St. James (built in 1588-1643 to a design by Willem Boy), the House of the Nobility (with its façade by Justus Vingboons, ca. 1655), and the Palace of Thomas van der Noot, a high-ranking Dutch officer in the Swedish army, with a façade from the 1670s. The walk ended at the House of Louis de Geer, possibly designed by Jürgen Gesewitz and built in 1646-50. At this house, which is also the Dutch embassy and the



Huigen Leeflang of the Rijksmuseum Printroom, with Hendrick Goltzius in the Nationalmuseum.



Skokloster Castle

ambassador's residence, Ambassador Toine van Dongen and his staff gave us a very warm reception followed by dinner. The ambassador also surprised us with a special introduction to his residence.

23 September On 23 September we visited the palace in Drottningholm, which still serves as the summer residence of the Swedish royal family, where we were given a tour by Magnus Olausson, the director of the Royal Castle Collections and National Portrait Gallery, and curator Eva-Lena Karlsson. The palace, built on the island of Lovön, was designed by Nicodemus Tessin the Elder and is surrounded by a castle park designed by his son, Nicodemus Tessin the Younger. One surprise in the park was the Chinese pavilion, which contains a wonderful collection of 18th-century Chinese art. Another special building in the park is the unique court theater, built in 1776, which still has the original stage machinery and sets. Since the Adriaan de Vries exhibition in 2000, 31 of his statues have been exhibited in the dragoons' stable, to the right of the palace: this is a fine display with all the necessary educational information. In addition to the bronze copies that make up the majority of the collection, a number of originals are also on view in the garden.

Back in Stockholm, we paid a visit to the Hallwyl Museum. This museum's collection was assembled between 1883 and 1924 by Wilhelmina and Walther von Hallwyl. In addition to a collection of paintings, with an important section of Dutch and Flemish works, this couple left a rather peculiar accumulation of arts and crafts and trinkets,

which is still on display. The interior of the house has a curious, hybrid look, partly because the Hallwyls used to visit auctions and art dealers to buy ceilings and panels to decorate their house. As we had already been informed before our visit, the paintings room was under restoration, as were a number of good pieces from the collection. The best Dutch works were also on loan to the exhibition at the Nationalmuseum. The reason for our visit to the Hallwyl museum was thus a trip to the depots, where a number of Dutch and Flemish pieces had been brought out specially for the CODART party. The museum presented us with the catalogue *Hallwylska målarsamlingen. The Hallwyl collection of paintings* (Stockholm 1997).

The impressive finale to this day was our visit to the Spökstället, which houses the University of Stockholm's collection. We studied the collection under the guidance of curator Nina Weibull. Sten Karling's excellent painting catalogue (1978) was available from the museum. The quality of the university's small group of paintings was striking, with works such as *The attack* by Pieter Bruegel the Elder, two oil-sketches by Giambattista Tiepolo, some good Italian works and a number of fine 16th- and 17th-century Dutch paintings (Maerten van Cleve, Nicolaes Gillis, Thomas de Keyser, Palamedes Palamedesz.). Most of the works are from the 1884 bequest of Johan Adolf Berg (1827-1884), but insurance money was also used in the 1950s to buy a number of interesting paintings by artists including Jan de Beer, Pieter Lastman and Claes Moeyaert.

The reception and the dinner under the

splendid Pieter Bruegel the Elder made an excellent end to the day. Chancellor Kåre Bremer of Stockholm University (professor of botany) and Vice-Chancellor Lena Gerholm (professor of social anthropology) attended the dinner and reception. They engaged in lively discussions with the participants about the collection, which is unfortunately not open to the public. Several visiting curators expressed surprise that this should be the case, especially since Berg intended it to be used by students.

24 September The visit to Skokloster Castle, situated in open green countryside, was a long-standing wish for a number of participants. Like a real lord of the manor, curator Bengt Kylsberg received the group on the sunny banks of the Skofjärden with coffee and Swedish delicacies. Skokloster was built by Jean de la Vallée and Nicodemus Tessin the Elder, but the construction and furnishing of the castle came to a halt after the death in 1676 of Carl Gustaf Wrangel, who had commissioned the work. The castle has been inhabited and renovated at various periods since, but the rich interior and collections mainly reflect the period of around 1650-70, and the matchless opulence of the gold leather that can be seen behind the paintings, the rich interior, the magnificent collections of weapons and tools, and impressive library all reflect a 17th-century ambiance that is partly Dutch in origin. The well-known early Jan Steen was in Stockholm; from the chapel came the large *Meeting of Joseph and his brothers* (1657) by Gerbrandt van den Eeckhout in its 19th-century frame; and in the attic we saw a large *Holy family on the boat* (1652) by Jordaens. In



Maciej Monkiewicz of the Nationamuseum Warsaw in the Uppsala University Art Collections.



In the Uppsala University Art Collections.

spite of the later alterations, the castle made a great impression on the group – perhaps because spending a few hours in a real time capsule is such an unusual experience.

Lunch took place on an idyllic boat trip to Uppsala, which afforded exceptionally beautiful views over the Swedish countryside.

We were very warmly welcomed at the Uppsala University Art Collections by curator Johan Cederlund. This museum concentrates mainly on modern art, but there are two large and airy rooms devoted to Dutch and Flemish masters, where we saw one of Pieter Aertsen's famous *Meat stalls* and other works.

A highpoint was the visit to the Gustavianum. The visit to its splendid anatomical theater was enlivened by the entertaining remarks of our guide, Mikael Norrby, the university's visitor coordinator. As well as the theater, based on the one in Leiden, the Gustavianum also houses the *Augsburger Kunstschränk*, compiled by Philipp Hainhofer. The *Kunstschränk* was presented to Gustav II Adolf in 1632 and donated to the university in 1694. Comprising over 2,000 pieces, it is a splendid and opulent example of the *Wunderkammer* genre. It is a pity that the more detailed publications on it are only available in Swedish. An accurate description and analysis of the whole collection is very much needed (see Patrick Mauries, *Cabinet of curiosities*, London 2002, pp. 55–65).

In the cathedral at Uppsala the group received a taste of what was to be in store for us during the retable trip planned for the following day. The Brussels St. Anne altar from the church in Skanela has been in Sweden since 1547. The sculpture is attributed to the

workshop of Jan Borman, but the group believed it to be an earlier work (ca. 1510). The painted panels from the workshop of Jan van Coninxlo were also dated to around 1520–25 (Cecilia Engellau-Gullander, *Jan II van Coninxloo: A Brussels master of the first half of the 16th century*, Stockholm 1992, pp. 155–58, figs. 102–13).

25 September The visit to the Flemish retables in the cathedrals of Västerås and Strängnäs was very special. Our guides for the day were Carina Fryklund, research curator of Flemish paintings at the Nationalmuseum, and John Rothlind, former chief curator of the Nationalmuseum and currently curator of ecclesiastical art collections for the Västerås region. The CODART party also comprised a number of specialists: Hans Nieuwdorp (Museum Mayer van den Bergh and Museum Smidt van Gelder, Antwerp), Yao-Fen You (Fogg Art Museum, Cambridge, MA) and Peter van den Brink (Suermondt-Ludwig Museum, Aachen). On the bus, Hans Nieuwdorp provided brief introductions to the altarpieces. Peter van den Brink is one of the initiators of the European retable project, in which Germany, Belgium and Sweden all participate. We were joined by Staffan Gullander, the widower of Cecilia Engellau-Gullander, the Swedish art historian who had originally planned the CODART visits to Västerås and Strängnäs but who died last year. Professor Gullander presented each study-trip participant with a reprint copy of her dissertation on Jan II van Coninxlo (see above).

As both of the monumental high altars in the cathedrals of Västerås and Strängnäs had

been opened specially for the occasion of CODART's visit, this day was a highpoint of the trip. The various Brussels and Antwerp retables are preserved in a unique way in Sweden.

One important aspect of this day was the broadening of the historical and art-historical framework of the study trip. The exhibition on Dutch painting at the Nationalmuseum and the various other collections we visited placed the emphasis primarily on the important Swedish-Dutch relations of the 17th century, a heyday both in the fields of art and economics that left important traces on Sweden's rich cultural heritage. The retables bore witness to the fact that these relations came about within the context of an already existing tradition. Regular trading relations with the Low Countries were already established in the 15th century, particularly in the iron and copper mining regions, with works of art regularly sent as return cargo. The large number of retables that have been preserved in Sweden, 38 in all, is the most impressive document of these trading ties.

These visits were also important because there is no better place than Sweden for becoming acquainted with the retable art of this period. Not only did each of the churches we visited have no fewer than three retables, but nowhere else have these been preserved in such large numbers in their original locations, and still in their original functional position within the church. This unique situation makes it possible to experience to the full the monumental effect these works of art were designed to have – the integration of this sort of artwork into the architectural space plays an essential role in the way it is perceived. As these are also unusual retables with double panels, both painted and sculpted, the eloquence and function of these works of art was fully expressed.

The state of conservation of the sculptures and painted panels is particularly good in Sweden and the polychromy (including the ornamentation, incisions, etc.) is especially well preserved. This made comparative investigation with other examples from this school possible, and provided an instructive insight into the iconographic programs that were employed for these retables.

In the cathedral of Västerås we first saw the high altar (Antwerp, 1516). This is a Passion altar with two layers of paintings (illustrated in Hans Nieuwdorp, *Antwerpse retables – 15de-16de eeuw*, vol. 2, *Essays*, Antwerp 1993) and a painted exterior (with depictions including the Eucharist, the gathering of manna,



In the anatomical theatre of the Gustavianum, Uppsala.

Abraham and Melchisedek). There are two other Flemish altars in the church: a Mary retable (Antwerp, ca. 1520) showing an apocalyptic Virgin with the tree of Jesse (see exhib. cat. Antwerp 1993, nr. 8) and a Passion altar showing Christ and the 12 apostles (Brussels, ca. 1500-10). The paintings for this piece were done by the workshop of Jan van Coninxlo around 1515-20 (Engellau-Gullander 1992, pp. 169-71, figs. 165-69, 193-96). The sculptural work is attributed to Jan III Borman.

The monumental high altar in the cathedral of Strängnäs (Brussels, ca. 1490) was made on the orders of Kort Rogge, bishop of Strängnäs from 1479 to 1501. Just like the high altar in Västerås, this work also has two layers of paintings from the workshop of Colijn de Coter (see Catheline Périer-D'Ieteren. *Colijn de Coter et la technique picturale des peintres flamands du XVe siècle*, Brussels 1985, fig. 130-31, 155-59). When opened, the altarpiece shows sculpted representations of the Passion with a Crucifixion scene in the center. In the cathedral there is also a Passion altar with a Crucifixion and painted panels (Brussels, ca. 1490-1500) and the baptistry has a St. Anne altar showing Christ and the apostles (Brussels, ca. 1500).

Back in Stockholm, we were received at the Historical Museum by Göran Tegnér, where, in addition to an impressive collection of medieval Swedish sculpture, we took a look at two large early 16th-century carved altars from Brussels, both of which are also well preserved. Finally, there were two short visits to the Royal Palace, where curator Ursula Sjöberg gave us a guided tour, and the Royal Armory, where our guide was senior curator Lena Rangström.

The day ended with a dinner at the impressive restaurant in the Royal Coin Cabinet.

26 September On Monday, Görel Cavalli-Björkman, Karin Sidén, Mårten Snickare and Carina Fryklund, who had by now become our regular guides, were waiting for us at the Nationalmuseum. The painting enthusiasts were taken on a tour of the depot. This was really a rather exciting visit. Despite the fact that more Dutch paintings than ever were hanging in the galleries upstairs, the depot was still full of outstanding, little-known Dutch paintings and nearly all the Flemish holdings of the museum. There were works on display by Pieter Aertsen, Joachim Beuckelaer, Frans Floris, Jan van Hemessen and other Mannerists, many of which had been plundered from the collection of Rudolf II in

Prague. Rickard Becklén, the head of the conservation department, took a small group to the conservation studio.

The CODART drawing aficionados went to the print room, where a selection of materials was shown. Although time was limited, Marten Snickare and Ulf Cederlöf were able to grant our requests and show us a variety of treasures. Hendrick Goltzius's marvelous self-portrait in colored chalk was on display in 2003 at the Goltzius exhibition in New York, but was missing from the Amsterdam venue. Now we had the opportunity to examine this masterpiece close up. All of us wanted to stay and spend at least a week looking at this wonderful collection.

This group went on to the Academy of Art, and was received by chief curator Eva-Lena Bengtsson. She gave a presentation on the fascinating history of the collection, the nucleus of which was donated by an eccentric Stockholm resident of the early 19th century. The visit to the library of the academy had a festive start with the return of a drawing by Leonard Bramer, which was discovered by the RKD and repatriated rather casually by Charles Dumas in a cardboard folder – quite a contrast to the spectacle surrounding the return of Rembrandt's self-portrait earlier in the week. The piece was mentioned in the inventory of drawings presented to the academy in 1798 by Gustaf Ribbing. Eva-Lena Bengtsson showed us some 30 of the 80 Netherlandish works in the collection, among them some nice preparatory drawings by Johannes Stradanus and a model for a sculptural group by Adriaen van Overbeke (1513), recently discovered and published by Peter van den Brink (See exhib. cat. *ExtravagAnt*, Antwerp and Maastricht 2005, cat. nr. 52). In the conservation studio we saw some of the academy's Swedish highlights: the autobiographical drawings by the sculptor and draftsman Johan Tobias Sergel (1740-1814), featuring his equally eccentric colleagues and friends Nicolai Abildgaard and Elias Martin.

The CODART ACHT study trip ended with a celebratory lunch at Dramatiska Teatern.

A word of thanks This trip was made a success by the enormous efforts of the curators and staff of the Nationalmuseum in Stockholm and all of the other hosts who welcomed us to their museums. They were all extremely generous with research material. At the Nationalmuseum we were presented with the exhibition catalogue and given a discount on all catalogue purchases in the museum shop. The Hallwylska Museum gave all the participants a copy of its lavish, complete

catalogue of the paintings. At the Academy of Art the visiting group was allowed to take a copy of the drawings catalogue, with an introduction on the history of the collection.

With thanks to Jan Piet Filedt Kok, Huigen Leeftang, Hans Nieuwdorp and Gary Schwartz for their contributions to this report.

CODART activities in 2006

CODART NEGEN congress Dutch and Flemish art in the land of Rembrandt 12-14 March 2006, Leiden

In 2006 CODART celebrates the 400th birthday of Rembrandt with a congress in his birthplace Leiden and a study trip to the eastern and northern provinces of his own country, the Netherlands. The plenary program on Monday morning will be devoted to these aspects of CODART NEGEN. The afternoon workshops will be concerned with the work of the curator. The members' meeting, which will be held on Tuesday afternoon, provides participants with the opportunity to introduce future projects for which they are seeking partners. A program of excursions in Leiden is on offer in the morning.

Workshops During the workshops, various aspects of the work of the curator will be examined. Inspired by the celebration of the 400th anniversary of Rembrandt's birth and the exhibition *Rembrandt's mother, myth and reality* at the Stedelijk Museum De Lakenhal, two workshops will focus on Rembrandt.

Excursions Participants can choose between one of two excursions. The first will focus on paintings in historical locations. We will visit various *hoffes* and see their interiors, as well as the Theatrum Anatomicum and the exhibition *De vier gedaanten van de arts* (The four faces of the doctor) at the Museum Boerhaave, followed by a visit to the painting depots of De Lakenhal. A second group will visit the fine prints and drawings collection of the University of Leiden and the Bibliotheca Thysiana, followed by a visit to the Clusius Garden.

Program This program is subject to change. If you are attending the congress, please keep an eye on the CODART website.

CODART NEGEN in Leiden: Register now!

On 12, 13 and 14 March 2005, CODART will hold the CODART NEGEN congress in Leiden. The congress will be hosted by the Stedelijk Museum De Lakenhal. De Lakenhal celebrates the 400th anniversary of Rembrandt's birth with the exhibition *Rembrandt's mother, myth and reality*.

Program

The plenary program on Monday morning will be devoted to Rembrandt and to the museum collections of the eastern and northern provinces of the Netherlands – the destination of the CODART NEGEN study trip. The keynote lecture *Flemings in the land of Rembrandt* will be held by our special guest Axel Buuse, ambassador of the Flemish government in The Hague.

The workshops will concentrate on the work of the curator.

Various aspects will be examined:

1. The roles of the curator, restorer and management: delegating responsibility or sharing it?
2. More or less? Mixed presentations in museums and their impact on curatorship
3. Rembrandt content: what makes a good Rembrandt exhibition?
4. Rembrandt overkill?

Participants can choose to join the excursions in Leiden, which will include a viewing of the best prints and drawings at Leiden University and the Biblioteca Thysiana. An alternative excursion program offers visits to the collection of the Museum Boerhave and its Theatrum Anatomicum, and to the painting storage of De Lakenhal. See also the preliminary program on p. 15

A complete and up-to-date program of the congress and more information about Leiden, the workshops, and the members meeting can be found at: www.codart.nl

Registration and fees

The congress fee is 85 euros. This includes documentation, excursions, lunches, the congress dinner and various receptions.

Information

For more information about CODART NEGEN please visit www.codart.nl or contact us at:

CODART
c/o Navany Almazan
T +31 20 305 45 21
E navany@codart.nl

The congress has been made possible by a grant from the Prince Bernhard Cultural Foundation

Sunday, 12 March

[12:00-14:00 Meeting of the website committee]

14:00-17:00 Pre-congress walking tour of Leiden in three groups, guided by Christiaan Vogelaar, Wietske Donkersloot and others

[15:00-17:00 Joint meeting of CODART board and program committee]

17:00-20:00 Registration and reception offered by the mayor of Leiden at the Gemeenlandshuis of the Hoogheemraadschap van Rijnland (The Rijnland District Water Control Board):

Breestraat 59
2311 CJ Leiden
T +31 71306 3063
www.rijnland.net

18:00-18:30 Greeting by the director of CODART, Gardien Verschoor, the director of the Stedelijk Museum De Lakenhal, Ms. Jetteke Bolten-Rempt, and the mayor of Leiden, drs. H.J.J. Lenferink

Monday, 13 March

08:30-09:00 Registration continues

09:00-11:30 Opening session: Dutch and Flemish art in the land of Rembrandt

Stedelijk Museum De Lakenhal:
Oude Singel 28-32
2312 RA Leiden
T +31 71 5165360
F +31 71 5134489
E postbus@lakenhal.nl
www.lakenhal.nl

09:15-09:20 Introduction by the congress chair, Stephen Hartog

09:20-09:45 Dutch art of the 18th century, Paul Knolle, curator of the Rijksmuseum Twenthe, Enschede

09:45-10:10 Houses of the House of Orange, Johan ter Molen, director of Paleis Het Loo Nationaal Museum

10:10-10:30 Happy birthday, dear Rembrandt, Gary Schwartz, CODART-webmaster

10:30-10:45 Discussion

10:45-11:05 Coffee break

11:05-11:30 Introduction to the exhibition *Rembrandt's mother, myth and reality* by Christiaan Vogelaar

11:30-13:30 Visit to the exhibition *Rembrandt's mother, myth and reality* and to the museum; buffet lunch in the museum restaurant available throughout

13:30-13:50 Keynote lecture *Flemings in the land of Rembrandt*, Axel Buyse, representative of the Flemish government in the Netherlands

13:50-13:55 Introduction to workshop sessions by the congress chair, Stephen Hartog

14:10-15:50 Workshops (4) near the Stedelijk Museum De Lakenhal

1. *The roles of curator, restorer and management: delegating responsibility or sharing it?*

Chaired by Sabine van Sprang

2. *More or less? Mixed presentations in museums and their impact on curatorship*

Chaired by Charles Dumas

3. *Rembrandt content: what makes a good Rembrandt exhibition?*

Chaired by Edwin Buijsen

4. *Rembrandt overkill?*

Chaired by Gary Schwartz

15:50-16:15 Tea break

16:15-16:45 Presentation of results of the workshops, moderated by the congress chair, Stephen Hartog

19:00-22:00 Congress dinner at:

Het Prentenkabinet
Kloksteeg 25
2311 SK Leiden
T +31 71 512 6666

Tuesday, 14 March

09:00-12:00 Excursions in two groups, one focused on paintings and the second on prints and drawings. Visit to the University of Leiden print room, Biblioteka Thysiana, the university botanical gardens (including the Clusius Garden), *hoffes* and their historical interiors, Museum Boerhave and its anatomical theatre, the storage of the Stedelijk Museum De Lakenhal and other locations

12:15-13:15 Lunch at the Rijksmuseum voor Volkenkunde:

Steenstraat 1
2312 BS Leiden
T +31 71 516 8800
E info@rmv.nl
www.rmv.nl

13:15-15:45 Members' meeting at the Rijksmuseum voor Volkenkunde

13:15-13:30 Review of the year by Gardien Verschoor

13:30-14:30 Members' presentations (Block 1)

14:30-14:50 Coffee at the museum café

14:50-15:20 Members' presentations (Block 2)

14:55-15:05 Program committee: plans for CODART TIEN and beyond

15:20-15:30 Introduction of new members of the program and website committees

15:30-15:45 Discussion

15:45-16:00 Departure by bus to Kasteel Duivenvoorde [see p. 16]:

Laan van Duivenvoorde 4
2252 AK Voorschoten
T +31 71 561 3752
E informatie@kasteelduivenvoorde.nl
www.kasteelduivenvoorde.nl

16:00-16:30 Guided tours (in groups) of Kasteel Duivenvoorde

16:30-17:30 Closing reception in Kasteel Duivenvoorde

17:00-17:30 Shuttle bus service to Leiden Centraal Station

CODART NEGEN study trip to the eastern and northern provinces of the Netherlands, 14-19 March 2006

Empty landscapes, fields stretching out into the distance, and a gentle combination of nature and culture: Gelderland, Overijssel, Drenthe, Groningen and Friesland form the eastern and northern provinces of the Netherlands. Their quietness and space makes them seem a long way from the dynamic cultural centers of Amsterdam, The Hague and Rotterdam. Castles and manor houses, *states* (country houses on estates) and *borgen* (fortified manor houses in the province of Groningen) – they all lie hidden and sometimes even a little forgotten in the midst of forests or on well-maintained rural properties. There certainly are some unrevealed treasures in store on the program for the CODART NEGEN study trip, which will take us to the borders of the Netherlands from 14 to 19 March 2006. The *states* and *borgen* in Friesland and Groningen are part of the less well-known and less accessible cultural heritage of the Netherlands.

Kasteel Twickel is not usually open to visitors, but is opening the doors to its collection, archives and library especially for CODART. The CODART group will be welcomed by Christian zu Castell Rüdénhausen, chatelain of the castle. Kasteel Het Nijenhuis, near Heino, is often referred to as Overijssel's best-kept secret. Following a comprehensive facelift, the castle, the home of Dirk Hannema's collection, has been open to the public once again since September 2004.

As well as these hidden collections, the program for this study trip also includes visits to museums in cities. The considerable density of fascinating museums spread throughout these provinces testifies to the great sense of civic pride that flourished in the 19th century. The Netherlands lacked the strong central authority and system of patronage of surrounding nations such as Belgium and France. In every province and every town, proud city fathers or well-to-do individuals set up their own museums. Works of art that had for centuries been in the possession of these towns or families were given a place in newly founded institutions. At the end of the 20th

century, many of these 19th-century buildings underwent radical renovations. The new Groninger Museum (1994), a spectacular building by A. Mendini/Team 4, Coop Himmelb(l)au, Phillippe Starck and Michele de Lucchi, attracted large numbers of visitors for the first time. Increasingly, these visitors began to make a detour to the Drents Museum in Assen. Other museums, such as the Fries Museum and Rijksmuseum Twenthe, followed the example of the Groninger Museum by commissioning contemporary architects to make modern additions to their buildings.

Tuesday, 14 March

Kasteel Duivenvoorde, Voorschoten
www.kasteelduivenvoorde.nl
info@kasteelduivenvoorde.nl

Closing reception of CODART NEGEN congress; opening reception for CODART NEGEN study trip.

In 1226, Kasteel Duivenvoorde, situated in an idyllic park between Voorschoten and Leidschendam, was first referred to as 'Duvenvoirt.' Until 1965, when the castle was transferred to a foundation, it had never been sold, but always passed on within the same family. Its architectural history goes back to the middle of the 13th century. Various alterations were made in the 17th and 18th centuries, and the large hall in the north wing was redecorated. The designs were most probably produced by Daniel Marot, the court architect of the House of Orange. Every room in the castle has a character of its own, for example, the Empire-style library and a room with gold leather walls. The castle's paintings comprise an exceptional collection of family portraits by artists including Theodorus Netscher, Gerard van Honthorst and Paulus Moreelse. Curator Esther Galjaard-Daems will show groups around the collection during the reception.

Contact informatie@kasteelduivenvoorde.nl

Wednesday, 15 March

Rijksmuseum Twenthe, Enschede
www.rijksmuseum-twenthe.nl
info@rijksmuseum-twenthe.nl

Welcome by Dorothee Cannegieter, director; introduction to the collection by Paul Knolle, chief curator; guided and individual visits to the museum and library.

Rijksmuseum Twenthe was designed in 1930 by the architects Karel Muller and W.K. Beudt. In the mid-1990s the museum

was thoroughly renovated. Ben van Berkel designed a new exhibition space and the museum café. The garden was redesigned by Lodewijk Baljon.

The museum has its origins in the collection of one of the largest textile families in Twente, the van Heek family, who also established and funded the museum. The collection expanded considerably over the course of the last century, partly through the collections of other textile manufacturers in Enschede. The museum offers a chronological sequence of galleries from the 13th century to the present day.

The 18th century is a particular focus of the museum. Paul Knolle, chief curator and specialist in 18th-century art, will give an introduction to this part of the collection, which includes work by well- and lesser-known artists including Cornelis Troost, Nicolaas Verkolje, Willem van Mieris, Jacob and Abraham van Strij, Charles Hodges and Cornelis Apostool.

During the CODART study trip, the museum will also have a sizeable collection of 18th-century art on loan from the Rijksmuseum in Amsterdam, including highlights by Adriaen van der Werff, Cornelis Troost, Pieter Gerardus van Os and Wouter Johannes van Troostwijk. Direct comparisons of works from the two museums, for example, an early and a late *Sacrifice of Iphigenia* by Arnold Houbraken, will be most instructive. In addition to 18th-century masters, great names

from the 17th century are also represented, such as Jan Brueghel, Jan van Goyen, Jacob van Ruisdael, Aelbert Cuyp, Pieter Saenredam and Jan Steen. During our visit it will be possible to view the exhibition *Tibout Regters (Dordrecht 1710-1768 Amsterdam)* and the conversation piece.

Literature Wiepke Loos, Guido Jansen and Wouter Kloek, *Het galante tijdperk: schilderijen uit de collectie van het Rijksmuseum 1700-1800*, Amsterdam/Zwolle 1995, ISBN 9040097178; Wiepke Loos, Guido Jansen and Wouter Kloek, *Voor en na Waterloo: schilderijen uit de collectie van het Rijksmuseum, 1800-1830*, Amsterdam/Zwolle 1997, ISBN 9040098182

Contact pknolle@rijksmuseum-twenthe.nl;
info@rijksmuseum-twenthe.nl

Kasteel Twickel, Ambt Delden
www.twickel.nl
info@twickel.nl

Welcome at Kasteel Twickel by Christiaan zur Castell Rüdénhausen, chatelain, and Jet Schadd, curator; visit to the castle guided by Jet Schadd; visit to the library and the archives guided by Aafke Brunt, archivist; individual visit.

Kasteel Twickel, near the peaceful village of Delden, is the largest private estate in the Netherlands. The estate comprises 4,000 hectares and has about 150 farmhouses with characteristic black-and-white shutters.

Twickel's history goes back to 1347, when Herman van Twickelo began the construction of the castle. Since then, various families have managed the estate. The art collection and the



Nicolaas Verkolje, *Moses found by Pharaoh's daughters*, 1740, Rijksmuseum Twenthe, Enschede
 [photo R. Klein Goetink]

extensive library were built up by the van Wassenaer family. In 1975, Marie, countess of Heeckeren van Aldenburg, died childless, putting an end to the noble line of succession after 628 years. She left the estate to Christian zu Castell Rüdénhausen, who will receive us at the castle.

As part of the house is still occupied, the castle is not open to the public. An exception has been made for CODART. The group will be shown around by Jet Schadd, head curator of the estate and castle administrator. The castle's collections include older pieces (among them a Philips Wouwerman), 19th-century works (including Andreas Schelfhout and Cornelis Springer), weapons, and 17th-century linen. The 18th-century library and archive may be visited with Aafke Brunt, archivist and librarian. The library contains 5,000 works, including travel books, encyclopaedias, atlases, botanical texts and manuscripts by the composer Count Unico Wilhelm van Wassenaar, once attributed to Pergolesi.

Literature www.twickel.nl/StichtingTwickel/HetverledenvanTwickel/Publicaties

Contact kasteel@twickel.nl

Thursday, 16 March

Drents Museum, Assen
www.drentsmuseum.nl
info@drentsmuseum.nl

Welcome by director Michel van Maarseveen and curator Jan Jaap Heij in the historical Statenzaal; visit to the collections and storage in two groups, guided by Jan Jaap Heij and



Tibout Regters, *Portrait of a lady*, 1767, Rijksmuseum Twenthe, Enschede [photo R. Klein Goetink]

Mechteld Dubois, curators and specialists in the period around 1900.

The Drents Museum is housed in a number of buildings that date from different periods. The oldest building is the former abbey of the Cistercian Mariënkamp monastery. The abbey has ingeniously been linked with a number of 18th-century houses and with the former provincial government building, which was designed in the 1880s by Jacobus van Lokhorst.

The Drents Museum was originally a cultural-historical museum that focused primarily on the surrounding area. As Drenthe is particularly rich in archaeological sites, archaeology is well represented in the museum's collections. Since the 1970s the museum has managed the collection of the Stichting Schone Kunsten rond 1900 (Foundation for the Fine Arts around 1900); the holdings in art and applied arts from 1885 to 1935 have become an area of special focus. In addition to Old Masters such as Egbert van Driest and Jacob de Wit, and topographical artists such as Cornelis Pronk and Cornelis van Noorde, we will also see work by artists from the Hague School, such as Willem Roelofs and Hendrik Willem Mesdag, and the early 20th-century masters Marius Bauer, Hendrik Petrus Berlage, Theodoor Colenbrander, Piet Mondriaan, Chris Lebeau and Jan Toorop. The museum displays an early drawing by Vincent van Gogh, from the years he lived in Drenthe.

Literature Jan Jaap Heij, *Vernieuwing en bezinning. Nederlandse beeldende kunst en kunstnijverheid (1885-1935)*, Zwolle/Assen 2004, ISBN 90 400 8960 4

Contact j.heij@drenthe.nl; info@drentsmuseum.nl

Groninger Museum, Groningen
www.groningermuseum.nl
info@ GroningerMuseum.nl

Welcomed by the director, Kees van Twist; our hosts will be Caspar Martens, head of collections, and Egge Knol, curator.

The collection of the Groninger Museum is housed in a most striking building from 1994, designed by the Italian Alessandro Mendini and three guest architects: Philippe Starck, Michele de Lucchi and Coop Himmelb(l)au. The museum building is in itself a work of art, not just a shell for the display of the collection. The emphasis is on modern art, but the museum also has notable older works, including a huge collection of topographical illustrations and portraits of children. One exceptional artist in the collection is Adam Camerarius, a Groningen boy who studied in Amsterdam under Jacob Backer.

The visit will focus on three areas: 16th- to 18th-century masters (the *Adoration of the Magi*

by Rubens and works by Jan Jansz. de Stomme, Adam Camerarius and Hermannus Collenius, who was the most popular painter in Groningen from 1680 to 1723); a selection of drawings in the print room (particularly the Hofstede de Groot collection); and a short tour of the museum building and the recently opened hypermodern painting reserves.

Literature Robert Schillemans and Egge Knol, *Adam Camerarius, een Groninger schilder uit de 17de eeuw*, Groningen 2004, ISBN 90 71961 60 8 (with a summary in English); Freerk J. Veldman, *Hermannus Collenius 1650-1723*, Zwolle 1997, ISBN 90 400 9961 8 (with a summary in English)

Contact cmartens@ GroningerMuseum.nl; eknol@ GroningerMuseum.nl

Friday 17 March

Borgen and states in Groningen and Friesland

The guide for this part of the excursion will be Johan de Haan, whose doctorate at the University of Nijmegen in 2005 was entitled '*Hier ziet men uit paleizen: interieurs in Groningen in the zeventiende en achttiende eeuw*' (Assen 2005). He will be joined by Lyckle de Vries, who taught art history at Groningen University from 1970 to 2000. He will fill us in on the background of the art collections in the *borgen* and *states*.

The theme for this day will be the combination of nature and culture that is so characteristic of this region. All of the estates and countryhouses are situated in the peaceful countryside of the most northerly provinces of the Netherlands: Groningen and Friesland.

The word *borg* comes from the verb *bergen*, which means 'to shelter.' The first of these buildings were stone towers and had an exclusively defensive character. Later they were extended and made fit for use as places of residence. Over the centuries they became real little palaces, a reflection of the power of the *jonkers*, the wealthy noblemen who inhabited them. Following the French Revolution, many of these families lost their influence in the village communities. This meant the decline of some *borgen*. Of the 200 or so stone houses and *borgen* that once existed, only 16 remain. Some have been turned into museums.

Rich inhabitants of *borgen* had their homes furnished with costly decorations. In spite of the economic decline in the countryside that resulted from floods and the cattle plague, some *jonkers* were able to maintain their large incomes by continually expanding their estates. Around 1700, this made it possible for Unico Allard Alberda to embellish his

Menkemaborg with mantelpieces designed by Allert Meijer, carving by Jan de Rijk, paintings by Hermannus Collenius, stained-glass windows by Jacob Tewes, and a beautiful garden. The furnishings were sold in 1902, but the building and some of the furnishings came into the possession of the Groninger Museum. In 1927 the museum opened the borg to the public. The castle gives visitors a good idea of the artistic treasures and the way of life of the Alberdas about 1700.

Today's program features several similar buildings, which enrich our picture of the way people lived in the 17th and 18th centuries: Dekemastate in Stiens, Fogelsangh-State in

Veenwouden, Borg Nienoord in Leek, and Menkemaborg in Uithuizen: places of residence for the landed aristocracy of Friesland. In Midwolde, there will be a visit to the funeral monument made by Rombout Verhulst for Anna van Ewsum. This is the absolute highlight of northern Netherlandish sculpture outside the Royal Palace on Dam Square. After our return to Groningen, the mayor of the city, Jacques Wallage, will receive us at a reception at the Town Hall.

Literature Johan de Haan, 'Hier ziet men uit paleizen': interieurs in Groningen in de zeventiende en achttiende eeuw, Assen 2005; Egge Knol, *Gouden eeuw in Groningen*, Groningen 1997, ISBN 90 71691 34 9; F.J. Veldman en

L. Veldman-Planten, *De Menkemaborg*, Zutphen 1996
Contact Johan-de-Haan@home.nl

Saturday, 18 March

Fries Museum and Museum
 Het Prinsessehof, Leeuwarden
www.friesmuseum.nl
info@friesmuseum.nl
www.prinsessehof.nl
info@prinsessehof.nl

Welcome by the director of both institutions, Cees van 't Veen, and by curator Gert Elzinga.

The Fries Museum is housed in two different historical buildings on either side of



Caesar van Everdingen en Pieter Post, Count Willem II of Holland granting the Rijnland water board its charter, 1655, Rijnlandshuis Leiden

the Turfmarkt, linked by a tunnel under the road. The museum also occupies several other old buildings, such as the Eijssingahuis with its 18th-century style rooms, in combination with modern extensions by Gunnar Daan.

The museum was founded in 1881 by the Fries Genootschap (Frisian Society). The collection was subsequently expanded with large donations and bequests. The emphasis is not only on art produced in Friesland, but also on collections put together by Frisian collectors. These form the basis of the print room (Dutch drawings and prints from the 17th to the 19th century) and the collection of older paintings, the predominant genre of which is portraiture. This collection includes work by Wybrand de Geest, Willem Bartel van der Kooi and Wigerus Vitringa. The museum was left a large number of works by Lourens Alma Tadema, a gift from his daughters.

The Prinsessehof is the only museum in the Netherlands that specializes in ceramics. The museum is housed in the 18th-century former town palace of Maria Louise van Hessen-Kassel (1688-1765), princess of Orange-Nassau and an ancestor of the present Dutch queen. The museum owns a large collection of pottery and porcelain from Asia. Other strong points are Frisian pottery and Dutch art-nouveau ceramics. The sizeable collections of tiles in the Prinsessehof may be seen as unique.

Contact gert.elzinga@friesmuseum.nl

Hannema-de Stuers Fundatie,
Kasteel Het Nijenhuis, Heino
www.museumdefundatie.nl
info@museumdefundatie.nl

Welcome by the director, Agnes Grondman; the museum's head of collections, Hildelies Balk, will give us an introduction on Hannema and his collection (see also p. 6); she will show us around and present a number of research issues regarding the attribution of paintings and drawings.

Between the villages of Heino and Wijhe, surrounded by forests, meadows and a sculpture garden, lies Kasteel Het Nijenhuis. This former noble residence dates from the Middle Ages and has been a museum of old and modern art since 1958. The founder of the museum, Dirk Hannema (1895-1984), one-time director of Museum Boijmans in Rotterdam, lived in the castle until his death. The richly varied international collection includes paintings, sculptures, ceramics, furniture and applied art from many periods and cultures. There is work by Dutch masters such as Willem Kalf, Jacob Vrel, Jan Weenix, Paulus Moreelse, Cornelis Troost and Charles

Howard Hodges, as well as by international artists such as Bernardo Strozzi.

One of the reasons for Hannema's notoriety was his insistence that many of the works in his collection were painted by Johannes Vermeer. Particular attention will be paid during the visit to the recently renovated Vermeer Room, which brings together all of Hannema's so-called Vermeers. A number of drawings by artists including Abraham Bloemaert, Jan Both and Cornelis Troost will be on display especially for CODART visitors.

Literature Favorieten van Museum de Fundatie, Heino/Zwolle 2005, ISBN 90 400 8990 6; Mireille Mosler, Dirk Hannema. De geboren verzamelaar, Heino/Rotterdam 1995, ISBN 90 6918 155 x; D. Hannema, Flitsen uit mijn leven als verzamelaar en museumdirecteur, Rotterdam 1973, ISBN 90 6100 121 8; D. Hannema, Beschrijvende catalogus van de schilderijen, beeldhouwwerken, aquarellen en tekeningen, Rotterdam 1967

Contact h.balk@museumdefundatie.nl;
info@museumdefundatie.nl

Stedelijk Museum Zwolle
www.museumzwolle.nl
muszwol@museumzwolle.nl

Welcome and reception offered by Herman Aarts, director; our guide will be Lydie van Dijk, curator.

The Stedelijk Museum Zwolle is situated in the Drostenhuis, built about 1550 and completely renovated about 1750, with a new wing added in 1997. The richly ornamented façade with its figures of Poseidon and Amphitrite dates from around 1750, as do a number of period rooms and the kitchen. The museum contains an arts and crafts collection and a regional collection of works by 17th-century artists from Zwolle, such as Hendrick ten Oever and Pieter van Noort. The museum's collection also includes – and this is practically unique – a work by Gerard ter Borch the Elder, *The sacrifice of Abraham*. The museum's depot will be opened up on the occasion of the CODART visit, and it will be possible to view the drawings and prints.

Literature Lydie van Dijk and Jean Streng, Zwolle in de Gouden Eeuw, sculptuur en schilderkunst, Zwolle 1997, ISBN 9040099782; B. Dubbe, Zwols zilver, Zwolle 1999, ISBN 9040093601; Glans langs de IJssel, Zwolle 1999, ISBN 904093423

Contact vdijk@museumzwolle.nl

Sunday, 19 March

Historisch Museum De Waag, Deventer,
brief walking tour of the town center
www.deventer.nl

www.collectiedeventermusea.nl

Welcome by director, Charles Boissevain; Boissevain and curator Petra van Bohemen will show us around the collection.

The Hanseatic town of Deventer is one of the oldest towns in the Netherlands. It was a trade settlement as early as the eighth century and it rapidly developed to become one of the few large towns of the early medieval period. The old parts of Deventer can clearly be seen around the Bergkerk and Brink, where the historical Waag, or weighing house (1528), is situated. This extraordinary building, with its variety of architectural styles, attracts attention not only because of its prominent location but mainly because it is extremely crooked. The building houses the Historisch Museum Deventer. Important pieces in this collection include *The four evangelists* by Hendrick ter Brugghen.

The short tour of the town includes a visit to the newly restored portrait of the Town government of Deventer by Gerard ter Borch in the town hall of Deventer.

Contact info@deventermusea.nl

Paleis Het Loo Nationaal Museum,
Apeldoorn
www.paleishetloo.nl
info@paleishetloo.nl

Welcome by director, Johan ter Molen; visit to the print room with Old Master prints and drawings, guided by Renny van Heuven-van Nes; tour of the palace by curator Marieke Spliethoff.

In the heart of the Netherlands, near Apeldoorn, lies Paleis Het Loo, which is nearly 300 years old. Since 1984 this former royal palace has been open to the public, following a thorough restoration. The 17th-century apartments of its first residents, King-Stadholder William III and Queen Mary II, were taken as the starting point for the restoration work on the interiors of the palace. They are part of a chronological series of rooms that are dedicated to various members of the House of Orange who lived at Het Loo, the last of whom was Queen Wilhelmina. The rooms contain the furnishings, objects and paintings with which various generations of Oranges would have surrounded themselves. Special features are the authentic curtains and wall coverings.

The reconstructed gardens with their water

features and elegant flowerbeds are suffused with the atmosphere of the 17th century. The palace museum consists of a main building (*corps-de-logis*) with a pavilion on either side, linked to service wings around the courtyard (*basse-cour*). Some of the museum collection is displayed in the east wing, the former kitchens. The west wing, the former stables, is used for temporary exhibitions and other educational purposes.

Literature J.R. ter Molen, *Neerlands veldpracht*.

Een serie prenten en tekeningen met gezichten van Paleis het Loo en zijn tuinen, Alphen aan den Rijn 2005;

M.E. Spliethoff. *E. van Heuven-van Nes, Koningin Wilhelmina. Schilderijen en tekeningen*, Zwolle 2006 (will appear in May).

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After the closing lunch at Paleis het Loo, the participants will be dropped off at Apeldoorn Station at 3 'o clock.

For a detailed program, see www.codart.nl

Appointments

Please keep CODART posted on appointments in your museum. E-mail us at info@codart.nl

THE NETHERLANDS

Amsterdam Jan Piet Filedt Kok, chief curator of early Netherlandish painting at the Rijksmuseum, has been appointed Professor of Studio Practice and Technical Art-Historical Research at the Universiteit van Amsterdam as of 6 December 2005. The appointment is for three days a week. He will retain his present position at the Rijksmuseum.

Amsterdam Axel Rüger, curator of Dutch paintings at the National Gallery in London, has been appointed director of the Van Gogh Museum. The appointment is effective as of 1 April. The current director John Leighton will take up the post of Director-General of the National Galleries of Scotland in March 2006.

Haarlem Michiel Plomp, former associate curator of drawings and prints at The Metropolitan Museum of Art, has been appointed chief curator at Teylers Museum. The appointment is effective as of 1 February. He succeeds Michael Kwakkelstein, who will return to Florence after the closing of the Michelangelo exhibition at Teylers to become director of the Institute of Fine and Liberal Arts.

USA

Cambridge Ron Spronk, associate curator for research of the Straus Center for Conservation, Harvard University Art Museums, has been awarded a Ph.D. in Groningen on the basis of ten previously published articles on Dutch painting, ranging from the 15th century to Mondriaan. Spronk received his degree on 19 September 2005.

CODART membership news

As of January 2006, CODART has 380 members and 48 associate members from 248 institutions in 37 countries. All contact information is available on the CODART website and is kept up to date there.

New CODART members since January 2005:

Lynne Ambrosini, chief curator, Taft Museum of Art, Cincinnati

Hildelies Balk, chief curator, Museum de Fundatie, Zwolle

Ulrich Becker, curator of the Alte Galerie, Landesmuseum Joanneum, Graz

Marc de Beyer, deputy keeper of the Royal Collection and the House of Orange-Nassau Historic Collections Trust, Koninklijke Verzamelingen, The Hague

Sylvia Böhmer, curator of paintings, Suermondt-Ludwig Museum, Aachen

Edwin Buijsen, curator research and technical documentation, Rijksbureau voor

Kunsthistorische Documentatie, The Hague

Kathrin Bürger, assistant to the department of painting, Museum kunst palast, Düsseldorf

Lydie van Dijk, curator, Stedelijk Museum Zwolle, Zwolle

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

Gert Elzinga, curator of Old Masters, Fries Museum en Prinsessehof, Leeuwarden

Esther Galjaard-Daems, curator, Kasteel Duivenvoorde, Voorschoten

Dagmar Hirschfelder, project researcher, Germanisches Nationalmuseum, Nuremberg

Robert Hoozee, director, Museum voor Schone Kunsten, Ghent

Dariusz Kacprzak, curator of Old Masters, Muzeum Sztuki w Łodzi (Łódź Museum of Fine Arts), Łódź

Stephan Kemperdick, curator of 15th to 18th century painting, Kunstmuseum Basel, Basel

Egge Knol, curator, Groninger Museum, Groningen

Marten Loonstra, Keeper of the Royal Collection and the House of Orange-Nassau Historic Collections Trust, Koninklijke Verzamelingen, The Hague

Judith W. Mann, curator of early European art, Saint Louis Art Museum, St. Louis

Caspar Martens, chief curator, Groninger Museum, Groningen

Jet Schadd, curator, Kasteel Twickel, Delden

Geert Souvereyns, coördinator, Vlaamsekunstcollectie, Ghent

Kurt J. Sundstrom, associate curator, Currier Museum of Art, Manchester

Hubert Vreeken, curator of sculptures and applied arts, Amsterdams Historisch Museum, Amsterdam

Jørgen Wadum, head of collections, Statens Museum for Kunst, Copenhagen

Nina Weibull, curator, Stockholm University Collection, Stockholm

Liesbeth van der Zeeuw, curator art and applied arts, Historisch Museum Rotterdam, Rotterdam

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CODART DATES

2006

[9 March Opening TEFAF, Maastricht]

12-14 March CODART NEGEN congress, Dutch and Flemish art in the land of Rembrandt, Leiden

14-19 March CODART NEGEN study trip to the eastern and northern provinces of the Netherlands

2007

[8 March Opening TEFAF, Maastricht]

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

14-18 March CODART TIEN study trip to northwestern France

The calendar of exhibitions and other major museum events on the CODART website contains dossiers on all past, current and upcoming exhibitions, and congresses and symposia concerning Dutch and Flemish art all over the world, extending as far into the future as we have information. As you can see from the list below, 32 exhibitions on Dutch and Flemish art have been announced by museums to open between now and the beginning of June 2006 – the planned date of publication of the next CODART Courant. More information on these exhibitions is available on the CODART website, where you can also sign up for the free notification service announcing opening and closing dates of exhibitions ten days in advance.

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

12 January-April ExtravagANT! Antwerpse schilderijen voor de Europese markt 1500-1525 (ExtravagAnt! Antwerp pictures for the European market 1500-1525), Bonnefantenmuseum, Maastricht

15 January-15 March Time and transformation in 17th-century Dutch art, Speed Art Museum, Louisville

21 January-19 March Prenten in de Gouden Eeuw: Van kunst tot kastpapier (Prints in the Golden Age: From art to shelf paper), Museum Boijmans Van Beuningen, Rotterdam

21 January-17 April Rembrandt ontmaskerd (Rembrandt exposed), Teylers Museum, Haarlem

26 January-19 February Alle schilderijen van Rembrandt in het Rijksmuseum (All the Rembrandt

paintings from the Rijksmuseum), Rijksmuseum, Amsterdam

4 February-14 May Rembrandt? Mesteren og hans værksted (Rembrandt? The master and his workshop), Statens Museum for Kunst, Copenhagen

16 February-26 March Les eaux-fortes de Rembrandt dans la Collection Frits Lugt: Rembrandt et la bible (The Rembrandt etchings in the Frits Lugt Collection: Rembrandt and the Bible), Fondation Custodia (Collection Frits Lugt), Paris

18 February-6 August Rembrandt 1606-2006: Florilège des collections (Rembrandt 1606-2006: Choices from the collections), Musée Jenisch, Vevey

18 February-11 June Rembrandt: Master printmaker, Cincinnati Art Museum, Cincinnati

18 February-11 June Rembrandt's printmaking legacy, Cincinnati Art Museum, Cincinnati

21 February-26 March Rembrandt - Radierungen: Zum 400. Geburtstag des Künstlers (Rembrandt etchings: In honor of the artist's 400th birthday), Staatliche Graphische Sammlung München, Munich

24 February-18 June Rembrandt-Caravaggio, Van Gogh Museum, Amsterdam

25 February-4 June Jacob van Ruysdael: Master of landscape, Royal Academy of Arts, London

26 February-21 May Amorous intrigues and painterly refinement: The art of Frans van Mieris, National Gallery of Art, Washington

3 March-28 May Rembrandt: What was he thinking?, Toledo Museum of Art, Toledo

9 March-24 May Really Rembrandt?, Rijksmuseum, Amsterdam

10-11 March Symposium Mechelen and early 19th-century sculpture: Between tradition and innovation, Stedelijke Musea Mechelen-Museum Schepenhuis, Mechelen (Malines)

11 March-25 June De droom van Italië (Dreaming of Italy), Mauritshuis, The Hague

16 March-14 May Rembrandt et son école: Dessins de l'ancienne collection royale de Dresde (Rembrandt and his school: Drawings from the former royal collection of Dresden), Fondation Custodia (Collection Frits Lugt), Paris

18 March-2 July Mit Leidenschaft. Czernin und Lamberg: Zwei Wiener Gemäldesammler aus der Zeit Mozarts (With passion. Czernin und Lamberg: Two Viennese collectors in the age of Mozart), Residenzgalerie, Salzburg

25 March-18 July Rembrandt at 400, Herbert F. Johnson Museum of Art, Ithaca

28 March-25 June Rembrandt: Master of light and shadow. Etchings from the collection of the Hood Museum of Art, Hood Museum of Art, Hanover

30 March-1 April Symposium Campin in context: The visual arts and society in the Scheldt River valley and in northern France in the time of Robert Campin, Maison de la Culture, Doornik (Tournai)

30 March-21 May Les eaux-fortes de Rembrandt dans la Collection Frits Lugt: Rembrandt et le paysage (The Rembrandt etchings in the Frits Lugt Collection: Rembrandt and landscape), Fondation Custodia (Collection Frits Lugt), Paris

1 April-2 July Rembrandt: Zoektocht van een genie (Rembrandt: The quest of a genius), Rembrandthuis, Amsterdam

7 April-11 June Grand gestures: Celebrating Rembrandt, Frances Lehman Loeb Art Center (Vassar College), Poughkeepsie

13 April-3 September Rembrandt de verteller: Etsen uit de verzameling Frits Lugt. (Rembrandt the narrator: Etchings from the Frits Lugt collection), Stedelijk Museum De Lakenhal, Leiden

20-23 April Conference Formulating a response: Methods of research on Italian and Northern European art, 1400-1600, Pallas Instituut voor Kunsthistorische en Letterkundige Studies, Leiden

28 April-11 June Rembrandt in prent gebracht (Rembrandt engraved), Universiteit van Leiden, Leiden

12 May-13 August Rembrandt puur (The essence of Rembrandt), Amsterdams Historisch Museum, Amsterdam

19 May-20 August 34 Gemälde Rembrandts in Kassel: Die historische Sammlung von Landgraf Wilhelm VIII (34 paintings of Rembrandt in Kassel: The historical collection of Landgrave Wilhelm VIII), Staatliche Museen (Gemäldegalerie Alte Meister), Kassel