

CODART COURANT

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A word from the director

CODART had its origins in a meeting between myself and the director of the new Netherlands Institute for Cultural Heritage, Rik Vos, in May 1998. We had known each other for 33 years and had collaborated in the past on ambitious projects. In 1978, when I was a publisher, I brought out Vos's book on Lucas van Leyden; in 1996 we worked together on the CIHA meeting in Amsterdam, the Congrès International d'Histoire de l'Art. We did not need many words to understand each other.

As I described my proposal Vos began to nod in agreement even before I stopped speaking. 'The world is full of important collections of Dutch art,' I said. 'The people in charge of those collections are often specialists in the field. Their own museums and governments pay them to study our art and culture. They come here to learn our language. Is this a valuable cultural resource for the Netherlands or isn't it? Then why do the Dutch take it for granted? Shouldn't the Dutch government be working with these people and be putting them in touch with each other and with the curators of artistic heritage in our own country?'

It did not require much power of persuasion after that. Vos was convinced, the staff of his institute was convinced, Rudi Ekkart of the Netherlands Institute for Art History was convinced and so were the cultural financiers of the Dutch government. (See p. 3, 'CODART and the Dutch government.')

The Flemish government soon followed. Most important, museum curators were convinced of the value of our initiative. Our list of members grew in bounds from the two dozen names that Vos and Ekkart and I jotted down in the spring of 1998 to the 312 of June 2001. Nearly half of them have taken part in one or more of our activities. Our finances are assured until the end of the year 2004.

The initial success of CODART is a necessary but not sufficient condition for its long-term chances. For CODART to become a permanent feature of museum life its network will not only have to meet, socialize, communicate and travel together but also function in concretely improved ways which would not have been possible without CODART. They will have to make use of what we offer in order to improve their work in manners visible to their own audiences as well as to themselves, each other and the directors of their museums.

To my gratification, this process has already begun. To some degree, the first fruits were predictable. The two museums that found each other first were perfectly complementary: the Brukenthal Museum in Sibiu, in a relatively inaccessible location, has a fabulous collection and insufficient means to display it and make it known to the world, while the easily visited Bonnefontenmuseum in Maastricht has funding on an international scale but relatively little art of its own. When Sanda Marta of Sibiu and Peter van den Brink of Maastricht met at CODART TWEE, the foundations were soon laid for a long-term program of joint ventures in which the directors of the two museums are actively cooperating. Without CODART, the two curators may never have met. (And without the inborn enthusiasm of those two people, the spark may not have jumped the gap.)

There are hundreds more museums whose reasons to cooperate with each other may be less apparent. However, all of the museums represented by the curators in our organization need each other. I am convinced that the facilities offered by CODART – facilities that are going to be greatly improved in the coming years – will soon be serving the purposes for which they were intended on a scale that makes a difference.

Meanwhile, what has already been accomplished, and the pleasure and benefits that the participants have derived from our activities and from each other's company, are an achievement that we will always have with us.

Gary Schwartz
June 2001



foto: Bert Nienhuis, Amsterdam

Board members introduced

The members of the CODART board, which meets two or three times a year, occupy high positions in government, cultural institutions and the business community.

The chairman of the board, Henk van der Walle, studied geography with a minor in economics. After a career as a high school principal, he entered local politics. He became alderman of finances and culture in the town of Enschede. Presently he is chairman of Poetry International in Rotterdam and the Association of Dutch Theatre Companies in Amsterdam, and a board member of several other organizations.

The secretary-treasurer, Wim Jacobs, started his career as a psychologist at the Research Institute for Applied Psychology. He entered the Dutch Ministry of Education, Culture and Science as a member of the advisory board for educational matters. Subsequently, he worked for the Ministry as a financial advisor. He is presently director of operations of the Netherlands Institute of Cultural Heritage (Instituut Collectie Nederland) in Amsterdam. In that capacity he serves as the link between CODART and its parent organization.

Rudi Ekkart studied art history in Leiden and took his doctoral degree at Amsterdam University. He was employed successively at the Museum for the History of Leiden University (Academisch Historisch Museum), the Museum of the Book (Museum Meermanno-Westreenianum) in The Hague and the Netherlands Institute for Art History (Rijksbureau voor Kunsthistorische Documentatie). In 1990 he was appointed managing director of that institute. He has published books, articles and catalogues on the history of books, paintings and drawings, with a specialty in portraiture. He is a member of several committees and organizations in the field of art history as well as cultural grant agencies, the Netherlands Association for Digital Heritage and the State Museum of Cultural Anthropology. He has given his name to the Ekkart Committee, which advises the government on art that became state property during and in the aftermath of the Second World War.

Jan Houwert studied political science and clinical psychology in Amsterdam. During his studies he worked in various art galleries. He entered the publishing business in 1980 as publisher of the *Haarlems Dagblad*, the oldest

existing daily newspaper in the Netherlands. In 1992 he joined the Wegener NV publishing company as vice president of the board of directors. Presently he is CEO and president of the board of management. He is a trustee of the dance company Introdans, the Groningen Museum and the Dutch touring opera (Nederlandse Reisopera), and a member of the supervisory boards of the BRS/Premsele Vonk design studio and the Goudse Verzekeringen insurance company.

Paul Huvenne worked at the Rubenianum, the well-known Antwerp research center for 16th- and 17th-century Flemish art, obtaining his doctoral degree with a thesis on Pieter Pourbus. After working at the Rubenshuis for several years, he joined the Royal Museum of Fine Arts (Koninklijk Museum voor Schone Kunsten) in Antwerp as general director. He is a member of the committee of the National Center for the Study of 16th- and 17th-century Flemish Art and vice chairman of the Flemish Museum Association (Vlaamse Museumvereniging).

Jeltje van Nieuwenhoven was trained as a librarian. She worked for the public library in the town of Wolvega, the central library service of the province of Friesland and the library of the Institute for Art History at the University of Utrecht. In 1974 she began working for the research bureau of the PvdA, the Dutch Social-Democratic Party, and as assistant to the party chairman. She was elected a Member of Parliament in 1981 and became a member of the PvdA executive committee. Since 1998 she has held the position of Speaker of the House of Representatives of the States-General. Among her activities outside government, she chairs the boards of the National Theatre (Nationaal Toneel) and the Museum of the Book (Museum Meermanno-Westreenianum).

specialist curator, partners in CODART events or academics whose participation in our activities we consider essential.

Membership is still free of charge.

Country	Members	Associate members
Argentina	0	1
Australia	1	0
Austria	6	1
Belgium	16	2
Canada	3	0
Cuba	1	0
Czech Republic	4	0
Denmark	3	0
England	13	3
Estonia	2	0
Finland	2	0
France	10	1
Germany	31	4
Hungary	6	0
Israel	1	0
Italy	2	0
Japan	1	0
Latvia	1	0
Liechtenstein	1	0
Luxembourg	1	0
Netherlands	76	23
Poland	5	2
Portugal	1	0
Romania	5	0
Russia	14	3
Scotland	1	0
Slovak Republic	1	1
South Africa	1	1
Spain	4	1
Sweden	2	0
Switzerland	5	1
USA	38	9
Total	258	53

for Homogene Groep Internationale Samenwerking; it was one of the 'balanced committees' set up between various ministries to execute programs that were considered important but were being neglected because they did not fall under the competence of any single department of government. The committee for culture, headed by the Netherlands Ambassador for International Cultural Cooperation, had the main objective of furthering Dutch cultural interests abroad. The CODART program fit perfectly into these plans. Our application for funding was successful, although the amount of the grant was less than we requested and was insufficient for the full implementation of our program.

While the Netherlands Institute for Cultural Heritage continues to support and sustain CODART in many ways, the funding from HGIS-Cultuur ran out in the year 2000. This was in fact part of the government plan. Since the early 1990s, most long-term funding for culture has been channeled into four-year programs. The first term, from 1993 through 1996 was known as a Kunstenplan, an Arts Plan. The two succeeding programs were named the Cultuurnota, the Culture Note. All organizations working in the arts were required to submit uniform applications by December 1999 in order to be considered for funding in the first years of the new century. The applications were judged first by the Raad voor Cultuur, the Council for Culture, which announced its recommendations on 15 May 2000. In the fall these recommendations were submitted unchanged to Parliament by the State Secretary for Culture, and in December, following a period of rather acrimonious debate and some small changes, they became law. Disbursements commenced in January 2001.

CODART did well in this process. The International Committee of the Council for Culture wrote in its recommendations: 'The Council is enthusiastic about the CODART policy plan. The aims formulated by CODART are clear and it seems amazing, considering that the need for such an initiative speaks for itself, that CODART did not become active until 1998... The specific importance of CODART is that it is a dynamic network with an important role to play in the cultural world mainly, but not exclusively, of the Netherlands. The projects launched until now are of high quality and have attracted considerable notice both from specialists and from a larger audience. Moreover, the interventions are of a kind that already indicate the existence of long-term effects. Thanks to the close colla-

Current state of membership

As of June 2001, CODART has 258 members and 53 associate members in 196 institutions in 32 different countries. Each full member, aside from a few associates of CODART and partner organizations, holds the position of curator in a public or near-public museum, library or research institution with a significant collection of art from the Netherlands. Associate membership is offered to individuals who are valuable for our work in other ways, such as compilers of catalogues of important collections that do not have a

CODART and the Dutch government

From 1998 through 2000, CODART was financed by two sources in the Dutch government. The Netherlands Institute for Cultural Heritage started us off with a guarantee for the first year, providing a salary for the director and office facilities at its headquarters on the Keizersgracht in Amsterdam. In the course of 1998, much of the financial burden was picked up by a joint program of the Netherlands Ministries of Education, Culture and Science and Foreign Affairs, known as HGIS-Cultuur. HGIS stands

boration of specialists from the field, the preparation for the activities convinces us of the attainability as well as the sustainability of the project aims and results... The Council is of the opinion that this important initiative deserves financial support and is positive concerning the subsidy request of CODART for the activities in its policy plan for the coming period. CODART let us know that negotiations for financial support from the Flemish government are being conducted. These have not yet achieved the desired results, but in the long run, according to CODART, subsidy from Flanders is surely a possibility. This would assure CODART of the broader financial basis that it should have.

‘Conclusion and advice: The Council passes a positive judgment on the policy plan and subsidy application of CODART.’

This recommendation was adopted by the State Secretary and passed by Parliament, with one condition, namely that we coordinate our activities with those of the Netherlands Institute for Art History and the Netherlands Museum Association. Following a meeting with functionaries of the Ministry of Education, Culture and Science in order to formalize the commitments and conditions for the grant, we were entitled as of 1 January 2001 to the amount we had requested, 325,000 guilders a year (indexed) for four years.

Within the first half year of the new period, we were able to realize one of the objectives stipulated by the grant: financial support from the Flemish government. We were also able to begin bringing our staff up to the required level. From December 2000 through May 2001 a part-time associate assisted the director in the ICN offices in Amsterdam for two days a week. As of June 2001, a qualified associate, Wietske Donkersloot, has been working in Amsterdam four days a week. The appearance of the second edition of the *Courant* is a first token of the improvements we are going to realize in the near future.

We are confident that the Dutch government will continue to support CODART after the current subsidy period.

CODART and Flanders

In its initial period, as discussed above, CODART's two main sources of funding were the Netherlands Institute for Cultural Heritage and a joint program of the Netherlands Ministries of Education, Culture and

Science and Foreign Affairs. The acronym CODART itself stood for Curators of Dutch Art. All in all, it was a very Dutch proposition. From early on, however, our members expressed discomfort with this limitation. Few of them outside the Netherlands itself see themselves as curators of Dutch art tout court. Typically, the territory covered by their functions is Northern Europe, or Europe, or old master paintings, or prints and drawings. With nearly no exceptions, they are in charge of collections from the southern as well as the northern Netherlands, Flanders as well as Holland. Like most art historians of our generation, they tend to see Dutch and Flemish art more as two aspects of a single large cultural area than as separate or opposing cultures. Early on, it was clear that it was imperative for CODART to reflect these facts. When the organization was registered as a foundation in the summer of 1998, it was described as ‘an international council for curators of Dutch and Flemish art,’ and this is how it has always been described since then.

Fortunately, this attitude was shared by our supporting bodies in the Netherlands and by the Flemish government. It fit into the policies of both countries to further co-operation between Dutch and Flemish cultural bodies. At CODART DRIE (Maastricht and Antwerp, March 2000) a special session was devoted to the question, with high-level participation from both governments. (See www.codart.nl/3/c3afterthefact.html.) This was followed in July by a meeting in Brussels at the Dutch embassy. The process that was set in motion there led the Ministry of Welfare, Health and Culture of the Flemish Community in January 2001 to award a subsidy to CODART for the years 2000 and 2001. The amount augments the CODART budget for those two years by more than 10 percent. The Koninklijk Museum voor Schone Kunsten in Antwerp, through its director Paul Huvenne, has generously offered its services as a contact point for CODART in Flanders. Needless to say, we hope that the benefits accruing to the Flemish government from our activities will lead it to continue this support in the future.

It can therefore be said that as of the year 2001, Dutch-Flemish collaboration in CODART is sustained by scholarly conviction, museum practice and government support. In addition, CODART held a successful meeting in Antwerp devoted to the Spanish Habsburgs and the Netherlands – mainly the southern Netherlands.

However, this is not enough. At the moment there are still too few CODART

members from Flanders and too little Flemish participation in our activities. In the course of the year 2002 this situation will certainly improve, if only because CODART VIJF will be held in Brugge and Antwerp in March. In addition, we will be actively seeking out a CODART project – perhaps an innovative website feature – that furthers the interests of the Flemish museum world. And we will engage in a campaign to enlist more members and greater input from Flanders in our organization.

CODART and Europe

Being a non-profit international cultural organization based in Europe, it seemed logical that CODART would come into consideration for recognition and support from the European Union. In the year of our founding, 1998, we therefore took steps to apply for such help. The European cultural program that was open for applications at that time was Raphael. The conditions seemed to fit our case very well. Action III.1 of Raphael was intended for ‘projects for international cooperation between European museum institutions, in which use is made of multimedia systems or other advanced forms of communication, in order to accentuate the European dimension of movable heritage, specifically for the purpose of providing the public with access to all art works that resemble or complement each other in style’ (translated from the Dutch version of the announcement). The definition is a bit strange, but we felt confident that one important part of the CODART program, the website, fitted this definition perfectly.

The terms for participation, announced on 31 March 1998, were extremely demanding. Nine marginal conditions had to be met, along with 15 conditions concerning content. The application form had 19 parts, in addition to a specified four-part financial document. Our application demanded the addition of five supplements. The most difficult condition to meet was that the application had to be co-signed by at least two other European institutions. For our proposal, which we called ‘CODAFA: The CODART webguide for Dutch and Flemish Art,’ we enlisted the partnership of the Koninklijk Museum voor Schone Kunsten in Antwerp, the Herzog-Anton-Ulrich-Museum in Braunschweig, the Netherlands Institute for Art History in The Hague and our own parent organization, the Netherlands Institute for Cultural Heritage in Amsterdam and Rijswijk. Detailed plans for

the project had to be drawn up and approved by each partner, who each had to commit to both financial investment in the project and a certain share in the work. Finally, the application form and instructions contained frightening stipulations such as: 'The financial document may not contain a single error.' For a complicated proposal that had to be worked out in a few months in Dutch guilders, Belgian francs and German marks before being submitted in ecus, this warning was not to be taken lightly.

On the day of the deadline, 10 September 1998, after frenzied months of consulting, writing drafts, juggling figures and negotiating with all our partners, and following last-minute trips to The Hague and Antwerp and Braunschweig to bring back the actual signatures, the papers went into the mail to Brussels in quadruplicate. A few weeks later we received confirmation that the application had been received and had been given the reference number R98 III 1/67.

That is the last we ever heard from the European Council about our proposal. The Dutch delegate to the board that met on the final proposals let us know in November that ours was not among them. However, no reason was ever communicated to us, not even a form letter telling us that the proposal was rejected. Attempts from our side to elicit a reaction to the project were stranded in apologies from overworked Brussels functionaries who were not in a position to fulfill their responsibilities.

Following this discouraging experience, we were not inclined to exert new efforts to apply for a European subsidy. However, in the summer of 1999 we allowed ourselves to be tempted into returning to Raphael not as a main applicant but as the co-signer of a proposal advanced by the French ICT firm Bureau Van Dijk. This proposal too, 'MUVIFA: Musée Virtuel Flamand,' was rejected without motivation, although I believe that Van Dijk was properly notified this time.

In the year 2000, even the opportunity to lose was not granted. The Raphael program for the visual arts was discontinued, along with programs for monuments and the podium arts, to be replaced by one large program to be known as Culture 2000. However, the announcement for the arts section of Culture 2000 was not released in the year of that number. It did not come out until the end of January 2001, with a deadline for long-running projects of 15 May. Since the months of February and March were booked for CODART VIER, we would have had to plunge into an even more strenuous and stressful

campaign than in 1998 in order to make the deadline. By January 2001, however, we had learned enough about Raphael and Culture 2000 to convince us that this was a poor investment of time and effort. For an article in *Het Financieele Dagblad* and *The Art Newspaper*, Gary Schwartz conducted some research into the matter, and came to the following conclusions:

'Article 151 of the Treaty of Amsterdam may state grandly that "The Community shall contribute to the flowering of the cultures of the Member States," but the measures that have been taken until now cannot begin to achieve any such goal. As of today, the 15 member states divide between them a yearly allocation of about 30 million euros. Two million euros is less than the cultural budgets of most large municipalities in Europe. It is less than one percent of the annual amount made available in the Netherlands for the period concerned, 2001-2004. Even that paltry amount is going to decline in the course of the year, when institutions in 11 or 12 candidate countries become eligible to submit applications, with no corresponding increase in funding... Jean-Michel Baer of the Directorate-general for Culture of the European Council estimates that only about ten percent of all applications made in the past have been honored. 'This has made us 90% enemies,' he said...

'Top officials of the Directorate-general as well as the responsible officials in member states are unanimous in disparaging the first year of Culture 2000. They put the blame on a combination of circumstances: excessive political involvement; the veto power over the program held by each member state, which impedes responsible decisionmaking; the immense diversity and small scale of applications for the arts, making Culture 2000 more difficult to administer than comparable programs for media and film; and the language difficulties faced by a small staff required to deal with partners who often do not speak French or English or German.'

Under these circumstances, it seems wiser to concentrate our efforts for the time being on the Dutch and Flemish governments, which have more of a stake in our activities to begin with. This is not to say that we are ignoring European cultural programs. We keep abreast of them through various channels, including the Netherlands Cultural Contact Point for the European Council. When the odds have shifted sufficiently to justify the effort of submitting a new application, we surely will. But 10-to-1 is too much of long shot.

Committees

At the members' meeting during CODART DRIE a number of committees were formed to assist and advise the director. A list of the committees and their members follows. Although none of the regional committees has actually gathered, some of them are active in bringing in new members and adding information to the website.

One committee immediately took on a major role in the operations of CODART: the Program Committee. This group meets every few months at the Netherlands Institute for Art History in The Hague to evaluate past projects and review plans for the future. At these meetings the director sounds out the committee, as representatives of the membership, on other matters as well, such as membership policy and individual applications. The chairman is Stephen Hartog of the Netherlands Institute for Cultural Heritage. The other members are Peter van den Brink, Charles Dumas, Guus van den Hout, Liesbeth Helmus, Peter Schoon, Thea Vignau-Wilberg and Julia Lloyd Williams.

CODART committees

- CODART (acting as an editorial board for our newsletter): no members.
- Netherlands-Flanders (regional committee, also charged with seeking opportunities for furthering Dutch-Flemish cooperation in CODART): Guus van den Hout, Paul Huvenne, Paul Huys Janssen, Hans Nieuwedorp.
- CODART EEN (keeping membership up to date on events and publications concerning Orange collections): Gerd Bartoschek, Peter van der Ploeg, Wolfgang Savelsberg.
- CODART TWEE and Russia (reporting on new developments in Dutch and Flemish art in Russia, and establishing and maintaining contact with members outside main cities): Rudi Ekkart, Lia Gorter, Roman Grigoryev, Vadim Sadkov.
- CODART DRIE (reporting on Habsburg and Spanish subjects): Eliška Fučíková, Ronda Kasl, Karl Schütz, Pilar Silva, Paul Vandebroek, Alexander Vergara.
- CODART VIER (Central and Eastern Europe regional committee): Ildikó Ember, Thomas DaCosta Kaufmann, Sanda Marta, Maciej Monkiewicz.
- German-speaking countries, Scandinavia and Baltic states (regional committee): Görel Cavalli-Björkman, Jochen Luckhardt, Renate Trnek, Helena Risthein, Daiga Upeniece.
- Mediterranean Europe (regional committee): Bert Meijer, Emmanuel Starcky,

Alexander Vergara.

- UK (regional committee): Christopher Brown, Axel Rüger, Julia Lloyd Williams.
- North and South America (regional committee, with the additional task of seeking out pockets of interest in Latin America): Ivan Gaskell, Maria del Carmen Rippe Moro, Paul Vandebroek.
- Expansion to Middle Ages (enlisting specialists in Netherlandish art before 1500): Marian Ainsworth, Koert van den Horst, Jim Marrow.
- Expansion to 19th and 20th centuries (enlisting curators charged with these areas): Andreas Blühm, Stephen Hartog, Mary Levkoff, Manfred Sellink.
- Contacts with other organizations (framing proposals for, and helping form ties with, other bodies): Katharina Bechler, Görel Cavalli-Björkman (ICFA), Jochen Luckhardt (Deutsche Museumverein), Larry Nichols (HNA), Bill Robinson (Print Curators of America), Manfred Sellink (50 Lux).

Offices

The CODART office is divided between two locations in the Netherlands: Maarssen and Amsterdam. At Herengracht 22 in Maarssen, director Gary Schwartz has his office. In Amsterdam, a second CODART office is located in the quarters of the Netherlands Institute for Cultural Heritage (Instituut Collectie Nederland; ICN) at Keizersgracht 497. In 1998 this institute acted as the founding organization behind CODART and ever since it has provided us with financial and administrative assistance and general and technical facilities. Since February 2001, Wietske Donkersloot has been employed by CODART as an associate. After finishing her studies in social history with a thesis on the origins and development of municipal museums in the Netherlands in the 19th century, she was employed in short-term projects by the Netherlands Museum Association (Nederlandse Museumvereniging; NMV) and the Rijksmuseum in Amsterdam. She attended CODART VIER in Cologne and is now working four days a week at the Amsterdam office, taking care of the administration and assisting in planning and organizing upcoming CODART events.

About the CODART list

In September 1998, CODART launched a website which now has the following features:

- Information on CODART.
- A list, by country, of museums with significant collections of art from the low countries.
 - Links to the websites of museums that have them, or to acceptable substitutes.
 - The names of staff members and links to the e-mail addresses of those who have them and are willing to make them available to the public.
- A calendar of exhibitions and congresses about our theme, listed chronologically from 1 January 1999 on.
 - Year - City - Museum - Event - Remarks.
 - Links to the museum websites.
 - Links to exhibition or congress websites or to information supplied by the organizers, mounted on the CODART website itself.
- An alphabetical list, by city, of exhibitions on the calendar, with links to the calendar entries.
- CODART events.
 - Event - Program - Network of all individuals and institutions involved.
 - Announcements of future events.
- Membership directory, available to members only.

These elements have been kept up to date on a regular, usually daily basis, since the website was launched. The outside links are checked automatically every night and the results are mailed to the webmaster. Links which do not function properly are noted on a page of the website known as 'Today's problem sites.' If a site remains unavailable for longer than a few days, it is removed from the list. In this way, the accuracy of www.codart.nl is kept at a very high level. In the week of 28 May to 3 June 2001, of 6,259 overall hits, only 180 were classified as Not Found. Most of those are due to operations by the automatic link robot and the webmaster, Gary Schwartz. Outside visitors to the site nearly always are guided to valid links.

The website also houses pages with more incidental information. Some postings from the discussion list CODART-L are included, and there is a page of exhibitions on offer. On the page for Russia, we have experimented

with referring to collection and exhibition catalogues. These elements will be worked out in the coming campaign to improve the structure, design and functionality of the website.

The usefulness of the CODART website has proved itself in the traffic it attracts and in its recognition by some of the major search engines. In November 2000, searches on Google for 'Dutch art' or 'Flemish art' brought up the CODART list in the first slot out of more than 100,000 websites. At that point the traffic increased to the level of 5,000-6,000 hits per week, racked up by more than 500 different users. It has remained at that level ever since. In February the ranking on Google for 'Dutch art' dropped to position 3 and in April to position 13, while the ranking for 'Flemish art' remained number 1. On the assumption that this might be due to the distance between the words Dutch and art in the title of CODART, the header on the home page was changed to the rather inelegant 'significant collections of Dutch art and Flemish art.'

Information for the website is gathered from a variety of sources, especially mailings from museums and the newsletter of Historians of Netherlandish Art. As of yet it has not become second nature to the members to keep the webmaster informed about future exhibitions.

CODART-L

all the postings

2 November 1998 - 29 May 2001

On 2 November 1998 an Internet discussion list was set up for CODART members under the name CODART-L. All members who provided their e-mail addresses have since been able to receive and post messages to the entire list. Non-members from the field of art history and other CODART partners are also welcome to join the list. In the following overview all the postings from November 1998 to May 2001 are divided into nine categories and ordered chronologically. As it turns out, the list is most popular for informing colleagues about upcoming exhibitions or other news concerning one's own museum. The list also gives CODART as an organization the opportunity to notify members about its plans and activities. However, CODART-L has not yet achieved its full potential.

Concerning CODART					
02-11-1998	Gary Schwartz	Welcome to CODART-L.	04-12-1998	Gary Schwartz	Long term loan from Prague to Moravska Trebova.
29-11-1998	Gary Schwartz	November exhibitions, congresses, etc.	25-01-1999	Ronni Baer	Exhibition news: 'Art & Craft in the Age of Rubens.'
16-12-1998	Gary Schwartz	Report on CODART TWEE ALPHA.	04-02-1999	Maria Kluk	More exhibition news: 'ARS AURO PRIOR.'
14-01-1999	Gary Schwartz	Programs for CODART TWEE in the mail.	06-02-1999	Gary Schwartz	Rijksmuseum 1800-2000.
25-02-1999	Gary Schwartz	Subsidy for members from East and Central Europe.	03-03-1999	Gary Schwartz	New acquisition: A Jan Miense Molenaer 'Schoolroom' for Kassel.
27-02-1999	Gary Schwartz	New CODART program: presentations abroad.	25-06-1999	Gary Schwartz	Major donation by Maida and George Abrams to the Fogg.
31-03-1999	Gary Schwartz	CODART TWEE is over: report 1.	30-06-1999	Gary Schwartz	Reopening of Niedersächsische Landesmuseum.
18-04-1999	Thea Vignau-Wilberg	Russia trip.	01-07-1999	Thea Vignau-Wilberg	Musica.
05-05-1999	Gary Schwartz	The CODART calendar.	06-07-1999	Gary Schwartz	An eye for detail at the Walters.
07-09-1999	Gary Schwartz	Symposium in St. Petersburg.	21-11-1999	Gary Schwartz	Rijksmuseum gets 100 million guilders.
22-09-1999	Gary Schwartz	CODART onder den Oranje boom.	05-03-2000	Gary Schwartz	Attendance figures for 1999 exhibitions.
04-01-2000	Gary Schwartz	CODART DRIE: announcements under way.	17-04-2000	Peter van den Brink	New exhibitions on offer from the Bonnefantenmuseum.
14-02-2000	Gary Schwartz	Registration for CODART DRIE.	09-08-2000	Jorgen Wadum	Introduction of Nivagaards Malerisamling.
18-02-2000	Gary Schwartz	Free passes to Tefaf for participants CODART DRIE.	11-09-2000	Irena Zdanowicz	Melbourne's Dutch and Flemish paintings touring the US.
02-03-2000	Gary Schwartz	Changes in the program of CODART DRIE.	20-09-2000	Gary Schwartz	Prinsjesdag.
07-04-2000	Gary Schwartz	The double-headed eagle has landed.	16-01-2001	Heidemarie Otto	Restaurierung Schweriner Niederländersammlung.
18-04-2000	Gary Schwartz	CODART DRIE network.	13-04-2001	Maciej Monkiewicz	Warsaw National Museum.
15-05-2000	Gary Schwartz	CODART recommended by Council for Culture.	23-04-2001	Peter van den Brink	The Bruegel Enterprise.
22-05-2000	Peter van den Brink	CODART an established international platform.			
05-12-2000	Gary Schwartz	CODART VIER.	Symposiums & congresses		
31-01-2001	Gary Schwartz	E-mail addresses on CODART list / CODART VIER reminder.	17-01-1999	Gary Schwartz	CAA anyone?
09-02-2001	Gary Schwartz	CODART VIER participants, esp. hotel list.	06-02-1999	Gary Schwartz	CAA intermezzo.
09-03-2001	Gary Schwartz	Last notice CODART VIER.	16-02-1999	K. Ronnau-Bradbeer	The Bookshop of the World conference.
19-03-2001	Gary Schwartz	CODART VIER roundup.	23-05-1999	Gary Schwartz	The Van Dyck Symposium in Antwerp.
			07-10-1999	Gary Schwartz	Van Dyck Symposium at the National Gallery of Art.
Concerning CODART members			02-05-2000	Gary Schwartz	Symposium on the role of the curator.
20-02-1999	Gary Schwartz	High praise for Hans Fransen.	25-04-2001	Ron Spronk	Symposium 'Modern Art in the Laboratory.'
18-08-1999	Gary Schwartz	The death of a colleague, Xenia Egorova.	09-05-2001	Manfred Sellink	Bruegel symposium.
28-08-1999	Gary Schwartz	New appointments: Michiel Plomp, Alan Chong.			
19-09-1999	Gary Schwartz	Items from CAA News about CODART members.	Websites		
20-10-1999	Peter van den Brink	Rumanian travels.	16-12-1998	Albert Blankert	Index 'Rembrandt: a Genius and his Impact' op internet.
02-11-1999	Peter van den Brink	Rumanian travels part two.	25-01-1999	Gary Schwartz	New facility on the CODART website.
24-11-1999	Gary Schwartz	Scholarship for Helena Risthein.	09-03-1999	Manfred Sellink	Website iron gall ink corrosion.
29-05-2001	Gary Schwartz	Hans Fransen knighted.	29-07-1999	Gary Schwartz	New Hermitage website.
			21-12-1999	Gary Schwartz	Rijksmuseum website (and National Gallery of Art).
General discussion			21-12-2000	Gary Schwartz	Images of Dutch and Flemish paintings in Sibiu on CODART website.
12-11-1998	Gary Schwartz	Tuebingen and Cape Town.	08-01-2001	Gary Schwartz	Flemish paintings from Copenhagen on outstanding web page.
11-05-1999	Gary Schwartz	Italy's debt to Dutch-Flemish painters.	09-01-2001	Albert Blankert	Website Bredius Museum.
20-06-1999	Gary Schwartz	Exhibitions without catalogues.	24-05-2001	Gary Schwartz	Links on CODART website.
08-07-1999	Alan Chong	The production of exhibition catalogues and CD-ROMs.			
07-08-1999	Steve Goddard	CD-ROM and internet.	Publications		
07-07-2000	Gary Schwartz	Art Newspaper interview with Philippe de Montebello.	29-01-1999	Bernd Lindemann	Publications of the Kunstmuseum Basel.
21-07-2000	Gary Schwartz	Inventory of all public museum paintings in the UK.	11-11-2000	Katharina Bott	Cossiau.
18-09-2000	Ron Spronk	Rembrandt in alle staten (about technical examinations of paintings).			
Exhibitions & museum news			Requests		
07-11-1998	Gary Schwartz	New museum for Dutch and Flemish art in Tuebingen.	21-12-1998	Thea Vignau-Wilberg	Third venue sought for exhibition of 16th-century prints.

received and accompanied by Cornelia von Berswordt-Wallrabe, Hela Baudis and Lise Jürsz.

- Schloss Ludwigslust.
- Schlossmuseum.
- Staatliches Museum.

Visits and receptions

Bus tour of Berlin with Jan Konst, professor of Dutch language and literature at the Freie Universität. Lunch offered by the Netherlands Embassy in Berlin, hosted by embassy counsel Monique Ruhe.

Partners/sponsors

Netherlands

Amsterdam, Netherlands Institute for Cultural Heritage.

Germany

Berlin, Royal Netherlands Embassy.

Dessau, Kulturstiftung Dessau Wörlitz - Schloss Gross Kühnau.

Potsdam, Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg.

Schwerin, Staatliche Museen.

Pages on the CODART website related to Onder den Oranje Boom (<http://www.codart.nl/c1/>)

Study trip Onder den Oranje Boom:

[odo_verslag.html](#)

Onder den Oranje Boom contacts:

[odo_contacten.html](#)

CODART TWEE

Dutch and Flemish art in Russia

Co-organized with the Foundation for Cultural Inventory

The theme for CODART TWEE emerged in discussions with Lia Gorter, director of the Foundation for Cultural Inventory. She and her organization have close ties with the curators of Dutch and Flemish art at the Hermitage and the Pushkin Museum. She was able to tell us of an exceptional forthcoming series of events in Moscow that made us decide to devote our second annual meeting to Russia. The Pushkin Museum, in celebrating its 100th anniversary in 1999, was marking the occasion by compiling and publishing catalogues of its Dutch and Flemish paintings and drawings. This gesture was significant in more than one way. Not only was it a sign of the importance to the Pushkin Museum itself of art from the low countries, it also formed an assurance that our colleagues there were engaged in new, as yet unpublished research on their rich collections.

Our expectations in this respect were not disappointed. Xenia Egorova, curator of Flemish paintings, Vadim Sadkov, head of the department of prints and drawings, and Marina Senenko, curator of Dutch paintings, participated fully, enthusiastically and with contributions of high quality in no fewer than three CODART TWEE events. Curators from the Hermitage – Irina Sokolova, head of the department of Dutch and Flemish paintings,

Roman Grigoryev, head of the prints department, and Alexei Larionov, curator of Dutch and Flemish drawings – joined in with equal dedication. Between December 1997 and September 1998 four events took place that helped establish permanent ties of collegiality and friendship between these Russian curators and curators from many other countries. One concrete result to emerge from this program was an exhibition of 70 Dutch and Flemish drawings in the Hermitage, with an unillustrated catalogue by Alexei Larionov.

CODART TWEE ALPHA

(Amsterdam, 30 November – 1 December 1998)

The first event was a planning meeting in Amsterdam to which the Russian curators were invited and where we were also joined by Egbert Haverkamp-Begemann. Here the program was worked out for a congress to take place only four months later. The personal meetings with the Russian curators and the mutual commitments expressed smoothed the way for all the arrangements that lay ahead.

The CODART TWEE congress

(Amsterdam, 15-16 March 1999)

The venue was Felix Meritis, a distinguished 18th-century club on the Keizersgracht that is now an international cultural center. All the Russian curators who attended the preparatory meeting returned to present papers. Accompanying them was the director of the Pushkin Museum, Irina Antonova,



Dutch tile cellar in Schloss Caputh (CODART EEN study trip Onder den Oranje Boom)



Katharina Bechler and Annaliese Mayer-Meintschel on the CODART EEN study trip Onder den Oranje Boom

giving her first public lecture in the Netherlands. The speakers (if their names are in red the text of their talk can be found on the CODART website):

Steve Austen, director of Felix Meritis: Welcome; the importance of international cultural networks, with reference to the experiences of Felix Meritis in this regard.

Egbert Haverkamp-Begemann, professor of art history, Institute of Fine Arts, New York University. Dutch keynote speaker. The re-establishment of professional ties with Russian museum colleagues following the Second World War. The speaker, who spent some years of his childhood in Russia, was one of the key personalities in this process.

Vadim Sadkov, head of the department of European and American drawings, Pushkin Museum, Moscow: Dutch and Flemish paintings in Russian provincial museums: history and highlights. Dedicated to the memory of Sadkov's professor, Yuri Kuznetsov, who with his wife Irina Linnik published a famous album of Dutch paintings in Soviet museums. Sadkov added some notable paintings to their list.

Irina Sokolova, head of the department of Dutch paintings, Hermitage: Rembrandt as a source of inspiration in Russian art and literature. A magisterial survey of the impact Rembrandt had on Russian artists and writers from the 18th century – during which Diderot disapproved of the practice of copying Dutch art – until the 20th, when *The return of the prodigal son* achieved the power of a beloved icon.

Irina Antonova, director of the Pushkin Museum of Art, Moscow. Russian keynote speaker. A survey of the history of the Pushkin and its importance in the Russian art establishment.

Marina Senenko, curator of Dutch paintings, Pushkin Museum of Art: Moscow art collections formed in the late 19th century and their fate in 1918-1924. A pioneering study of merchant-class collecting in Russia and of the treatment of such collections in the early Soviet period. Revealing information on Dmitri Shchukin, the more traditional brother of the far better-known collector of contemporaneous French art, Sergei Shchukin.

Xenia Egorova, late curator of Flemish paintings, Pushkin Museum of Art, Moscow: The Gothic Hall of Prince Paul Viazemsky. A case study in mid-19th-century collecting and private display. The cultural and political overtones of collecting art from the Netherlands are discernible in Viazemsky's way with art.

Roman Grigoryev, head of the department of prints, Hermitage: The Hermitage collections of prints by Romein de Hooghe, Adriaen Schoonebeek and Pieter Pickaert. Discussion of the career and studio estate of a little-known Dutch artist who came to St. Petersburg at the invitation of Peter the Great.

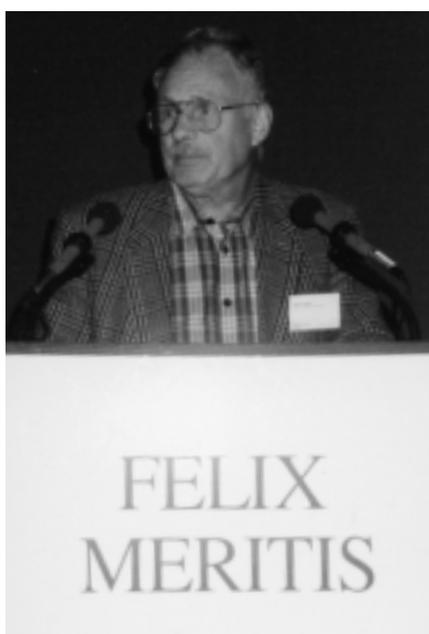
Rudi Ekkart, director of the Netherlands Institute for Art History: Russian collections in Western art history. A demonstration of the unfamiliarity among art historians in the West with the large and important Russian holdings in Dutch and Flemish art. The same few examples are always cited, and the great bulk ignored. Announced the launching of a project to inventory the paintings in provincial museums in Russia.

Jan van der Starre, adviser for computerization, Netherlands Institute for Art History: Computerization projects at the Netherlands Institute for Art History.

Hans Fransen of the Michaelis Collection, Cape Town, gave a presentation with breathtaking slides of Dutch architecture on the Cape.

Visits and receptions

On the evening of 14 March the Rijksmuseum received the delegates to the congress at a reception after closing hours. It was the last day of the Adriaen de Vries exhibition, which we were able to visit. The reception was attended by the Netherlands state secretary for culture, Rick van der Ploeg. Speakers at the reception were **Ronald de Leeuw** and **Rik Vos**.



Hans Fransen giving his presentation at the CODART TWEE congress

Earlier that day, Ad van der Blom of the Kunsthistorisch Centrum in Amsterdam offered the participants in the congress a two-hour walking tour in the center of the city.

The congress dinner took place in Felix Meritis on Monday evening the 15th.

On Tuesday, 16 March, the delegates were admitted to the Royal Palace on the Dam for a guided tour in small groups.

A closing reception was offered by Jurn Buisman of the Foreign Investment Promotion Center of Russia (Benelux Office) and the Geelvinck Hinloopen Foundation at the Geelvinck Hinloopen House on the Herengracht.

Participants received a bibliography of catalogues of Russian collections with Dutch and Flemish art compiled by Bernard Vermet and Marijcke van Dongen of the Foundation for Cultural Inventory.

The travel and hotel expenses of members from Central and Eastern Europe attending the congress, including the Russian speakers, were covered by a grant from the Netherlands Ministry of Education, Culture and Science.

Study trip to St. Petersburg and Moscow (17-24 March 1999)

In the initial discussions concerning CODART TWEE, a new idea led to the third CODART TWEE event. The occasion for CODART EEN was an exhibition in The Hague. At that event we were able to meet in the museum where the exhibition was taking place, the Mauritshuis, and discuss it on the spot. When we began



Closing reception of the CODART TWEE congress at the Geelvinck Hinloopen House. Dunya Verweij, Ivan Gaskell and Jurn Buisman

talking about a congress on art in Russia, we thought of the possibility of organizing an exhibition of drawings from the Hermitage and the Pushkin in the Netherlands. Although there was support for this idea from various sides, including the TEFAF (The European Fine Arts Fair), which was willing to host an exhibition, the plan proved unfeasible in the short period of time available. Because of the need we felt to see at least some of the art under discussion, it was decided to reverse the procedure and bring as many congress delegates as possible to Russia instead.

This proved to be a far-reaching innovation for CODART. In the original plans no provisions were made for study trips. Since the successful trip to St. Petersburg and Moscow, study trips have become one of our main activities. Indispensable partners in organizing the event were the Foundation for Cultural Inventory and travel bureau Voyage & Culture, which was recommended to us by Ernst Veen of the Nieuwe Kerk. The program of the eight-day trip can be consulted on the website at www.codart.nl/c2/czafterthefact.html. In all, 25 CODART members and relations participated.

In the center of St. Petersburg we visited the Hermitage, the Kunstkamera, the Peter and Paul fortress and the Russian Museum. On a day trip west of the city we saw the palaces of Tzarskoje Selo and Pavlovsk. In all the museums we were received by colleague curators who discussed their buildings and collections and offered us refreshments.

Particularly moving was the visit to Tzarskoje Selo, which is still being rebuilt after the devastation wrought upon it by the German army in the Second World War.

In honor of the CODART visit to St. Petersburg, the Hermitage mounted a surprise special exhibition of 70 of the most important Dutch and Flemish drawings in the museum. Following lunch on the day after our arrival, which was spent entirely in the Hermitage, we were received in the Hall of the Twelve Columns by all the museum curators with Dutch and Flemish art in their care, at their head the deputy director George Vilinbakhov. Speaking for the director, Mikhail Piotrovsky, he welcomed us and introduced the curatorial staff. The curator of Dutch and Flemish drawings, Alexei Larionov, spoke briefly on the exhibition he had mounted and gave us copies of the catalogue.

At the Hermitage we were admitted to the painting storage areas by Irina Sokolova, who also showed us Rembrandt's newly restored *Danaë* and told us about the anguish caused by the acid attack and of the choices that had to be made to make the painting presentable to the public. In the print room, Roman Grigoryev laid out an unforgettable display of the studio estate of Adriaen Schoonebeek, about which he had spoken in Amsterdam.

During the stay in St. Petersburg, it happened that the Netherlands consul-general Jan Henneman was hosting a concert by the St. Petersburg youth chamber orchestra in the theatre of the Hermitage. He kindly invited all

the participants in the study trip to this event in honor of the Dutch composer Louis Andriessen. The program included a composition by Andriessen and one by a young Russian composer who looks up to Andriessen as a model.

The night train brought us to Moscow, to a hotel of the same massive dimensions as the one we stayed at in St. Petersburg. The Pushkin Museum opened its doors to us on a day when it was closed to the public. Xenia Egorova and Marina Senenko showed us the painting storage, which seemed to have relatively more important pieces than even the Hermitage. In the print room an exceptional moment awaited us, when Vadim Sadkov took out the boxes with drawings from the Koenigs collection, the object of competing claims by the Netherlands and Russian governments.

General visits were paid to the Kremlin, the Tret'yakov Museum and the Kuskovo compound. The embassy counsel of the Netherlands embassy, Jan Hesselings, and his wife Juliana, held a reception in their home, where we met museum colleagues from other fields as well as Dutch and Flemish art.

The decision to undertake study trips of this kind involves a trade-off for CODART between intensity of experience and the number of participants who are able to attend. As of 2001, no more than 10 percent of the membership has been able to take part in any one study trip. We can only hope that in the years to come all the members will have the opportunity to do



CODART members offering books to the curator of Pavlovsk Palace during the CODART TWEET study trip



Alexei Larionov, curator of Dutch and Flemish drawings at the Hermitage in front of a drawing by Goltzius

so and that the congresses will retain the warmth and openness that has marked them until now.

*Symposium in St. Petersburg
(11-12 September 1999): Dutch and Flemish
art as international cultural goods*

During the study trip to St. Petersburg, Wim Jacobs and Gary Schwartz met with the Netherlands consul-general, Jan Henneman. He invited CODART to participate in a program held each year by the consulate-general in September, under the name Venster op Nederland (Window on the Netherlands). Businesses, organizations and government agencies involved in exchanges between St. Petersburg and the Netherlands are welcome to hold seminars or exhibitions concerning their work.

Shortly afterwards, it was decided to come to St. Petersburg in September 1999 with a program reciprocating the visits of the Russian curators to Amsterdam in the CODART TWE symposium. Speakers were invited from major Dutch and Flemish art-historical organizations and bureaus, to hold presentations on their work for the Russian community of museum and university workers. The Hermitage hosted the sessions of the first day, Saturday, September 11th; the meetings on the second day were held in the St. Petersburg International Center for Preservation, in the Trubetskoy-Naryshkin Mansion. The speakers were:

Rudi Ekkart, director of the Netherlands

National Center for Art History (RKD): Old and new art-historical contacts between the Netherlands and Russia.

Lia Gorter, director of the Foundation for Cultural Inventory, Amsterdam: The importance of inventories for the protection and study of museum holdings.

Wim Jacobs, director of operations of the Netherlands Institute for Cultural Heritage (ICN): A new Dutch national institution for the conservation of cultural heritage.

Wouter Hugenholtz, associate director of the Netherlands Institute for Advanced Study (NIAS): NIAS and eastern Europe; a new CODART-RKD fellowship at NIAS for museum curators.

Koen Blansaer, director of the Netherlands Institute in St. Petersburg, officially opened that week, spoke (in Russian) about the Institute and its work.

Guus van den Hout, director of the Museum Amstelkring, Amsterdam, and head of the division for art museums of the Netherlands Museum Association (Nederlandse Museumvereniging; NMV): The activities of the NMV in the Netherlands and in Central and Eastern Europe.

Kirby Talley, director of the St. Petersburg International Center for Preservation, spoke on the work and future plans of the Center, a joint venture of the city of St. Petersburg, the J. Paul Getty Trust and the Netherlands Ministry of Education, Culture and Science.

Emmanuel Starcky, curator of the Musée des Beaux-Arts, Dijon, and Irina Sokolova,

curator of Dutch and Flemish paintings of the Hermitage: The 1993 exhibition in Dijon: *L'âge d'or flamand et hollandais: Collections de Catherine II. Musée de l'Ermitage Saint-Petersbourg*. Background to the exhibition and experiences in bringing it about.

Jurn Buisman, director of the Foreign Investment Promotion Center of Russia (Benelux Office): Links between direct investment in Russia and support for cultural initiatives there.

Arnout Balis, associate of the National Center for the Study of 16th- and 17th-century Art, Antwerp: New research on Flemish art.

Gary Schwartz, director of CODART: The Rembrandt collections in St. Petersburg, Vienna and Berlin; the aims of CODART.

Visits and receptions

Reception at Trubetskoy-Naryshkin Mansion.

Group visit by boat to Peterhof.
Reception for Venster op Nederland in the Menshikov Palace.

The cooperation of so many individuals and institutions from the Netherlands, Flanders and Russia on such short notice was extremely gratifying. The program had much to offer and could have been an event of some significance. However, too few members of the target audience attended.

Partners/sponsors

The Netherlands
Amsterdam, Felix Meritis



The painting storage at the Hermitage



Roman Grigoryev shows the studio estate of Adriaen Schoonebeek in the print room at the Hermitage

- Foreign Investment Promotion Centre of Russia (Benelux Office)
- Foundation for Cultural Inventory
- Geelvinck Hinloopen Huis Foundation
- Netherlands Institute for Cultural Heritage
- Rijksmuseum
- Royal Palace
- The Hague, Netherlands Institute for Art History
- Netherlands Ministry of Foreign Affairs
- Wassenaar, Netherlands Institute for Advanced Studies
- Zoetermeer, Netherlands Ministry of Education, Culture and Science

Belgium

- Antwerp, Center for the Study of 16th- and 17th-Century Art

Russia

- Moscow, Pushkin State Museum of Fine Art
- Royal Netherlands Embassy
- St. Petersburg, Royal Netherlands Consulate-general
- St. Petersburg International Center for Preservation
- State Hermitage Museum

Pages on the CODART website related to CODART TWEE (<http://www.codart.nl/cz/>)

- CODART TWEE (Dutch and Flemish art in Russia): congress program ([czafterthefact.html](http://www.codart.nl/cz/czafterthefact.html))
- Ronald de Leeuw: address at CODART TWEE ([leeuw.html](http://www.codart.nl/cz/leeuw.html))
- Rik Vos: address at CODART TWEE ([vos.html](http://www.codart.nl/cz/vos.html))
- Egbert Haverkamp-Begemann: address at

CODART TWEE ([haverkamp_begemann.html](http://www.codart.nl/cz/haverkamp_begemann.html))

Vadim Sadkov: Dutch and Flemish paintings in Russian provincial museums ([sadkov.html](http://www.codart.nl/cz/sadkov.html))

Irina Sokolova: The perception of Rembrandt and his work in Russia ([sokolova.html](http://www.codart.nl/cz/sokolova.html))

Marina Senenko: Moscow private collections and their fate in 1918-1924 ([senenko.html](http://www.codart.nl/cz/senenko.html))

Xenia Egorova: Prince Paul Viazemsky and his Gothic Hall ([egorova.html](http://www.codart.nl/cz/egorova.html))

In memoriam Xenia Egorova (http://www.codart.nl/russia_egorova_obit.html)

Roman Grigoryev: The Hermitage collection of prints by de Hooghe, Schoonebeck and Picaert ([grigoryev.html](http://www.codart.nl/cz/grigoryev.html))

- CODART TWEE: network ([network.html](http://www.codart.nl/cz/network.html))

Russian museum catalogues with Dutch and Flemish art ([sic_bibliography.html](http://www.codart.nl/cz/sic_bibliography.html))

- CODART TWEE: study trip ([czstudiereis.html](http://www.codart.nl/cz/czstudiereis.html))

In memoriam Xenia Sergeevna Egorova

The 24th of August 1999 saw the opening of the exhibition *The Golden Age of Flemish Painting* at the Pushkin Museum in Moscow. The exhibition was dedicated to the memory of Xenia Sergeevna Egorova, the main author of the event, who died on the 11th of July, 1999, in a tragic train accident.

She belonged for many years to the staff of the Pushkin Museum, where she was the

curator of the department of Flemish art. She was extremely talented and learned, with a perfect command of several languages, giving her access to current art-historical literature. She was interested in theoretical problems concerning art history as well as the process of painting and the minutiae of art-historical research. Her wide knowledge and talent as a writer made her books and articles a pleasure to read. Her ability to distinguish historical lines and the specific place of an artist within those developments was always based on careful analysis of her material. The fields to which she devoted most attention were early Dutch and Flemish art, as in her monograph *Jan van Eyck* (1965), and to 17th-century Dutch and Flemish art, for example in *The portrait in the works of Rembrandt* (1975).

Xenia Egorova also contributed an article and comments to *Pieter Paul Rubens, Letters, documents, opinions of contemporaries* (1977). She worked for years on *Landscape in Dutch art of the 17th century*, a study that became her dissertation. This book, together with her contribution to the CODART TWEE congress of 14 and 15 March 1999, were being prepared for publication when she died. Xenia's friends and colleagues finished the work on the exhibition she planned and prepared on the *The Golden Age of Flemish painting*.

With her great experience and in close cooperation with restorers, Xenia reattributed dozens of paintings, especially of the early Dutch and Flemish schools. Her study of the collection of the Pushkin Museum resulted in



Irina Sokolova and participants in the CODART TWEE study trip in the painting storage areas at the Hermitage in St. Petersburg



Reception at the St. Petersburg International Center for Preservation, in the Trubetskoy-Naryshkin Mansion

the publication of the scholarly catalogue *Early Dutch, Flemish and Belgian paintings* which Xenia considered to be her most important achievement.

Xenia also contributed to the work of the Pushkin Museum through organizing exhibitions – *Moscow-Berlin* for example – and lecturing. Her interests were not limited to her profession. She loved Russian and Western European literature and music as well as nature, her dacha outside Moscow and travelling abroad. She could tell wonderful stories about old Moscow. As the last member of a traditional Moscow family, she was familiar with pre-revolutionary life; this helped her bring many a painting from that period to life. Xenia was a sparkling personality. In her we lose a highly skilled scholar and a warm-hearted and charming friend. In 1998 we celebrated with her the day of St. Nicholas (Sinterklaas) in Museum De Lakenhal in Leiden. Xenia enjoyed the party and sang for the saint the Dutch songs she was familiar with through her studies. We miss her very much.

Lia Gorter, Marijcke van Dongen,
Bernard Vermet
Foundation for Cultural Inventory

For a bibliography of the publications of Xenia Egorova, see http://www.codart.nl/russia_egorova_obit.html



Xenia Sergeevna Egorova

CODART DRIE

The Spanish Habsburgs and the Netherlands

The inspiration for this choice of theme was twofold. One reason was the spurt of research activities and exhibitions in this field. In Brussels in 1998 and in Madrid in 1999, two different exhibitions were held on the art patronage of Archdukes Albert and Isabella, and in the year 2000, the 500th anniversary of the birth of Charles V, large-scale international symposiums and exhibitions took place. The second reason was a wish to involve our Flemish members and partners more intensively in our work. Since the connections of the Spanish Habsburgs to the Netherlands were mainly confined to the south, we saw this as a means to that end. The Flemish tie was not only built into the scholarly theme but also into various talks on both days, especially the closing session in the Koninklijk Museum voor Schone Kunsten.

To date, CODART DRIE consists only of the congress in Maastricht and Antwerp on 19-21 March 2000 and the study trip to Andalusia and Madrid on 22-28 March.

The CODART DRIE congress (Maastricht 19 March, Antwerp 20-21 March 2000)

From its inception, CODART planned its annual meeting to coincide with the European Fine Arts Fair (TEFAF). For the third congress we established contact with the fair management in order to request free admission to the fair for our members. They obliged immediately, and arranged for passes to be given to our delegates upon showing the photocopy of their name badges.

This year, also for the first time, we conducted registration in Maastricht, at the Bonnefantenmuseum. The museum was exceptionally generous, admitting the registrants free of charge to the exhibition *Dürer and his time: German prints and drawings from the Renaissance*, providing a closed space behind the grand café for us to gather and inviting us to a lavish buffet dinner. We were welcomed by the director, Alexander van Grevenstein, and by our member on staff Peter van den Brink. Following dinner, the group left by chartered bus for Antwerp.

In Antwerp CODART DRIE was the guest of the Artesia Bank, which allowed us to hold our morning meetings free of charge in the Kolonnadezaal of the bank building Huis Osterrieth on the Meir. The bank also sponsored the congress dinner. The proceedings,

in addition to the members meeting, consisted of the following talks.

Ad Koekkoek, Netherlands Ambassador for International Cultural Cooperation: The importance of the work of curators of Dutch and Flemish art outside the Netherlands from the point of view of Dutch cultural diplomacy.

Wilfried Vandaele, secretary-general of the Committee for the Netherlands-Flemish Cultural Treaty: The history and present status of cultural projects involving the two countries.

Wim Blockmans, professor of medieval history at Leiden University: The Spanish Habsburgs and the Netherlands. The focus of the talk was the image in art of Charles V and his deeds. The emperor emerged as a late and passive subject for artistic propaganda and image-building.

Pilar Silva, curator of early Netherlandish painting at the Prado: *Les primitifs flamands en Espagne*. A sketch of the introduction of Flemish art, artists and styles into Spain in the 15th century.

Arnout Balis, associate of the Center for the Study of 16th- and 17th-Century Flemish Art, took the place of the announced speaker, Dr. Alexander Vergara, who fell ill the day before the congress. Balis spoke on Rubens and Spain. His discussion of the *Adoration of the Magi* in Madrid was an excellent preparation for the study trip.

At the members' meeting on Tuesday morning, several curators introduced their collections or reported on current museum activities:

Sanda Marta spoke on the history and holdings of the Brukenthal Museum in Sibiu, Romania. Her slides alone were a convincing demonstration of the high quality of the collection. (See Peter van den Brink's checklist of Dutch and Flemish paintings, with some 75 images.)

Peter van den Brink reported on initiatives undertaken by the Bonnefantenmuseum following up on encounters at CODART TWEE. The museum has exhibitions and other projects planned with the Brukenthal Museum, the National Museum of Romania, Prague Castle, the Michaelis Collection in Cape Town and the Fogg Art Museum. Van den Brink emphasized the role of CODART as a platform for meetings between curators from eastern Europe and their colleagues in the west.

Dorota Dec introduced the Czartoryski Museum in Cracow, the oldest museum in Poland.

Maria del Carmen Rippe Moro gave a brief presentation on the National Museum in Havana, Cuba.

Hans Fransen spoke briefly on the Michaelis Collection and an altar panel it is lending for exhibition in Maastricht, Karlsruhe and Kassel.

At the meeting, Committees were set up for aiding the organization in key areas.

Tuesday afternoon a special session was held at the Koninklijk Museum voor Schone Kunsten, hosted by Paul Huvenne, on Dutch-Flemish cooperation in CODART. The speakers were:

Gary Schwartz, director of CODART, outlining the issue and moderating discussion.

Piet Holthuis, secretary-general of the Netherlands Ministry of Education, Culture and Science, representing Rick van der Ploeg, state secretary for culture. Holthuis stressed the importance of international cultural networks and the support they receive from the Dutch government. At the same time he emphasized that such networks by their nature must be supported in the long run by more than one country.

Walter Moens, co-chief of the cabinet of Bert Anciaux, minister of culture of the Flemish Community, representing Minister Anciaux. Moens announced that the minister had been briefed on CODART and that he stood behind the plan for joint financing by the Netherlands and Flanders. He added that the Flemish government will want to provide emphases of its own for the program.

Luc Devoldere, editor of the publications of Stichting Ons Erfdeel (Our Heritage), provided a capsule history and characterization of an institution that operates successfully as a Dutch-Flemish cultural foundation with financial support from both government.

The talks were followed by a brief forum discussion among the speakers, with questions from the audience.

Visits and receptions

Museum Mayer van den Bergh, a seldom-visited small museum with extraordinary holdings in 16th-century Flemish art, beginning with Brueghel's *Dulle Griet* and *Twelve proverbs*. Our host, on a day the museum was closed to the public, was the director, our member Hans Nieuwdorp.

Center for the Study of 16th- and 17th-Century Flemish Art and Rubenianum. Arnout Balis spoke on the history and current activities of the Center. Nora De Poorter, associate of the Rubenianum, guided a group through the facilities.

The Artesia Bank opened to the congress the bank's collection of old master paintings, begun under director Maurits Naessens when the bank was still the Banque de Paris et des Pays-Bas. The high points of the collection are Rubens's two last oil sketches: the *Rape of the Sabines* and the *Reconciliation of the Sabines and the Romans*, bought by the bank at auction in 1969. The collection was introduced by Jan Martens, director of Mercatorfonds, the art-book publishing house sponsored by the Artesia Bank. Copies of a book on the collection were distributed among the participants in Dutch and French versions, edited by Arnout Balis and Piet Coessens: *Kunst in de bank: een keuze van Rubens tot Magritte*, Antwerp (Mercatorfonds) 1997.

The bank invited us for drinks at the American Belgian Association, a private club in a charming, closed courtyard at Venusstraat 17. This atmospheric location, a 16th-century building which was turned into an American club in 1948, was at our disposal for the entire evening. We were also able to make use of the adjoining Hollandse Club. The president of the club, Arthur Bonemeijer, was present at the reception.

The Artesia Bank graciously offered the congress participants dinner at the American Belgian Association. Representing the bank as host was Jan Martens. A special guest at the dinner was Jos Van Rillaer, secretary-general of the Ministry of Culture of the Flemish Community.

A closing reception, in the lobby of the

Koninklijk Museum voor Schone Kunsten, was offered by the museum and by Mr. and Mrs. David van Iterson. David van Iterson is the consul-general of the Netherlands in Antwerp.

Study trip to Andalusia and Madrid (22-28 March 2000)

Via Madrid, the group flew to Malaga for transfer by bus to Granada. There we visited the Capilla Real, with its extraordinary 15th-century collection of 15th-century Flemish paintings, and the Cathedral. The following morning was spent in the Alhambra, with its Moorish palaces and the palace of Charles V.

In Córdoba that afternoon, the Mezquita, Sinagoga and Judería were visited. The high-velocity (but unpredictable) train brought us to Madrid in two hours, where he had a late dinner.

In Madrid we were admitted to the only two significant private collections of Dutch and Flemish art there that we know: the collection of the Duquesa de Alba in the Palacio de Liria and that of Mercedes Royo-Villanova and Jose Luis Alvarez, former mayor of Madrid.

The Prado and Museo Thyssen-Bornemisza were visited individually, but we also were admitted as a group to the Prado on the closed Monday. Our members Alexander Vergara and Pilar Silva showed us the 17th- and 15th-century collections, respectively, in a morning-long high-power session. The other collections visited in Madrid were the Royal Palace, the Monastery of the Descalzas Reales and the Museo Lázaro Galdiano.



Marina Senenko announces the publication of her catalogue of Dutch paintings in the Pushkin Museum at the CODART DRIE congress in Antwerp

Outside the city, we visited the Escorial, the town of Segovia, the Hieronymite Monastery of El Parral and the palace of El Granja at San Ildefonso. The final day was spent in Toledo.

Visits and receptions

A reception for the group, also attended by Spanish museum functionaries and members of the cultural diplomatic corps, was held at the Fundación Carlos de Amberes. The reception was sponsored by Galerie Jan De Maere, Brussels.

We were served lunch at our visit to the collection of Mercedes Royo-Villanova and Jose Luis Alvarez, in their home.

A dinner on the last night of the trip was offered to us at the residence of the Netherlands ambassador to Spain, Count Jan de Marchant et d'Ansembourg and his wife Nicole. Also present were the ambassadors of Belgium and Luxembourg as well as other relations of the ambassador from the cultural world.

The organization of the study trip was in the hands of Voyage & Culture, Amsterdam. Our guide was Maria Lourdes Cruz.

Partners/sponsors

The Netherlands

- Amsterdam, Netherlands Institute for Cultural Heritage
- Den Bosch, The European Fine Arts Fair Maastricht, Bonnefantenmuseum

Belgium

- Antwerp, Artesia Bank
- Center for the Study of 16th- and 17th-century Flemish Art
- Koninklijk Museum voor Schone Kunsten

- Mercatorfonds
- Museum Mayer van den Bergh
- Royal Netherlands Consulate-general
- Rubenianum
- Brussels, Galerie Jan De Maere

Spain

- Madrid, Mercedes Villanova-Royo Alvarez and Jose Luis Alvarez
- Fundación Casa de Alba, Palacio de Liria
- Fundación Carlos de Amberes
- Jan and Nicole d'Ansembourg
- Museo Lázaro Galdiano
- Museo del Prado
- Patrimonio Nacional
- Royal Netherlands Embassy
- Santiago Saavedra
- Alexander Vergara

Pages on the CODART website related to CODART DRIE (<http://www.codart.nl/c3/>)

- CODART DRIE (Spanish Habsburgs and the Netherlands): congress and study trip ([c3afterthefact.html](http://www.codart.nl/c3/afterthefact.html))
- Ad Koekoek: Keynote address ([koekoek.html](http://www.codart.nl/c3/koekoek.html))
- Piet Holthuis: address at CODART DRIE ([holthuis.html](http://www.codart.nl/c3/holthuis.html))
- Luc Devoldere: Ons Erfdeel ([devoldere.html](http://www.codart.nl/c3/devoldere.html))
- Pilar Silva Maroto: Los primitivos flamencos en España ([silva_spanish.html](http://www.codart.nl/c3/silva_spanish.html))
- CODART DRIE: participants in congress and study trip ([c3deelnemers.html](http://www.codart.nl/c3/deelnemers.html))

CODART VIER

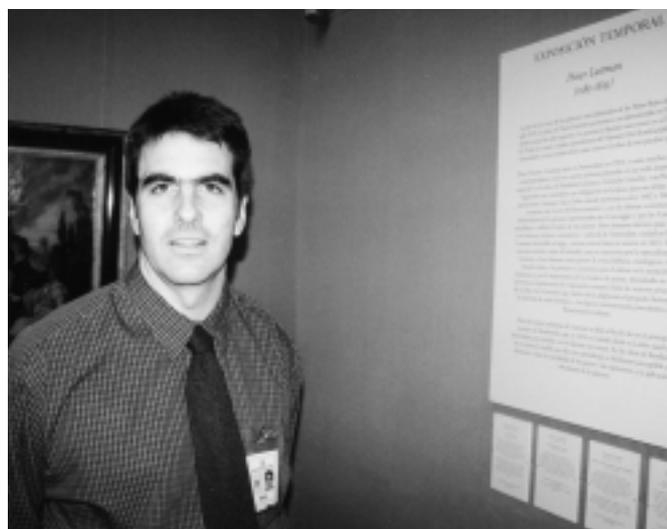
Dutch and Flemish art in Romania

In May 2000 the National Museum of Art of Romania in Bucharest reopened its gallery of Western Art ten years after it was damaged in the revolution. From beginning to end, the Netherlands had been heavily involved in the process of repair and reinstallation. The first offer for help in restoring the paintings that were hit by gunfire in 1990 during Ceauşescu's last stand came from the Rijksmuseum. And when funding problems late in 1999 threatened to delay the scheduled reopening in the spring, the Prins Bernhard Cultuurfonds stepped in.

From the start, CODART had a special tie with Romania. In the course of the 1990s, curators from the National Museum of Art and from the Brukenthal Museum in Bucharest had attended the courses on Dutch art given by the Amsterdam (later Amsterdam-Maastricht) Summer School. These courses were organized by the Rijksmuseum and the Netherlands Institute for Art History (RKD). They formed a revival of the summer courses that had been run in the 1950s at the RKD by the then director, Horst Gerson, courses which in their time offered a rare opportunity for young art historians from Central and Eastern Europe to meet each other and their colleagues from the West. At the summer courses, the Romanian curators had already networked extensively, calling attention to their rich but relatively unknown collections. To them, CODART must have seemed tailor-made for Romania. The zeal of Codruţa Cruceanu of the Bucharest museum and Sanda Marta from the



At the Puerto del Sol in Madrid during the CODART DRIE study trip



Alexander Vergara, curator of Dutch and Flemish paintings of the Prado

Brukenthal made all of us curious about the collections that motivated them to such a degree. When the Bonnefantenmuseum set up an exhibition program with the Brukenthal Museum, and when Peter van den Brink reported enthusiastically about his experiences in Romania, the die was cast. As a member of the new Program Committee, installed at CODART DRIE, van den Brink made a strong case for a congress on and study trip to Romania, which we were happy to adopt.

The CODART VIER Congress (11-13 March 2001)

Once more the TEF AF provided delegates with free admission to the European Fine Arts Fair. This time we were sent 100 passes that we mailed out with the letters of confirmation to members who signed up for CODART VIER. Once again too the Bonnefantenmuseum opened its doors to us for a well-appointed reception. Participants were also able to see the newly opened exhibition at the museum, *Imperial paintings from Prague: a selection from the Castle collection*, a collaboration between the Bonnefantenmuseum and the Prague Castle collection that came forth out of an encounter at CODART TWEE between Peter van den Brink and Eliška Fučíková.

Proceedings were formally opened with a brief talk by **Virgil N. Constantinescu**, the Romanian ambassador in Belgium. Dr. Constantinescu was formerly president of the Romanian Academy. In his office, he told us, there hung a painting by Frans Francken II that included a portrait of a Romanian leader of the early 17th century. Peter van den Brink introduced the exhibition with a few words.

At the end of the afternoon the congress moved by bus to Cologne, where hotels in the middle of the old city, across from the Dom and two blocks from the Wallraf-Richartz-Museum, were reserved for us for two nights.

The congress sessions took place in the Stiftersaal of the new building of the Wallraf-Richartz-Museum, where CODART was the guest of the museum. They were chaired by Stephen Hartog. The speakers were:

Henk van der Walle, chairman of the board of CODART, announced that the funding of the organization was secure for the coming four years with grants from the Dutch and Flemish governments.

Gary Schwartz thanked the Program Committee and the committee on the Americas for their work and urged the members to report on events in their museums more regularly and make more use of CODART-L. Charles Dumas of the Program Committee outlined the plans for the coming years:

CODART EEN (January 2002): Visit to Moscow for the exhibition of Dutch and Flemish drawings in the Pushkin Museum.

CODART VIJF (March 2002): 10 March in Maastricht and 11-13 March in Brugge. On March 13th we will hold a joint study day in Antwerp with Historians of Netherlandish Art, whose own congress will take place in Antwerp on 14-16 March. Because the museums of Brugge will be holding exhibitions on early Flemish painting, capped by the exhibition on Jan van Eyck and the Mediterranean in the Groeninge Museum, our congress will in all likelihood be devoted to the dispersal of 15th-century art from the Netherlands. In order to avoid conflict with

HNA and for meteorological considerations as well, the study trip will not take place immediately following our congress. The trip, to Edinburgh and nearby collections, will be held in June 2002. A preliminary itinerary has been drafted by Julia Lloyd Williams. The visit will coincide with an exhibition in the National Gallery of Scotland on Rubens and Italy, to be curated by Jeremy Woods. For once, the study trip is not coupled with a congress theme.

CODART ZEVEN (March 2004) (CODART ZES is still open): Dutch and Flemish art in France. The congress is planned to take place in Amsterdam at Maison Descartes, with whom contact has been established.

Helen Wüstefeld of the Catharijneconvent reviewed exhibitions of the past years and discussed plans for renovating the museum. She invited proposals for borrowing parts of the collection during this process. She ended her talk by presenting to Gary Schwartz a newly published edition of selected articles by Paul Dirkse, who passed away in January 1998, in the week when the invitations went out for CODART EEN: *Begijnen, pastoors en predikanten: religie en kunst in de Gouden Eeuw*, Leiden (Primavera Press) 2001.

Guus van den Hout, the newly appointed director of the Catharijneconvent, told of plans for collaboration with the Metropolitan Museum of Art on, among other things, an exhibition of the work of Jan de Wit.

Olga Kotkova of the National Gallery of Prague described the situation of her museum. The quick succession of ministers of culture and directors of the museum has had a paralyzing effect on operations, which the staff is struggling to overcome.



Paul Huvenne and Ronnia Baer during the CODART DRIE study trip just outside Toledo



Jan Piet Filedt Kok of the Rijksmuseum giving his presentation at the CODART VIER congress

Manfred Sellink, newly appointed director of the Municipal Museums of Bruges, spoke of the vast scale of those museums and their numbers of visitors. In the coming years a major reorganization is planned for the location of offices and services, with some reshuffling as well of the collections among the various museums. The Groeninge Museum is to be completely rehung, following the Jan van Eyck exhibition next year. Sellink also referred to the plans for CODART VIJF, which will complicate the lives of his staff in the very last days before the opening of the exhibition but which he nonetheless wishes to host.

Jan Piet Filedt Kok, Rijksmuseum Amsterdam, handed out a sheet outlining the changes at the top of the museum and plans for the coming years. Exhibitions are planned on Dutch and Danish painting of the two countries' respective golden ages (2001), Dutch draughtsmen in Italy (2001), Rococo in the Netherlands (2001-2002), Michael Sweerts (2002), Albert Cuyp (2002), French still lifes (2002-2003), Hendrick Goltzius (2003) and Delftware (2003). Of course the plan for the Nieuwe Rijksmuseum was touched on. This project too, like those in Utrecht and Brugge, create possibilities for borrowing parts of the collection while work is in progress. The impressive publication program of the Rijksmuseum was also commented on, as well as exhibition plans in the further future.

Lia Gorter, Foundation for Cultural Inventory, and Vadim Sadkov, Pushkin Museum of Fine Arts, invited the membership of CODART to visit the exhibition of Dutch and Flemish drawings in the Pushkin, opening in November 2001.

Zsuzsa Urbach of Budapest presented the new *Summary catalogue of Early Netherlandish, Dutch and Flemish paintings in the Old Masters Gallery of the Museum of Fine Arts*, vol. 2 in a series of summary catalogues. The book was edited by herself and Ildikó Ember. This completely illustrated presentation of more than 800 paintings is a great step forward in making the collection optimally accessible.

At the second session, devoted to the two main collections of Romania, the talks were by: Gary Schwartz, Dutch and Flemish paintings in Central and Eastern Europe. A draft for an article on the subject in a coming issue of *The Low Countries*.

Codruța Cruceanu, The formation and fortunes of the Dutch and Flemish holdings of the National Museum of Art of Romania.

Maria Ordeanu, Samuel von Brukenthal, his Dutch and Flemish paintings and their study.

Visits and receptions:

A reception was offered upon our arrival in Cologne by the Dutch consulate-general in Düsseldorf. The group was greeted in the atmospheric beer hall Früh am Dom by C.G.J. van Honk, consul-general.

The congress dinner was held in the restaurant of the Wallraf-Richartz-Museum, catered by Café Böll. The rich buffet was generously sponsored by Jan De Maere.

Several hours were reserved for visits to the new building of the Wallraf-Richartz-Museum itself. Animated discussions took place concerning the architecture, the furnishing and lighting of the galleries. A critical tone prevailed.

The Schnütgen Museum of Medieval Art was opened to us on the closed Monday by chief curator Dr. Hiltrud Westermann-Angerhausen. Dr. Westermann provided a brief history of the museum and stayed with the group during the visit.

At the Museum für Angewandte Kunst (MAK), also closed to the public on the day of our visit, we were greeted by a curator who accompanied us during a one-hour tour of the outstanding display of decorative art from the Middle Ages to Jugendstil.

An acknowledged high point of the congress was the visit to the home of Dr. and Mrs. Alfred Schmitz-Dräger, collectors of Dutch and Flemish paintings and drawings. Although the collection is only 12 years old, the couple has succeeded in assembling a top-notch group of works by masters like Judith Leyster, Jan van der Heyden, Aert van der Neer, and – the latest acquisition – Willem Kalf. About 100 drawings were also on display, including sheets by Rembrandt. All the works were documented in a professional manner, in folders that were made available to the visitors. The Schmitz-Drägers offered photographs of any works in which CODART members were interested. Elegant refreshments were served.

Erzbischöfliches-Diozesanmuseum, with exhibition of the Härle donation.

Domschatz.

Study trip to Romania (13-18 March 2001)

The study trip to Romania was more than a visit to a number of existing museums. In the half-year preceding the trip, the National Museum of Art and the Brukenthal Museum had been working in consultation with



Ekkehard Mai and Rainer Budde, curator and director of the Wallraf-Richartz-Museum in Cologne



Ronni Baer and Bernd Lindemann during the visit to the private collection of Dr. and Mrs. Alfred Schmitz-Dräger in Cologne

CODART and with the Royal Netherlands Embassy in Bucharest on a number of exhibitions and events that would not have taken place had we not come to Romania. This not only added greatly to the value of the trip for CODART, but also visibly stimulated the attention in Romania itself for Dutch and Flemish art.

The galleries of Western art in the National Museum of Art were new to all but a few of the participants. On permanent display are some 200 German, French, Italian, Dutch and Flemish paintings. Some highpoints: Jan van Eyck, *Man with a blue cap*; pendant portraits by Hans Memling; Hans van Aachen, *The three graces*; Philips Koninck, *Landscape*; Rembrandt, *Haman before Esther and Ahasuerus*; El Greco, *Adoration of the shepherds*. Most are from the former royal collection, with some provenances from private collections and from the Brukenthal Museum. We were shown around by the curator of northern European paintings, Mariana Dragu. She also conducted visits to the storage areas for paintings.

The week following our visit saw the reopening of the galleries of 19th- and 20th-century Romanian art. We were taken through the spaces, which were still being installed, by curators Denia Matcescu and Ruxandra Dreptu, and Peter Oostveen, the Dutchman who was the contractor for the job and codesigner of the galleries.

On the occasion of CODART VIER, Mariana Dragu put together a special exhibition of paintings from a number of other Romanian collections: The Romanian Academy in Bucharest (including the painting by Frans Francken II referred to in his opening

speech by Dr. Constantinescu); the private collections of Margareta Stenian, Razvan Demetrian and others; the National Museum Center in Iași; the Museum of Fine Arts in Arad; the Museum of Fine Arts in Cluj; the Museum of Fine Arts in Craiova; the Museum for History and Art of the City of Bucharest; the National Peleş Museum; the Museum of Criş County, Oradea; and some pieces from the National Museum of Art itself. Entitled *Netherlandish painters in public and private collections in Romania: a study case exhibition* it was hung in the former dining hall of the royal palace and remained open to the public until July. It was accompanied by a two-language leaflet, including 12 color illustrations, with summary entries by Mariana Dragu and English translations by Codruța Cruceanu. This publication was sponsored by the Royal Netherlands Embassy.

The visit to the special exhibition was the occasion for much theorizing about attributions. The Romanian curators provided adhesive tags that were used by the visitors to attach the names of artists (and only sometimes their own names as well) to the paintings.

In the rooms for exhibitions of prints and drawings, Dana Bercea mounted a display of *Biblical figures and landscapes: sixteenth and seventeenth-century Netherlandish prints and drawings*. For this exhibition too the Royal Netherlands Embassy sponsored a brochure. She also received a small group of drawings specialists in the department of prints and drawings, to see drawings from the Netherlands by and after Hendrick Goltzius, Rembrandt, David Vinckboons, Adriaen van

Ostade, Bartholomeus Breenbergh, Cornelis Buys, Gaspar van Wittel, Adriaen van der Werff and others.

The chief restorer of paintings in the National Museum of Art, Ioan Sfrijan, showed the restoration studios to small groups of participants.

General visits were paid in Bucharest, by part of the group, to the National History Museum, as part of a walking tour by Codruța Cruceanu, and by the entire group to the Museum of Collections, administered by the National Museum of Art. We also took a bus tour of Bucharest, with a visit to the Palace of Parliament. Our guide, as on the trip to Sibiu, was the Romanian architect Kazmer Kovács.

In the library of the Romanian Academy another exhibition was mounted in honor of the CODART visit: *The Old and New Testament in the etchings of Rembrandt*. Although it was closed that morning, there were other parts of the collection that had greater interest for the visitors. The main attraction was a box of about 25 Dutch and Flemish drawings, mainly from the former collection of George Oprescu. Catalina Macovei, chief curator of prints and drawings of the Library of the Romanian Academy, greeted us and facilitated our visit.

Between Bucharest and Sibiu a stopover was made in Peleş Castle, the building in which King Carol I installed a living encyclopedia of artistic styles and periods.

In Sibiu, the director of the Brukenthal Museum Alexandru Lungu and his curators Maria Ordeanu and Sanda Marta mounted a special display of some 100 landscapes and allegories from the reserves, hung in five well-lit rooms on the second floor. Moreover, the



CODART was awaited at the National Museum of Art of Romania by the Netherlands ambassador, Pieter Jan Wolthers, and the director of the museum, Roxana Theodorescu



Mariana Dragu, curator of the National Museum of Art of Romania in Bucharest (middle).

reserves were left open the entire day, in the presence of the reserves curator. A selection of still-life paintings was hung in Dr. Lungu's office for visiting during our day in Sibiu. Peter van den Brink's checklist of the Dutch and Flemish paintings in the museum can be consulted on the website.

A walking tour of Sibiu was provided by the museum, with curator of monuments Alexandru Avram as our guide.

Visits and receptions

A reception was offered by Ambassador Pieter Jan Wolthers of the Royal Netherlands Embassy in Bucharest, in the Hall of Mirrors of the National Museum of Art of Romania. In addition to the CODART delegation, there were selected guests from Romanian museums, art history institutes, other cultural and government organizations, diplomats of other governments and representatives of the foreign business community.

At the Museum of Collections, the director of the National Museum of Art, Roxana Theodorescu, offered us a parting reception on our last day in Bucharest. All the curators of both museums were there, as well as the Netherlands ambassador and members of the press.

Alexandru Lungu held a press meeting upon our arrival, to which the staff of the Brukenthal Museum was also invited. Upon our departure he honored us with an unforgettable banquet in the museum. In addition to the museum staff we also met

other art historians from Sibiu and members of the press.

A dinner and lunch in Sibiu were offered to us by Jan De Maere and his partner Paul Jonet. The dinner was attended by the mayor of Sibiu, Klaus-Werner Johannis. The Romanian lunch was served in the restaurant on the grounds of the open-air Astra Museum.

On the way back to the airport, a visit was paid to Cozia Monastery, with painted decorations dating from the 15th century on.

Partners/sponsors

Belgium

Brussels, Documentatiecentrum voor het Vlaamse Kunstpatrimonium

Czech Republic

Prague, Royal Netherlands Embassy

Germany

Cologne, Domschatz

- Erzbischöfliches Diözesanmuseum

- Museum für Angewandte Kunst

- Museum Schnütgen

- Royal Netherlands Consulate

- Dr. and Mrs. Alfred Schmitz-Dräger

- Wallraf-Richartz-Museum

Düsseldorf, Royal Netherlands

Consulate-General

The Netherlands

CODART Program Committee

Amsterdam, Foundation for Cultural Inventory

- Netherlands Institute for Cultural Heritage

- Coen Stork, former Netherlands

ambassador to Romania

Den Bosch, The TEFAF Group

Maastricht, Bonnefantenmuseum

Rijswijk, First Travel Management

The Hague, German Embassy

- Netherlands Ministry of Foreign Affairs

Zoetermeer, Netherlands Ministry of

Education, Culture and Science

Romania

Bran, Bran Castle Museum

Bucharest, Albatross Travel Agency

- CODART VIER Romanian Committee

- Department of Art History and Art

Theory, The Fine Arts Academy

- Library of the Romanian Academy of Science

- Museum of Collections

- National History Museum

- National Museum of Art of Romania

- New Europe College

- Royal Netherlands Embassy

- Vivid Magazine

Sfintu Gheorghe, Kazmer Kovács

Sibiu, Brukenthal Museum

- Paul Jonet

Sinaia, National Museum of Peles Castle

Russia

Moscow, Royal Netherlands Embassy

St. Petersburg, Royal Netherlands

Consulate General

Slovak Republic

Bratislava, Royal Netherlands Embassy

United States of America

Steven Mansbach



The special exhibition in the National Museum of Art of Romania in Bucharest at the occasion of the CODART VIER study trip



The visit by drawings specialists to the library of the Romanian Academy of Science in Bucharest

Pages on the CODART website related to CODART VIER (<http://www.codart.nl/c4/>):
 Congress ([c4afterthefact.html](http://www.codart.nl/c4/afterthefact.html))
 Study trip ([c4afterthefact.html#studytrip](http://www.codart.nl/c4/afterthefact.html#studytrip))
 Participants ([participant_table.html](http://www.codart.nl/c4/participant_table.html))
 Network ([network.html](http://www.codart.nl/c4/network.html))
 Checklist of Dutch and Flemish paintings in the Brukenthal Museum in Sibiu, with some 75 images (http://www.codart.nl/romania_sibiu_schilderijenlijst.html)

Evaluation of CODART TWEE, DRIE and VIER

From CODART TWEE in 1999 onward, the board of CODART has asked participants to evaluate the yearly congress and study trip. All those in attendance were asked to complete a form that was sent to them a few weeks after the event took place. For CODART TWEE, the form was only sent to participants in the study trip, of which 71% responded. For CODART DRIE and VIER, with respectively 40% and 51% of the participants responding, we have less feedback. (The percentage of responses from study trip participants for these years is about the same as the total response.)

All events were judged positively, by newcomers as well as those who were loyal participants from the start. There has been a steady rise in approval for the congresses while that for the study trips shows more variation. Concerning the numbers and percentages in the tables below, some observations need to be made. The numbers do not correspond completely with the number of responses. In some cases where one could choose between 'unsatisfactory,' 'satisfactory' and 'more than satisfactory,' more than one option was marked, or none at all. The comparison between years is not totally commensurate. In 2001 several questions were posed that were not asked in the years before. In those cases a dash is printed instead of a number. However, the numbers do give useful information on what parts of the

program are highly appreciated and what parts can be improved.

Apart from the numbers, valuable information was also gathered from the answers to questions such as: 'What part of the program did you find most/least important?' Since opinions on specific parts of the program reflect personal preferences, some of the responses are contradictory. However, on the whole, it is clear that the most highly valued parts of the program are:

- Exclusive visits to private collections and closed areas of museums.
- Well-prepared presentations by members on their museums and future plans.
- Opportunities for informal meetings with colleagues.

These opinions are taken heavily into consideration in the preparation of CODART events, although it is obviously difficult to organize exclusive visits for the large number of participants that attend our congresses and study trips. As of CODART VIER, we split the group at times. This will have to be done more in future congresses and trips.



The exhibition *The Old and New Testament in the etchings of Rembrandt* in the library of the Romanian Academy in Bucharest, mounted in honor of the CODART visit



Director Alexandru Lungu in front of the Brukenthal Museum in Sibiu



Sanda Marta, curator of the Brukenthal Museum in Sibiu, in the reserve rooms

Congress	unsatisfactory			satisfactory			more than satisfactory		
	TWEE	DRIE	VIER	TWEE	DRIE	VIER	TWEE	DRIE	VIER
Timing	-	1	2	-	9	15	-	13	18
Hall, sound and projection	2	5	3	8	14	22	0	4	9
Receptions	0	1	0	10	3	11	1	19	23
Meals	0	0	1	7	4	15	3	18	17
Presentations by members	-	5	0	-	18	15	-	5	17
Scholarly program	-	4	2	-	10	19	-	8	8
Museum and collection visits	-	0	1	-	9	12	-	11	23
Informal meetings	-	1	1	-	6	9	-	14	25
Total	2	17	10	25	73	118	4	92	140

Congress total	unsatisfactory	satisfactory	more than satisfactory
CODART TWEE	6%	81%	13%
CODART DRIE	9%	40%	51%
CODART VIER	4%	44%	52%

Study trip	unsatisfactory			satisfactory			more than satisfactory		
	TWEE	DRIE	VIER	TWEE	DRIE	VIER	TWEE	DRIE	VIER
Price	-	-	1	-	-	10	-	-	3
Length	-	-	1	-	-	10	-	-	3
Travel arrangements	0	0	0	9	8	6	6	3	7
Flights	0	0	0	12	7	12	3	4	2
Transportation on the spot	-	0	0	-	7	11	-	4	3
Hotels	2	3	0	12	5	8	1	7	6
Restaurants	1	0	0	9	5	9	4	5	6
Guides	0	2	2	6	10	6	9	10	6
Museums, town visits, etc.	0	6	8	1	17	47	5	34	37
Reserves, print rooms, etc.	0	6	1	1	11	20	6	38	33
Total	3	17	13	50	70	139	34	105	106

Study trip total	unsatisfactory	satisfactory	more than satisfactory
CODART TWEE	3%	58%	39%
CODART DRIE	9%	36%	55%
CODART VIER	5%	54%	41%

THE MUSEUM LIST The summary list of museum collections of Dutch and Flemish art as of June 2001.

ARGENTINA

Buenos Aires Museo Nacional de Bellas Artes
Associate member Ángel Navarro

AUSTRALIA

Adelaide Art Gallery of South Australia
Melbourne National Gallery of Victoria, Irena Zdanowicz
Perth Art Gallery of Western Australia
Sydney Art Gallery of New South Wales

AUSTRIA

Graz Steiermärkisches Landesmuseum Joanneum, Gottfried Biedermann
Innsbruck Tiroler Landesmuseum Ferdinandeum
Linz Oberösterreichisches Landesmuseum Stadtmuseum Nordico
Rohrau Schloss Rohrau- Graf Harrach'sche Familiensammlung
Salzburg Residenzgalerie
Vienna Gemäldegalerie der Akademie der bildenden Künste, Renate Trnek
Graphische Sammlung Albertina, Marian Bisanz-Prakken
Kunsthistorisches Museum, Karl Schütz, Alexander Wied
Associate members Katharina Bott, Fritz Koreny

BELGIUM

Antwerp Koninklijk Museum voor Schone Kunsten, Paul Huvenne, Paul Vandenbroeck
Museum Mayer van den Bergh, Hans Nieuwdorp
Museum Smidt van Gelder, Hans Nieuwdorp
Plantin-Moretus Museum, Francine de Nave
Rockoxhuis
Rubenianum and Nationaal Centrum voor Plastische Kunsten van de 16e en 17e Eeuw, Amout Balis, Frans Baudouin, Nora De Poorter, Marc Vandeven, Carl Van de Velde, Hans Vlieghe
Rubenshuis, Carl Depauw
Stedelijk Prentenkabinet
Brugge Groeninge Museum, Manfred Sellink
Memling Museum, Manfred Sellink
Brussels Koninklijk Bibliotheek Albert I, Nicole Walch
Koninklijke Musea voor Schone Kunsten, Liesbeth De Belie, Eliane De Wilde, Joost Vander Auwera
Gent Museum voor Schone Kunsten
Loppem Kasteel van Loppem, Véronique van Caloen
Namur Musée des Arts anciens du Namurois
Oostende Museum voor Moderne Kunst, Willy van den Bussche
Associate member Till-Holger Borchert

BRAZIL

Rio de Janeiro Museo Nacional de Belas Artes
São Paolo Museu de Arte

BULGARIA

Sofia National Gallery of Western Art
Associate member Todor Todorov

CANADA

Kingston Agnes Etherington Art Centre, David de Witt
Montreal Museum of Fine Arts, Hilliard Goldfarb
Ottawa National Gallery of Canada, Catherine Johnston
Toronto Art Gallery of Ontario

CUBA

Havana Museo Nacional, Maria del Carmen Rippe Moro

CZECH REPUBLIC

Liberec Oblastni Galerie
Olomouc Museum of Art
Prague Narodni Galerie v Praze, Olga Kotková, Hana Seifertová, Ania Ševčík
National Heritage Department, Eliška Fučíková

DENMARK

Copenhagen Statens Museum for Kunst, Jan Garff, Olaf Koester
Nivå Nivaagaards Malerisamling, Nils Ohrt

ENGLAND

The Royal Collection, Lucy Whitaker
The National Trust
Banbury Upton House (National Trust)
Barnard Castle Bowes Museum
Barnsley Cannon Hall Museum and Art Gallery
Bath Holbourne of Menstrie Museum
Birmingham Barber Institute of Fine Arts
City Museums and Art Gallery
Brighton Brighton Art Gallery and Museum
Bristol Bristol City Art Gallery
Cambridge Fitzwilliam Museum, David Scrase
Cheltenham Cheltenham Art Gallery and Museum
Gateshead Shipley Art Gallery
Great Bookham Polesden Lacey (National Trust)
Hull Ferens Art Gallery
Ipswich Ipswich Art Gallery and Christchurch Mansion
Knutsford Tatton Park (National Trust)
Leeds Leeds City Art Gallery
Leicester New Walk Museum and Art Gallery
Leighton Buzzard Ascott (National Trust)
Liverpool Walker Art Gallery
London Apsley House, The Wellington Museum
The British Library, Jaap Harskamp
British Museum, Martin Royalton-Kisch
Courtauld Galleries
Dulwich College Picture Gallery, Ian Dejardin,
Desmond Shawe-Taylor
Greenwich, National Maritime Museum,
Roger Quarm
Kenwood, Iveagh Bequest
Mansion House
National Gallery, David Jaffe, Axel Rüger
National Portrait Gallery, Catharine MacLeod
Somerset House
Tate Gallery, Karen Hearn
Victoria and Albert Museum
The Wallace Collection, Jo Hedley
Maidstone Museum and Art Gallery
Manchester Assheton-Bennett Collection
City Art Gallery
Norwich Castle Museum, Andrew Moore
Nottingham Nottingham Castle Museum and Art Gallery
Oxford Ashmolean Museum, Christopher Brown
Christ Church
Petworth House Petworth House (National Trust)
Plymouth Plymouth City Museum and Art Gallery
Plympton Saltram (National Trust)
Richmond Ham House, National Trust
Sheffield Graves Art Galleries
Southampton Southampton City Art Gallery
Swansea Glynn Vivian Art Gallery
Waddesdon Waddesdon Manor (National Trust)
York York City Art Gallery
Associate members Lorne Campbell, Oliver Millar, Christopher White

	ESTONIA		GERMANY	
	Tallin	Art Museum of Estonia, Kadi Polli, <i>Helena Risthein</i>	Aachen	Suermondt-Ludwig Museum
		FINLAND	Aschaffenburg	Staatgalerie
	Helsinki	Sinebrychoff Art Museum, <i>Synnöve Malmström</i> ,	Augsburg	Haus der Bayerische Geschichte, <i>Claus Grimm</i>
		FRANCE	Bamberg	Staatgalerie und Städtische Gemäldesammlungen in der Neu Residenz
Aix-en-Provence	Musée Granet		Bayreuth	Staatgalerie im Neuen Schloss
Ajaccio	Musée Palais Fesch		Berlin	Gemäldegalerie, <i>Rainald Grosshans, Jan Kelch</i> Jagdschloss Grunewald
Amiens	Musée de Picardie d'Amiens		Bonn	Rheinisches Landesmuseum Bonn
Angers	Musée des Beaux-Arts d'Angers		Braunschweig	Herzog-Anton-Ulrich-Museum, <i>Nils Büttner</i> , <i>Thomas Döring, Jochen Luckhardt</i>
Arras	Musée des Beaux-Arts d'Arras		Bremen	Kunsthalle
Avignon	Musée du Petit Palais		Bückerburg	Museum Schloss Bückerburg
Bayonne	Musée Léon Bonnat		Coburg	Kunstsammlungen der Veste Coburg, <i>Christiane Wiebel</i> Museum Schloss Ehrenburg
Beaune	Musée des Beaux-Arts		Darmstadt	Hessisches Landesmuseum
Bergues	Musée Municipal Mont-de-Piété		Dessau	Anhaltische Gemäldegalerie
Besançon	Musée des Beaux-Arts et d'Archéologie		Dessau-Mosigkau	Staatliche Museum Schloss Mosigkau, <i>Katharina Bechler, Wolfgang Savelsberg</i>
Bordeaux	Musée des Beaux-Arts		Dessau-Wörlitz	Gotisches Haus Wörlitz, <i>Katharina Bechler</i> , <i>Wolfgang Savelsberg</i> Schloss Wörlitz, <i>Katharina Bechler</i> , <i>Wolfgang Savelsberg</i>
Bourg-en-Bresse	Musée de Brou		Dresden	Staatliche Kunstsammlungen Dresden – Gemäldegalerie Alte Meister, <i>Uta Neidhardt</i> Kupferstich-Kabinett Dresden, <i>Thomas Ketelsen</i>
Caen	Musée des Beaux-Arts de Caen		Duisburg	Städtische Sammlungen Duisburg- Rheinhausen
Carcassonne	Musée des Beaux-Arts de Carcassonne		Düsseldorf	Kunstmuseum
Chalon-sur-Saône	Musée Vivant-Denon		Emden	Ostfriesische Landesmuseum und Städtische Museum
Chantilly	Musée Condé		Essen	Villa Hügel
Chateauroux	Musée Hôtel Bertrand		Frankfurt am Main	Städelsches Kunstinstitut, <i>Jochen Sander</i>
Cherbourg	Musée Thomas-Henry		Gotha	Schlossmuseum
Dieppe	Château-Musée de Dieppe		Göttingen	Kunstsammlungen der Universität
Dijon	Musée des Beaux-Arts, <i>Emmanuel Starcky</i> Musée Magnin de Dijon, <i>Emmanuel Starcky</i>		Hamburg	Hamburger Kunsthalle, <i>Martina Sitt, Karsten Müller</i>
Douai	Musée de la Chartreuse		Hamm	Gustav-Lübcke-Museum
Dunkerque	Musée Municipal de Dunkerque		Hannover	Niedersächsisches Landesmuseum (Landesgalerie), <i>Meinolf Trudzinski</i>
Épinal	Musée Départemental d'Art Ancien et Contemporain d'Épinal		Heidelberg	Kurpfälzisches Museum der Stadt Heidelberg
Grenoble	Musée de Grenoble		Isselburg	Museum Wasserburg Anholt
La Fère	Musée Jeanne-d'Aboville		Karlsruhe	Staatliche Kunsthalle, <i>Dietmar Lüdke</i> Staatliche Museen (Graphische Sammlung), <i>Christiane Lukatis</i>
Le Mans	Musée de Tessé		Kassel	Staatliche Kunstsammlungen (Gemäldegalerie Alte Meister), <i>Hans Jörg Czech, Bernhard Schnackenburg</i>
Le Puy	Musée Crozatier		Kiel	Kunsthalle zu Kiel
Lille	Palais des Beaux-Arts, <i>Alexis Donetzkoff</i>		Kleve	Städtisches Museum Haus Koekkoek
Lyon	Musée des Beaux-Arts		Koblenz	Mittelrhein-Museum
Macon	Musée des Beaux-Arts de Macon		Köln	Museum Schnütgen, <i>Hiltrud Westermann- Angerhausen</i> Wallraf-Richartz-Museum, <i>Ekkehard Mai</i>
Metz	La Cour d'Or-Musée de Metz		Leipzig	Museum der bildenden Künste Leipzig, <i>Jan Nicolaisen</i>
Montpellier	Musée Fabre, <i>Olivier Zeder</i>		Lübeck	St. Annen-Museum
Nancy	Musée des Beaux-Arts de Nancy, <i>Béatrice Salmon</i>		Mainz	Mittelrheinisches Landesmuseum
Nantes	Musée des Beaux-Arts de Nantes		München	Alte Pinakothek Bayerische Staatsgemäldesammlungen, <i>Konrad Renger</i> Staatliche Graphische Sammlungen,
Nîmes	Musée du Vieux Nîmes			
Orléans	Musée des Beaux-Arts d'Orléans			
Paris	Bibliothèque Nationale École Nationale Supérieure des Beaux-Arts Fondation Custodia (Collection <i>Frits Lugt</i>), <i>Mària van Berge-Gerbaud, Hans Buijs</i> LRMF, <i>Patrick le Chanu</i> Institut Néerlandais Musée Carnavalet, <i>Roselyne Hurel</i> Musée Jacquemart-André Musée du Louvre, <i>Jacques Foucart</i> Musée du Petit-Palais, <i>Sophie de Bussière</i>			
Poitiers	Musée Rupert de Chièvres			
Quimper	Musée des Beaux-Arts de Quimper			
Rennes	Musée des Beaux-Arts de Rennes			
Riom	Musée Municipal Francisque Mandet de Riom			
Rouen	Musée des Beaux-Arts de Rouen, <i>Diederik Bakhuys</i>			
Saint-Étienne	Musée d'Art et d'Industrie			
Saint-Omer	Musée de l'Hôtel Sandelin			
Strasbourg	Musée des Beaux-Arts de Strasbourg			
Toulouse	Musée des Augustins			
Tours	Musée des Beaux-Arts de Tours			
Valenciennes	Musée des Beaux-Arts de Valenciennes			

	Thea Vignau-Wilberg		LIECHTENSTEIN
Münster	Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Angelika Lorenz	Vaduz	Sammlungen der regierenden Fürsten von Liechtenstein, Uwe Wieczorek
Nürnberg	Germanisches Nationalmuseum		LUXEMBOURG
Oldenburg	Landesmuseum für Kunst und Kulturgeschichte	Luxembourg	Villa Vauban, Danièle Wagener
Oranienbaum	Schloss Oranienbaum (Kulturstiftung Dessau Wörlitz), Katharina Bechler, Wolfgang Savelsberg		NETHERLANDS
Osnabrück	Kulturgeschichtliches Museum	Alkmaar	Stedelijk Museum, Sandra de Vries
Pommersfelden	Graf von Schönborn'sche Kunstsammlung	Amsterdam	Amsterdams Historisch Museum, Norbert Middelkoop
Potsdam	Bildergalerie Park Sanssouci, Gerd Bartoschek Neues Palais		Foundation for Cultural Inventory, Lia Gorter
Rostock	Kulturhistorisches Museum Klosterhof		Gemeentearchief, Boudewijn Bakker
Schleissheim	Staatsgalerie im Neuen Schloss		Instituut Collectie Nederland, Wim Jacobs, Carin van Nes, Steph Scholten, Rik Vos
Schwerin	Staatliches Museum Schwerin, Hela Baudis, Kornelia von Berswordt-Wallrabe		Joods Historisch Museum, Edward van Voolen, Rivka Weiss-Blok
Stuttgart	Staatsgalerie Stuttgart, Hans-Martin Kaulbach		Koninklijk Paleis, Eymert-Jan Goossens, Jacobine Huiskens
Weimar	Goethe-Nationalmuseum		Museum Amstelkring, Robert Schillemans
Wiesbaden	Museum Wiesbaden		Museum Fodor
Worms	Kunsthau Heylshof		Museum Willet-Holthuysen
Wuppertal	Von der Heydt-Museum		Nederlands Scheepvaart Museum, Remmelt Daalder
Würzburg	Martin-von-Wagner-Museum (Neuere Abteilung)		Rembrandthuis, Ed de Heer
Associate members	Christian Dittrich, Ursula Härting, Rüdiger Klessmann, Annaliese Mayer-Meintschel		Rijksmuseum, Reinier Baarsen, Jan Daan van Dam, Jan Piet Filedt Kok, Freek Heijbroek, Wouter Kloek, Ronald de Leeuw, Ger Luijten, Robert-Jan te Rijdt, Marijn Schapelhoutman, Frits Scholten
	HUNGARY		Stedelijk Museum
Budapest	Szépművészeti Múzeum, Ildikó Ember, Annamária Gosztola, Zoltan Kovacs, István Németh, Susan Urbach		Universiteit van Amsterdam
Associate member	Teréz Gerszi		Van Gogh Museum
	INDIA	Apeldoorn	Paleis Het Loo, Elco Elzenga, Rennie van Heuven
Mumbai (Bombay)	Prince of Wales Museum	Arnhem	Museum voor Moderne Kunst
Vadodara (Baroda)	Baroda Museum and Picture Gallery	Assen	Drents Museum, Jan Jaap Heij
	IRELAND	Delft	Stedelijk Museum Het Prinsenhof, Daniëlle Lokin
Dublin	National Gallery of Ireland	Den Bosch	Noordbrabants Museum, Paul Huys Janssen
	ISRAEL	Den Haag	Galerij Prins Willem v
Jerusalem	Israel Museum		Gemeentemuseum Den Haag, Titus M. Eliëns, Jet Pijzel-Dommisse
Tel Aviv	Tel Aviv Museum of Art, Doron Lurie		Haags Historisch Museum, Michel van Maarseveen
	ITALY		Koninklijke Bibliotheek, Anne S. Korteweg
Bergamo	Museo Civico		Koninklijk Huisarchief, Maarten Loonstra, Bernard Woelderink
Florence	Gabinetto Disegni e Stampe degli Uffizi Galleria degli Uffizi Nederlands Instituut, Bert Meijer		Mauritsshuis, Ben Broos, Quentin Buvelot, Frits Duparc, Peter van der Ploeg, Ariane van Suchtelen
Genoa	Galleria Nazionale di Palazzo Spinola Galleria di Palazzo Bianco Galleria di Palazzo Rosso		Museum van het Boek/Museum Meermannno-Westreenianum, Marie Christine van der Sman
Milan	Biblioteca Ambrosiana Pinacoteca Ambrosiana Pinacoteca di Brera Museo Poldi Pezzoli		Museum Bredius Museum Mesdag
Modena	Galleria Estense		Rijksbureau voor Kunsthistorische Documentatie, Charles Dumas, Rudi Ekkart, Karen Schaffers, Jan Teeuwisse
Naples	Museo e Gallerie Nazionali di Capodimonte	Dordrecht	Dordrechts Museum, Peter Schoon
Rome	Galleria Borghese Galleria Corsini, Givigliamo Alloisi Galleria Doria Pamphili Galleria Nazionale d'Arte Antica: Palazzo Barberini		Museum Mr. Simon van Gijn
Turin	Galleria Sabauda	Eindhoven	Van Abbe Museum
Venice	Ca d'Oro Galleria dell'Accademia	Enschede	Rijksmuseum Twenthe, Paul Knolle
Vercelli	Museo Civico Francesco Borgogna	Gouda	Museum Het Catharina Gasthuis, Ewoud Mijnlieff, Nicolette Sluijter-Seijfert
	JAPAN	Groningen	Groninger Museum, Christiaan Jörg
Tokyo	National Museum of Western Art, Akira Kofuku	Haarlem	Frans Halsmuseum, Pieter Biesboer, Michiel Kersten
Associate member	Yoriko Kobayashi		Teylers Museum, Carel van Tuyll van Serooskerken
	LATVIA	Heino	Hannema-de Stuers Fundatie
Riga	Latvian Foreign Art Museum, Daiga Upeniece	Hoorn	Westfries Museum
		Leerdam	Hofje van Aerden
		Leeuwarden	Fries Museum

Leiden	Stedelijk Museum de Lakenhal, Jetteke Bolten-Rempt, Christiaan Vogelaar Universiteit van Leiden, Jef Schaeps, Jan van Tatenhove	Moscow	The Pushkin State Museum of Fine Arts, Irina Antonova, Vadim Sadkov, Marina Senenko
Loosdrecht	Kasteel-Museum Sypsteyn	Nizhny Novgorod	State Museum
Maastricht	Bonnefantenmuseum, Peter van den Brink, Rik van Wegen	Pavlovsk	Pavlovsk Palace, Ludmila Koval, Nina Stadnitcluk
Middelburg	Zeeuws Museum	Perm	Perm State Art Gallery
Nijmegen	Museum Het Valkhof	Peterhof	Peterhof Palace National Museum
Otterloo	Kröller-Müller Museum	Pskov	Pskov State Union Historical-Architectural and Art-Museum Preserve
Rijswijk	Instituut Collectie Nederland, Stephen Hartog, Evert Rodrigo	Pushkin	Tzarskoje Selo, Larisa Bordavskaya
Rotterdam	Atlas van Stolk, Carl Nix Museum Boijmans Van Beuningen, Jeroen Giltay, Guido Jansen, Friso Lammertse, Bram Meij Historisch Museum Rotterdam	St. Petersburg	Hermitage, Boris Asvarisz, Natalia Babina, Roman Grigoryev, Natalia Grizay, Alexei Larionov, Irina Linnik, Mikhail Piotrovsky, Irina Sokolova, Sergei Stroganov Kunstkamera, Anna Radziun
Utrecht	Centraal Museum, Liesbeth Helmus Museum Het Catharijneconvent, Guus van den Hout, Helen Wüstefeld Universiteit Utrecht, Universiteitsbibliotheek, Koert van der Horst Utrechtse Universiteitsmuseum	Saratov	Saratov State Art Museum named after A. N. Radishev
Vaassen	Kasteel Cannenburg	Smolensk	Smolensk State Museum-Reserve
Voorschoten	Kasteel Duivenvoorde	Tambov	Tambov Oblast Picture Gallery
Zwolle	Provinciaal Overijssels Museum	Tula	Tula Regional Art Museum
Associate members	Marina Aarts, Albert Blankert, Marten Jan Bok, Jaap Bolten, Henri Defoer, Hendrik Driessen, Jup de Groot, Harriët Haakma Wagenaar, Willem Haakma Wagenaar, J.H.J.M. Hamans, Peter Hecht, A. van Hellenberg Hubar, Wouter Hugenholtz, Michiel Jonker, Maria van Kersen- Halbertsma, Renée Kistemaker, Simon Levie, Henk van Os, Peter Schatborn, Ernst Veen, Ilja Veldman, Annemarie Vels Heijn, Bernard Vermet	Voronezh	Voronezh Region Art Museum
	NEW ZEALAND	Associate members	Tatiana Alexandrova, Kirby Talley, George Vilinbakhov
Auckland	Auckland City Art Gallery		SCOTLAND
	NORWAY	Edinburgh	National Gallery of Scotland, Julia Lloyd Williams University, Torrie Collection
Bergen	Bergen Billedgalleri	Glasgow	Art Gallery and Museum Burrell Collection Hunterian Museum and Art Gallery
Oslo	Nasjonalgalleriet	The Hill of Tarvit (Fife)	National Trust for Scotland
	POLAND		SLOVAK REPUBLIC
Cracow	Czartoryski Museum, Dorota Dec Muzeum na Wawelu National Museum in Cracow, Dorota Dec	Bratislava	Bratislava Municipal Gallery, Ivan Rusina Slovak National Gallery
Gdansk	National Museum in Gdansk	Associate member	Ingrid Ciulisová
Lublin	Muzeum Lubelski		SOUTH AFRICA
Poznan	Poznan National Museum	Cape Town	The Castle (William Fehr Collection) Michaelis Collection, Hans Fransen South African National Gallery
Warsaw	National Museum in Warsaw, Hanna Benesz, Maria Kluk, Maciej Monkiewicz, Joanna Tomicka Muzeum Palac w Wilanowie Zamek Krolewski	Durban	Durban Art Gallery
Wroclaw	National Museum in Wroclaw	Johannesburg	Johannesburg Art Gallery
Associate members	Piotr Oszczanowski, Jacek Tylicki	Kimberley	William Humphreys Art Gallery
	PORTUGAL	Pretoria	Pretoria Art Museum
Lisbon	Museu Calouste Gulbenkian, Maria Rosa Figueiredo Museu Nacional de Arte Antiga	Associate member	Jillian Carman
	ROMANIA		SPAIN
Bucharest	Library of the Romanian Academy, Catalina Macovei National Museum of Art of Romania, Dana Bercea, Mariana Dragu	Aranjuez	Palacio Real
Sibiu	Muzeul Brukenthal, Alexandru Lungu, Sanda Marta, Maria Ordeanu	Barcelona	Museu Nacional d'Art de Catalunya
	RUSSIAN FEDERATION	Bejar	Museo Municipal
Irkutsk	Irkutsk Regional Art Museum, Tatyana Petrovna Ogorodnikova	Madrid	Colectión de la Duquesa de Alba Convent of the Descalzas Reales, Ana García Sanz Museo Cerralbo Museo del Prado, Pilar Silva, Alexander Vergara Museo Lázaro Galdiano, Mercedes Royo Villanova Museo Thyssen-Bornemisza Palacio Real Patrimonio Nacional, Ana García Sanz
Kazan	Kazan State Museum of Fine Arts	Pontevedra	Museo de Bellas Artes
		Sevilla	Museo Provincial de Bellas Artes
		Vigo	Museo Municipal Quiñones de León
		Associate member	Rocio Arnaez
			SWEDEN
		Göteborg	Kunstmuseet, Björn Fredlund
		Stockholm	Nationalmuseum, Görel Cavalli-Björkman
			SWITZERLAND
		Basel	Kunstmuseum Basel, Bernd Lindemann
		Geneva	Musée d'Art et d'Histoire
		Sankt Gallen	Kunstmuseum St. Gallen
		Winterthur	Kunstmuseum Winterthur, Dieter Schwarz,

- Peter Wegmann
Museum Briner und Kern, Peter Wegmann
Sammlung Oskar Reinhart am Römerholz
Zürich Graphische Sammlung der ETH Zürich,
Michael Matile
Kunsthaus Zürich, Christian Klemm
Sammlung Bührlé
Associate member Emil Bosshard
- UKRAINE**
Kiev Museum for Western and Eastern Art
- USA**
Allentown, Pennsylvania Allentown Art Museum
Atlanta, Georgia High Museum of Art
Michael C. Carlos Museum, Emory University
Baltimore, Maryland Baltimore Museum of Art, Susan Dackerman
Walters Art Gallery, Joaneath Spicer
Berkeley, California Berkeley Art Museum
Birmingham, Alabama Birmingham Museum of Art
Bloomington, Indiana Indiana University Art Museum
Boston, Massachusetts Isabella Stewart Gardner Museum, Alan Chong
Museum of Fine Arts, Ronni Baer
Brooklyn, New York Brooklyn Museum of Art
Brunswick, Maine Bowdoin College Museum of Art
Buffalo, New York Albright-Knox Art Gallery
Cambridge, Massachusetts Fogg Art Museum, Ivan Gaskell, Bill Robinson
Harvard University Art Museums, Ron Spronk
Champaign, Illinois Krannert Art Museum
Chapel Hill, North Carolina The Ackland Art Museum
Chicago, Illinois The Art Institute of Chicago, Martha Wolff
Cincinnati, Ohio Cincinnati Art Museum, Marjorie Wieseman
The Taft Museum, Leslie Blacksberg
Cleveland, Ohio The Cleveland Museum of Art
Corning, New York The Corning Museum of Glass
Dallas, Texas Dallas Museum of Art
Dayton, Ohio Dayton Art Institute
Denver, Colorado Denver Art Museum
Detroit, Michigan Detroit Institute of Art, George Keyes
Fort Worth, Texas Kimbell Art Museum
Glen Falls, New York The Hyde Collection
Greenville, South Carolina Bob Jones University Museum and Gallery
Hartford, Connecticut Wadsworth Atheneum
Houston, Texas Museum of Fine Arts
Sarah Campbell Blaffer Foundation
Indianapolis, Indiana Indianapolis Museum of Art, Ronda Kasl
Ithaca, New York Herbert F. Johnson Museum of Art,
Franklin Robinson
Kansas City, Missouri The Nelson-Atkins Museum of Art
Lawrence, Kansas Spencer Museum of Art, Stephen Goddard
Los Angeles, California Los Angeles County Museum of Art,
Mary Levkoff, Jean-Patrice Marandel
The J. Paul Getty Museum, Lee Hendrix,
Scott Schaefer
Louisville, Kentucky The Speed Art Museum
Manchester, New Hampshire Currier Gallery of Art
Merion Station, Pennsylvania The Barnes Foundation
Minneapolis, Minnesota The Minneapolis Institute of Art
New Haven, Connecticut Yale University Art Gallery
New Orleans, Louisiana New Orleans Museum of Art, Gail Feigenbaum
New York, New York The Cloisters, Metropolitan Museum of Art,
Timothy Husband
The Frick Collection, Louisa Wood Ruby, Samuel Sachs
The Metropolitan Museum of Art, Maryan Ainsworth,
Walter Liedtke, Nadine Orenstein, Michiel Plomp
The Morgan Library
The New York Historical Society
New York Public Library, Elizabeth Wyckoff
Norfolk, Virginia Chrysler Museum of Art
Northampton, Massachusetts Smith College Museum of Art
Oberlin, Ohio Allen Memorial Art Museum
Pasadena, California Norton Simon Museum, Gloria Williams
Philadelphia, Pennsylvania Philadelphia Museum of Art, Katie Luber
Phoenix, Arizona Phoenix Art Museum
Pittsburgh, Pennsylvania Carnegie Museum of Art
Ponce, Puerto Rico Museo de Arte de Ponce
Portland, Oregon Portland Art Museum
Poughkeepsie, New York The Frances Lehman Loeb Art Center
(Vassar College)
Princeton, New Jersey Art Museum, Princeton University
Providence, Rhode Island Museum of Art, Rhode Island School of Design
Raleigh, North Carolina North Carolina Museum of Art, Dennis Weller
Richmond, Virginia Virginia Museum of Fine Arts
Rochester, New York Memorial Art Gallery, University of Rochester
Sacramento, California Crocker Art Museum
St. Louis, Missouri St. Louis Art Museum, Jim Burke
St. Petersburg, Florida Museum of Fine Arts, St. Petersburg
Salt Lake City, Utah Utah Museum of Fine Arts
San Diego, California San Diego Museum of Art
Timken Art Gallery
San Francisco, California California Palace of the Legion of Honor,
Lynn Federle Orr
De Young Memorial Museum
San Marino, California The Huntington Art Collections
Sarasota, Florida John and Mable Ringling Museum of Art,
Mitchell Merling
Seattle, Washington Seattle Art Museum, Chiyo Ishikawa
Springfield, Massachusetts Museum of Fine Arts
Toledo, Ohio Toledo Museum of Art, Lawrence Nichols
Washington, D.C. Corcoran Gallery of Art
National Gallery of Art, John Hand, Arthur Wheelock
Williamstown, Massachusetts Sterling and Francine Clark Art Institute
Williams College Museum of Art
Worcester, Massachusetts Worcester Art Museum, James Welu
Associate members George S. Abrams, Kristin Belkin, Thomas da Costa
Kaufmann, Egbert Haverkamp-Begemann,
Anne-Marie Logan, Cynthia Schneider, Larry Silver,
Seymour Slive, John Walsh
- VATICAN**
Vatican City Vatican Museums
- WALES**
Cardiff National Museum of Wales
- YUGOSLAVIA**
Belgrade National Museum

CODART DATES

1998

12 January Activities commenced at Netherlands Institute for Cultural Heritage.

15 January Mailing of first invitations for CODART EEN.

9-10 March CODART EEN, *The Collections of Frederik Hendrik and Amalia van Solms and their dispersal*, The Hague.

18 June CODART registered as a non-profit foundation.

4 August Letter from HGIS-Cultuur approving funding of CODART through 2000.

24 September Launching of website at <http://www.codart.nl>.

2 November Initiation of CODART-L, Internet discussion list for CODART members and other specialists in Dutch and Flemish Art.

30 November-1 December

CODART TWEE ALPHA. Meeting of planning committee in Amsterdam, attended by curators from the Hermitage and the Pushkin Museum. In collaboration with the Foundation for Cultural Inventory.

December Issue number 1 of the CODART COURANT published.

1999

15-16 March CODART TWEE congress, *Dutch and Flemish Art in Russia*, Amsterdam.

17-22 March CODART TWEE study trip to St. Petersburg and Moscow.

11-15 November CODART EEN, *Onder den Oranje Boom*, study trip to Berlin, Dessau and Schwerin.

December CODART applies for a four-year grant to the Netherlands Ministry of Education, Culture and Science.

2000

19-21 March CODART DRIE congress, *The Spanish Habsburgs and the Netherlands*, Maastricht and Antwerp.

22-28 March CODART DRIE study trip to Andalusia and Madrid.

15 May The Culture Council judges the application of CODART for a government grant positively.

mid-December-mid February 2001 Marieke Westerveld holds a secretarial position for CODART at the office.

2001

1 January CODART is granted a subsidy for 2001-2004 by the Netherlands Ministry of Education, Culture and Science.

1 January CODART is granted a subsidy for 2000 and 2001 by the Ministry of Welfare,

Health and Culture of the Flemish Community.

19 February Appointment of Wietske Donkersloot as an associate, working from the CODART bureau in the offices of the Institute of Cultural Heritage in Amsterdam.

11-13 March CODART VIER congress, *Dutch and Flemish Art in Romania*, Maastricht and Cologne.

13-18 March CODART VIER study trip to Bucharest, Sinaia and Sibiu.

2002

mid-January CODART TWEE visit planned to the exhibition of Dutch and Flemish drawings in the Pushkin Museum, Moscow.

10-13 March CODART VIJF congress, *15th-century art from the Netherlands*, Maastricht, Brugge and Antwerp.

13 March Joint session with Historians of Netherlandish Art on collaboration between academic and museum art historians, Antwerp.

June Study trip to Edinburgh and surroundings: National Gallery of Scotland, Scottish National Portrait Gallery, Torrie Collection, Holyrood Palace, private collections at Gosford House, Mertoun, Hopetoun House and Balcarres. In Glasgow the Hunterian Museum, Kelingrove and the Burrell Collection.

2003

10-16 March CODART ZES