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

CODART Courant appears twice a year. Contributions are welcome.

CODART Courant is designed by Typography & Other Serious Matters, Rotterdam
A word from the director

There is only one subject to write about, the subject that was thrust violently on the world on September 11th. Over the months that have since passed, each of us has had time to form our own thoughts about what happened, why it happened, what consequences it has entailed and what is in store for us now and in the long run. Many of these thoughts evoke the unbearable memory of the events themselves. All of us have relived in our minds the terrible final minutes and seconds of those on board the four hijacked planes and of the victims in the World Trade Center and the Pentagon. The images of the planes crashing into the Twin Towers and their collapse have been seared into our memories. We try helplessly to imagine what it means to be a refugee among the ruins. Many of these thoughts evoke the unbearable memory of the events themselves.

In the efforts to pick ourselves up again, many heartbreaking things were said. The work of artists and art historians and museums was said to have special meaning for humanity at a time like this. I wonder. For some individuals this is undoubtedly true and important. But the public at large did not respond this way. Instead, visits to museum in America dropped off sharply. On the whole, I think it better to avoid exalted assertions about the healing power of art or scholarship.

Speaking for myself, my motivation to work and my interest in daily affairs suffered badly on September 11th and in the weeks afterwards. The news was a constant distraction, and I seemed to have less energy and attention. However, among the doubts that entered my mind unasked, never did I doubt the value of my work. Not for new reasons, but for the same reasons that brought me to it in the first place, CODART still seemed to me as worthwhile an endeavor as any to which a person might devote himself. As I begin to recover, I am grateful that the work is here, and that it still provides such satisfaction. As before September 11th, a great deal of that satisfaction derives from the fact that CODART consists of a network of people I know and like, and from my feeling that I have something substantial to offer them.

Another reason for gratitude is that none of our members or colleagues was physically hurt in the attacks. Many art objects were destroyed, but none seem to have belonged to museum collections.

Nonetheless, the functioning of museums may be affected in a serious and long-lasting way. The insurance industry is in a quandary about the threat of continued terrorism. In their efforts to protect themselves, insurance companies are talking about removing coverage for terrorist attacks altogether from their policies. Even if the insurers do not go that far, for the coming time we can be sure that coverage for the transportation of expensive objects will not be available at the rather low rate museums have been using to paying. According to a well-informed article in The Art Newspaper of October 2001, the conditions for courier service are also likely to be affected. The stricter security measures at airports and on board airplanes will make it more difficult to accompany art shipments and to protect them en route.

These developments, even if they are temporary, as we all hope, will demand flexibility and creativity from curators and directors. They will also increase the need for mutual help and accommodation between institutions and curators. In that regard, it is fortunate that CODART is already in place. Look over the membership directory in the back of this issue of the Courant and think of all the possibilities it offers for new and renewed partnerships.

After a shock or tragedy, people have the tendency to withdraw into themselves. That is a normal reaction, but not a constructive one. This is a time when we need each other more than ever. We hope that you will take advantage of the opportunity offered by CODART to ask each other for cooperation and to extend it.

Gary Schwartz

Photo Bert Nienhuis, Amsterdam.

Committees

Program committee

The program committee meets with the director and his associate to evaluate the activities of CODART and to discuss themes for future congresses and destinations for study trips. Suggestions from CODART members on the yearly questionnaires are reviewed, and a list of desirable themes and destinations is drawn up. The committee goes over the plans for coming events in detail.

Since its inception in 2001, the committee has met regularly. All but two of the meetings took place in the Rijksbureau voor Kunsthistorische Documentatie. On the agenda at the current meetings are the congress and study trip themes for CODART VIJF, ZES and the more distant future, as well as additional study trips. In 2002 additional study trips have been planned to Moscow in March and to Scotland in June.

Outstanding programs for these trips have been worked out by Lia Gorter, the CODART consultant on all matters pertaining to Russia, and Julia Lloyd Williams, respectively. Guus van den Hout brought in essential elements of the Moscow project.

Following CODART VIJF (Early Netherlandish art and its dispersal), the themes highest on our list of priorities are Dutch and Flemish art in (in alphabetical order):

- France
- The Netherlands
- Poland
- The United States

Activities concerning Dutch and Flemish art in these countries are being reviewed as possible reasons for planning a congress in a particular year.

The program committee also discusses proposals for membership of CODART, on the basis of the guidelines laid down in the directors’ letter to the membership of 2 August 2001. Meetings of the program committee, finally, provide an opportunity for the director to consult a group of members on other issues as well.

The members of the program committee are:

Peter van den Brink Bonnefantenmuseum, Maastricht
Charles Dumas R.K.D., The Hague, secretary
Stephen Hartog c.N., Rijswijk, chairman
Liesbeth Helmus Centraal Museum, Utrecht
Guus van den Hout Catharinacunvent, Utrecht
Julia Lloyd Williams National Gallery of Scotland, Edinburgh
Peter Schoon Dordrecht Museum, Dordrecht
Thea Vignau-Wilberg Staatliche Graphische Sammlungen, Munich
Reports from the regional committees

GERMAN-SPEAKING COUNTRIES, SCANDINAVIA AND BALTIC STATES

AUSTRIA

Innerbruck, Tiroler Landesmuseum Ferdinandeum

Exhibitions and exhibition catalogues Rembrandt, Brueghel & Co. Die Niederländer-sammlung im Tiroler Landesmuseum Ferdinandeum. In 1997 the Tiroler Landesmuseum Ferdinandeum drew the attention of the public to its Dutch and Flemish holdings with this exhibition of paintings that entered the museum mainly through the Tschager and von Wieser bequests. A booklet published for the exhibition illustrated the highlights and announced the expected publication of a fully researched catalogue by Dr. Eleonore Gürtl, which has yet to appear.

Vienna

The newly constituted MuseumsQuartier in Vienna (MQ Wien) is nearing completion. This ‘urban biotope for the arts,’ as it calls itself, stretches east from the Hofburg to the seventh Bezirk. ‘The MuseumsQuartier Wien,’ to quote from the website www.mqw.at, ‘is one of the ten largest cultural complexes in the world. But above all, it is a forward-looking, inner-city cultural district that will have an enormous impact on future trends. The MuseumsQuartier unites baroque buildings, new architecture, cultural institutions of all sizes, various disciplines of art, and recreational facilities in a single spectacular location.’

In September 2001 the last new museum in this extensive plan was opened for the public, the Leopold Museum. Here the famous collection of Rudolph and Elisabeth Leopold is on display, featuring not only masterpieces by Klimt and Schiele, but also a wide panorama of Austrian painting from the 19th century, Austrian expressionism, art between the wars, and the 1960s.

Opposite the Leopold Museum, next to the Kunsthalle exhibition building, the Museum of Modern Art (MUMOK) was also opened to the public in September. Among the existing museums that are included in the MuseumsQuartier are the Kunsthistorisches Museum, the Naturhistorisches Museum, the Ethnographic Museum, the Ephesos Archaeological Museum, the Gemäldegalerie der Akademie der bildenden Künste (Academy Gallery) and the Hofburg.

Vienna, Albertina

The new Albertina (from http://www.albertina.at/e/albertina/index.html, with permission)

‘The most extensive reconstruction and expansion works in the history of the Albertina started in spring 1999. “Between the Burggarten front of the palace and the Palm House, a new four-floor structure of a total cubage of 26,000 m³, housing high-security storage facilities, a study building and a hall for temporary exhibitions, is being erected after plans by the architects’ duo Steinmayer & Mascher. The structure is being built into the old city bastion so that it won’t interfere with the original townscape. The patio of the state-of-the-art study building will allow working in daylight on all four floors. The underground storage facilities will ensure safe storage of the holdings. A fully automatic elevated shelf structure, the most modern one of its kind in the world, will provide room for 10,000 boxes holding the works of the collection. A computer-controlled system will allow access to them within a period of 60 seconds.

“In the context of the reconstruction works, a unique project funded by the Federal Ministry of Education and Cultural Affairs was launched in February 1999, with all drawings and watercolors being recorded digitally within a data base. Work on the underground storage, study building, and exhibition hall will be completed by fall 2002. In the course of the rebuilding of the palace, the Albertina’s original main entrance located on the front of the bastion towards the State Opera will be reopened, thus offering new possibilities for the use of the bastion at this vital point in Vienna’s city center. The palace itself is being reorganized according to a completely novel and more generous spatial concept. After the restoration is completed, the Albertina will dispose of far more space for exhibitions than ever, 650 m² of which will be located in the historical palace. In addition, the new hall for temporary exhibitions, covering an area of 800 m², will be available for high capacities of visitors, leaving the building substance of the old palace completely untouched. The state rooms on the Burggarten front are going to be restored; they will be open to visitors and be the site of various events.

‘Together with the underground storage, the study building, the exhibition hall and an entirely new exhibition concept, the Albertina will again hold an eminent place in the scenery of Austrian and international museums.’

Vienna, Gemäldegalerie der Akademie der bildenden Künste

The Gemäldegalerie der Akademie recently refurbished the long Hansen Gallery, featuring Dutch and Flemish painting. It now forms, together with the rooms for Hieronymus Bosch, early Italian painting and the classicistic room, a continuous modernized gallery space. The smaller Loggia, parallel to the Hansen Gallery, is still being worked on and is to be opened to the public at the end of November 2001. Here, further works of Dutch, Flemish and French painters will be displayed. With these measures the Gemäldegalerie der Akademie has reopened its complete exhibition space for the public.

Acquisitions

Leonard Bramer, The Raising of the Cross

The Gemäldegalerie der Akademie successfully raised the money for Bramer’s Raising of the Cross (oil on wood, 79 x 59 cm.) from a series of the Passion of Christ comprising 13 panels. This painting was particularly important for the collection because Dutch religious history painting had been seriously underrepresented. (See illustration).

Exhibitions and exhibition catalogues

Rubens and his time

The Rubens paintings in the Gemäldegalerie der Akademie der bildenden Künste in Vienna have been fully restored in Japan and in Vienna in connection with the exhibition Rubens and his time in Tokyo (15 April-2 July 2000), Nagoya

(15 July–20 August) and Kyoto (29 August–22 October). In the exhibition the works by Rubens were supplemented by a selection of other Flemish and Dutch paintings.

Rubens und die flämische Barockmalerei (Peter Paul Rubens and Flemish Masters in the Academy Gallery)

When it returned to Vienna from 22 November to 30 June 2001, the Japanese show was mounted in modified and reduced form in the newly refurbished Hansen Gallery in the Gemäldegalerie der Akademie itself. The focus of this show was on the results of the restoration campaign. The most interesting feature was the rediscovery of the original concept of the bacchic scene of the Dreaming Silenus. This large canvas by Rubens and assistants had never been on show before due to heavy overpainting and a generally unattractive surface. A different catalogue was published for the home venue than for the touring Japanese exhibition. The author is Renate Trnek, with contributions by Claudia Koch. 167 pp., with 39 illustrations in full color.

Other publications

Other news
Claudia Koch is leading a research campaign on the early German and Netherlandish paintings (excluding Hieronymus Bosch) in the Gemäldegalerie der Akademie, under the title Die frühe Tafelmaleri nördlich der Alpen in der Gemäldegalerie der Akademie der bildenden Künste. The results will be published as the third volume of the Wissenschaftlichen Kataloge der Gemäldegalerie der Akademie. The first volume, by Renate Trnek, covered the Dutch 17th century school. The second volume, on the Italian, Spanish and French schools, is being written by Martina Fleischer and will be coming out in fall 2002.

The fundamental revision of Bosch’s chronology proposed by the Rotterdam Bosch exhibition prompted the Gemäldegalerie der Akademie to examine the dendrochronology of its Last Judgment Triptych by Bosch. This will be undertaken by Renate Trnek in 2002 with funding from the Fonds zur Förderung wissenschaftlicher Forschung Österreich.

Vienna, Kunsthistorisches Museum
The KhM is collaborating with the Kultur-stiftung Ruhr Essen (Villa Hügel) on two comprehensive exhibitions devoted to Flemish still-life painting and landscape painting. The still-life exhibition comes first, running in Vienna from April to July 2002 and going to Essen from August to November 2002. The flämische Landschaft will be shown in Villa Hügel in September–December 2003, going on to Vienna from January to April 2004 and ending in the Prado in Madrid from May to July 2004.

Renate Trnek
Gemäldegalerie der Akademie der bildenden Künste, Wien

Estonia
Tallinn
Among the more important Netherlandish art works in Tallinn not in museums are the tomb monument of Governor Pontus de la Gardie in the Cathedral (1595), by Arent Passer, as well as seven tapestries in the City Museum made in Enghien in 1547.

Art Museum of Estonia
The church of St. Nicholas houses a branch of the Art Museum of Estonia. It also is used for concerts. Among the displays of old art in the church are two triptychs from Brugge and a polyptych from Brussels. From Brugge are an altar of the Virgin made in the 1400s by the Master of the Legend of St. Lucy and an altar of the Virgin made in the 1400s by the Master of the Legend of St. Lucy and an altar with scenes from the Passion of Christ from the circle of Adriaen Isenbrant. The Holy Kinship altarpiece from Brussels has a carved central panel by an unknown master and four painted wings with late Gothic paintings. The altar has many Baroque additions and was renovated crudely in the beginning of the twentieth century. It cannot be said to be in good condition.

On 15 November 2001, a permanent display of old silver was installed in the sacristy of the church of St. Nicholas.

Kadriorg Art Museum
On 22 July 2000 the Dutch and Flemish as well as Italian, German, Austrian and Russian paintings and applied art from the 16th to the 20th century from the Art Museum of Estonia were put on permanent display in the branch of the museum in Kadriorg Palace. The building is a nice example of Italian Baroque architecture in northern Europe, designed by Nicolò Michetti. Among the few Italian paintings are works by Tommaso Salini, Bernardo Strozzi and Giovanni Battista Piazzetta. To name just one rarity from the German collection, there is Benjamin Block’s Portrait of a 13-year-old-boy of 1663. The main research for the permanent exhibition of old master paintings was carried out by Mai Levin.

Some 28 Dutch and Flemish paintings, about two-thirds of the total, are on display. Probably the best of the 16th-century works is the monumental Wedding at Cana (1597, oil on canvas, 180 x 232 cm.) from the workshop of Marten de Vos, a variant of the well-known panel in Antwerp Cathedral. Jan Brueghel’s tradition is evident in Noah’s ark of about 1640 and in landscapes by Theobald Michau from the 18th century. The expulsion from the Temple and two small panels from a Peasant wedding series (ca. 1600), have been lent to the Bosch exhibition in Rotterdam.

The arrest of Christ by Leonaert Bramer (nr. 1263 in Wichmann’s catalogue) is in the process of conservation. This is a difficult operation because the varnish is very thick and the paint layer very thin. The slate panel broke in two parts years ago.

Flemish artists in the collection include Adriaen Brouwer, Hans van Essen, Clara Peeters and Frans Ykens. Dutch artists from the schools of Amsterdam (Bartholomeus van der Helst), Delft (Leonaert Bramer), Haarlem (Pieter de Grebber, Adriaen van Ostade), The Hague (Dirk Wijntrick), Leiden (Dominicus van Tol) and Dordrecht (Jacob Gerritsz. Cuyp).
are represented in the state collection, which was mainly formed in the 20th century and is currently being researched.

Exhibitions and exhibition catalogues
This winter 475 years have passed since the death of Michael Sittow. The well-known painter was born in Reval (Tallinn) in 1469 and died here in 1525. The Art Museum of Estonia devoted several events to introduce the artist to our Estonian and Russian public. For the benefit of Estonian schoolchildren, I put together an exhibition of photographs on the artist and his relation to Hans Memling, Albrecht Dürer, Juan de Flandes and Jan Provoost. The reproductions were installed by the artist Liina Siibi. The opening took place on 17 January 2001 in the church of St. Nicholas. I delivered a lecture about the Sittows in Estonian, which I summarized in Russian for Russian pupils.

On Sittow Day, 20 January 2001, a full afternoon of lectures was held for school teachers by researchers from the Art Museum, the Academy of Music, the Catholic Church and Tartu University. The topics covered the art and history as well as religious life, music and literature in Sittow’s time.

The exhibition of reproductions then travelled to Keila, Rakvere, Tartu, Kuressaare on the island of Saaremaa and to Narva on the Russian border.

Dutch and Flemish art, 2004
A large exhibition and complete catalogue of Dutch and Flemish paintings and prints, along with our single drawing, carvings and applied art is planned for 2004. We cannot yet say whether it will include loans from abroad or if the show will be limited to exhibitions from Tallinn and Tartu, our second-largest town.

Congresses
Michael Sittow, 9 April 2001
On 9 April 2001 an international Michael Sittow symposium was held in the Kadriorg Art Museum for an audience mainly of local art historians, guides and journalists. Dr. Matthias Weniger of Berlin gave a lecture on the oeuvre of Michael Sittow in the light of his own new research, soon to be published in a monograph. Dr. Lola B. Gellman of New York spoke about the Flemish portrait tradition and showed how Sittow followed the principles of Van Eyck. Dr. Gellman travelled to Tallinn at her own expense. She has also benefited our museum by donating important books. This summer, she informed us about a painting related to a work in our permanent display. The contact we established with her through CODART was therefore of great importance to us.

As the organizer of the Sittow exhibition, I asked Dr. Anu Mänd of the Art Museum of Estonia to investigate the documents concerning the painter, which had not been studied since the publications of Paul Johansen in 1940. This turned out to be quite useful. Among other new discoveries, Dr. Mänd was able to establish that Michael Sittow was born in 1469 and died in 1525.

A paintings restorer, Alar Nurkse, spoke about the difficulties in applying contemporary techniques for the study of our Holy Kindred altarpiece, of which one wing has now been examined.

My own talk dealt with the works in Tallinn attributed to Clauwes van der Sittow and his son Michael Sittow. Closer scrutiny reveals that there are no good grounds for singling out these unsigned paintings, carvings and a tombstone from other contemporary work. None of these works, including those heretofore attributed to the Sittows, can be connected with any of the large number of artisans’ names that have been published by Mai Lumiste and Rasmus Kangropool. The discussion on the Sittows that was begun at the symposium is still continuing. We obviously need a book on Sittow in Estonian as well as English. It should include reproductions of his eight firmly established works, including details and comparisons.

On 9–10 November 2001 the Estonian Academy of Arts held a conference entitled ‘The problem of the classical ideal in the art and architecture of the countries around the Baltic Sea.’ Two participants came from Utrecht. Dr. Badoelch Noldus spoke on the cultural agents who worked for the Swedish crown and aristocracy in the Netherlands and Italy in the 17th century. Dr. Koen Ottenheim analyzed the route taken by classical forms from Rome and Venice via The Hague and Amsterdam to Stockholm, Riga, Tallinn and Narva.

Publications


Tartu
Tartu University, in the south of the country, has a valuable print collection, which has been the subject of several catalogues by Tiina Nurk. The University also owns paintings collected by German and Baltic German professors, including Dutch and Flemish works. These were however evacuated to Voronezh in Russia during the First World War and have not yet been returned.

I would like to express our gratitude to the colleagues from CODART who have sent us important literature.

Helena Risthein
Art Museum of Estonia, Tallinn

GERMANY
Braunschweig, Herzog Anton Ulrich-Museum, Kunstmuseum des Landes Niedersachsen
In 2004 the museum will be celebrating its 250th anniversary. To mark this notable anniversary the State of Lower Saxony initiated plans for substantial refurbishment and extension. By 2004 the museum will get an annex building with approximately 2,700 square meters for ateliers, store rooms, the print room, the library and the administra-
tion. Subsequently the main building, erected in 1884-87, will be entirely renovated. After completion in 2007 the museum will have at its disposal 800 square meters more exhibition space than at present, with new facilities for special exhibitions. The museum will be able to display as many as 380 of its 1,200 old master paintings, among them 600 from Flanders and Holland.

Exhibitions and exhibition catalogues
Banquets, Markets, Festivities in Dutch and Flemish art of the 16th and 17th centuries, 4 September – 1 December 2002, curated by Silke Gatenbröcker.

Dresden, Staatliche Kunstsammlungen Dresden
Exhibitions and exhibition catalogues

The Kupferstich-Kabinett marked the ceremonial opening of the rebuilt synagogue in Dresden on 9 November 2001 with an exhibition on one of the central institutions of Jewish life, the rite of circumcision. It was through circumcision that the bond was established between Yahweh and Abraham. The exhibition is not about the cultural history of circumcision or its religious meaning within Judaism. Rather, reflecting on the Nazi ban on Jewish pictures, the Kupferstich-Kabinett seizes on the reopening of the Dresden synagogue in order to concentrate on the ambivalent function of prints and drawings. The visual power of the images themselves has had a decisive effect on historical developments.

From the fifteenth century on, the Jewish ritual found its way into Christian iconography in representations of the circumcision of Christ. In this way, a Jewish usage was mediated by and subordinated to Christian belief.

The exhibition traces the subtle strategies by which circumcision was interpreted in the graphic arts, often in combination with other iconographies, such as the Presentation in the Temple. Most of the 50 woodcuts and engravings from the 15th to the early 18th century are by Dutch artists. Highlights are the mid-15th-century representation of the theme by the Master of the Playing Cards, Albrecht Dürrer’s woodcut of the early 16th century, Hendrik Goltzius’s engraving of 1594 and Rembrandt’s etching of 1654.

The catalogue contains an essay and an illustrated list of all Dutch prints in the collection having to do with the circumcision of Christ. The artistic material is supplemented by further materials dealing with the art-historical, theological, philosophical and cultural aspects of the theme. The museum wishes in this way to draw attention to its function as a pictorial archive for other fields than art history. Following the close of the exhibition, a small colloquium is being held on 12 January 2002 entitled The circumcision of Christ and its meaning in Christian art.

Thanks to a subvention from the Verein der Freunde des Kupferstich-Kabinett, the catalogue can be sold for only 10 DM. To obtain a copy, mail an order to the Kupferstich-Kabinett at Güntzstrasse 34, D-01307 Dresden, or send a fax to +49 351 491 42 22.

Düsseldorf, Kunstmuseum
The Kunstmuseum in Düsseldorf, having been integrated into the overall complex of the Museum Kunst Palast, is preparing a new permanent exhibition. The plan has become the subject of public controversy. Responsibility for this lies not with the museum curators but with two artists who are against the didactical art-historical presentation. Although the project was criticized by the art and art history section of the Deutscher Museumsbund, it was defended both by the director of the Kunstmuseum and the media.

Hamburg, Hamburger Kunsthalle
Exhibitions and exhibition catalogues
Jacob van Ruisdael, 18 January – 1 April 2002, going on to Haarlem (Frans Halsmuseum) 27 April – 29 July 2002, curated by Pieter Biesboer and Martina Sitt. More than thirty paintings by Jacob van Ruisdael and a large number of paintings by his contemporaries, shows the key role played by Jacob van Ruisdael in the development of Dutch landscape art around 1650.

Hanover, Niedersächsisches Landesmuseum
Publications
Cat. Die holländischen und flämischen Gemälde des 17. Jahrhunderts (Dutch and Flemish paintings of the 17th century), 2000, 416 pp., 207 b/w. ill., 49 color plates. A critical catalogue, fully illustrated, by Ulrike Wegener. The book deals with 106 paintings, with exhaustive entries. The introduction surveys the history of the collection of Dutch and Flemish paintings, most of which were acquired in the mid-19th century. This catalogue is the fourth and last of the museum’s publications of its old master paintings.

Lemgo, Westerrenaisance-Museum Schloss Brake
Exhibitions and exhibition catalogues

Schleissheim, Neues Schloss
On 4 July 2001 the Baroque gallery of the Neues Schloss of Schleissheim was reopened. The Schloss belongs to the Bayerische Staatsgemäldesammlungen. The most important paintings are hung on walls of crimson silk damask newly woven in Lyon according to old patterns. Italian paintings are confronted with Flemish masterpieces such as Rubens’ Sts. Peter and Paul and The capture of Samson.

Jochen Luckhardt
Herzog-Anton Ulrich-Museum, Braunschweig and (for the remarks on Dresden) Thomas Ketelsen, Staatliche Kunstsammlungen Dresden

LATVIA
Museum of Foreign Art, Riga
The museum is located in Riga Castle, sharing this building with the office of the president of Latvia and the Latvian History Museum. The total floor space measures 2,400 square meters, of which the exhibition space covers 450 square meters. As the castle will undergo major repairs in the following years, the museum
will be moved to new rooms and split in two parts. The galleries (1,700 square meters) will be located in the center of old Riga; the storage rooms and restoration workshops, the plaster cast collection and the library will be installed in a separate building of 2,200 square meters. Between 2003 and 2005 we shall live as a ‘travelling museum’ with no local exhibitions.

The main holdings of the museum consist of about – 1,000 western European paintings of the 16th-20th centuries, including 180 Dutch and Flemish paintings of the 17th century – 250 Dutch and Flemish prints of the 17th century – 10,000 western European and Asiatic prints and drawings of the 16th–19th centuries – 7,400 pieces of western European and Asiatic decorative arts of the 17th-19th centuries, predominantly porcelain.

Furthermore there are smaller collections of western European sculpture, ancient Egyptian and ancient Greek art.

Exhibitions and exhibition catalogues

Curated by Daiga Upeniece. Riga: Neputns, 2001. 250 pp. (in Latvian and German). An extensive study of the 201 paintings in the collection of the Riga German merchant and art collector Friedrich Wilhelm Brederlo (1779-1862). The catalogue includes a history of the collection and a complete catalogue of the 201 paintings in it, with information about those which were lost in the Second World War. Nearly half of the paintings originated in 17th-century Holland and Flanders. All 190 paintings from the collection still in the museum were shown in the exhibition.

55 paintings from the museum collection.

From the museum’s holdings, which include a complete collection of Ostade’s etchings.

A barnyard scene by Egbert Lievensz. van der Poel from the Brederlo collection was lent to the Metropolitan Museum of Art in New York in 2001 for Vermeer and the school of Delft. Aelbert Cuyp (Rotterdam), Aelbert Cuyp (Washington) and Rembrandt (Kassel).

Other publications

Cat. Early Netherlandish, Dutch and Flemish paintings, 2000, 236 pp., about 850 paintings, completely illustrated in b/w. Vol. 2 of the summary catalogue of the Old Masters Gallery, by Ilidikó Ember, Zsuzsa Urbach and Annamária Gosztola. The catalogue is the result of many years of work, with the invaluable help of the Rijksbureau voor Kunsthistorische Dokumentatie. It covers all the paintings in the collection, some of which are given new attributions. It is distributed by Erasmus.

The museum will continue its collaboration with the RKD in the preparation of forthcoming volumes of the catalogue raisonné.

Other news

Two curators of the Szépművészeti Múzeum, Zsuzsa Urbach and Ilidikó Ember, participated in CODART VI in March, where they presented the Netherlandish volume of the summary catalogue (see Publications).

In the framework of the Belgian–Hungarian cultural agreement the Szépművészeti Múzeum received director Paul Huvenne and restorer Liset Klaassen from the Koninklijk Museum voor Schone Kunsten, Antwerp, for general consultation.

Two paintings from the Dutch collection, Portrait of a man from 1601 and View of Haarlem attributed to Balthasar van der Veen, were restored with the generous help of the Netherlands Embassy in Budapest. The restoration of Jan Steen’s Brothel scene was sponsored by the Friends of the Museum. (See illustration.)

Ilidikó Ember
Szépművészeti Múzeum, Budapest

CODART Courant 3/December 2001
General publications
Maciej Bóbr, Mistrzowie grafiki europejskiej od XV do XVIII wieku [Masters of the European print, 15th-18th centuries], Warszawa 2000, 317 pp., 416 ill.; illustrated mostly with examples from Polish collections.


Jacek Tylicki, Bartłomiej Strobel malarz epoki wojny trzydziestoletniej [Bartłomiej Strobel, a painter of the Thirty Years War], Toruń 2000 (published in 2001, 2 vols.). Monograph on an important representative of international Mannerism, with Rudolfinian connections, important representative of international


Gdańsk
Publications
Katarzyna Cieślak, Między Rzymem, Wittenberg a

Rembrandt,” for the ‘Lisowczyk’ (Polish Rider) by Katarzyna Cieślak, 197-205.

Mannerism, with Rudolfinian connections, important representative of international (published in 2001, 2 vols.). Monograph on an

wojny trzydziestoletniej (in preparation).


Gdańsk, Biblioteka Gdańska Polskiej Akademii Nauk (Gdańsk Library of the Polish Academy of Science)
Publications
Exhib. cat. Nie tylko o mapach – Holandia w zbiorach Biblioteki Gdańskiej Polskiej Akademii Nauk (Not only about maps: Holland in the collection of the Gdańš Library of the Polish Academy of Science), curator and author of catalogue Anna Wytok, Gdańsk (Fundacja Biblioteki Gdańskiej PAN) October 2000, 40 pp., with the text in English as well as Polish.

Kraków
Exhibitions and exhibition catalogues
Multi-site
Wawel 2000-2000, jubilee exhibition, held in


Kraków, Zamek Królewski na Wawelu (Royal Wawel Castle)
Publications
Coll. cat. Gobeliny XV-XIX wieku w Zamku Królewskim na Wawelu [Tapestries of the 15th – 19th centuries in the Royal Wawel Castle [Kraków]], by Maria Henzel-Bernasikowa, Kraków 2000 (Katalog Zbiorów, Zamek Królewski na Wawelu, 2000; 6), 358 pp. Wawel Castle houses one of the largest and most beautiful collections of Flemish 16th-century tapestries in the world.

Legnica, Muzeum Miedzi
Exhibitions and exhibition catalogues

Toruń, University of Toruń
Congresses
Symposium ‘Spór o genezę – martwe natury’ (A dispute on the genesis of still life), University of Toruń, October 25-26, 2001, with a large section devoted to Dutch and Flemish still life in Polish collections. Organized by Prof.


Archdiocesan Museum in Kraków, May-September 2000, 304 pp. vol. 1: Illustrations, 557 pp. A Polish version was also published.

Kraków, Muzeum Narodowe [National Museum], Arsenal
Exhibitions and exhibition catalogues
Splendor Antwerpii (The glamour of Antwerp), Kraków (Muzeum Narodowe, Arsenal) 21 April 21-27 May 2001; Warszawa (Zamek Królewski), June 9-July 22, 2001. Curated by Anna Saratowicz and Alicja Kilianska, catalogue by Sabine Denissen and Leo De Ren. Antwerp jewelry, gold and silver from the 16th to the 20th centuries from the collections of the Provincial Museum Sterckhof – Zilvercentrum, Antwerp, and the Diamantenmuseum, Antwerp. The catalogue was published in Polish and in English. The exhibition was accompanied by a series of lectures by Belgian and Polish specialists.

Cracow, Uniwersytet Jagiellon. Publications

Kraków, Zamek Królewski na Wawelu (Royal Wawel Castle)
Publications
Coll. cat. Gobeliny XV-XIX wieku w Zamku Królewskim na Wawelu [Tapestries of the 15th – 19th centuries in the Royal Wawel Castle [Kraków]], by Maria Henzel-Bernasikowa, Kraków 2000 (Katalog Zbiorów, Zamek Królewski na Wawelu, 2000; 6), 358 pp. Wawel Castle houses one of the largest and most beautiful collections of Flemish 16th-century tapestries in the world.

Legnica, Muzeum Miedzi
Exhibitions and exhibition catalogues

Toruń, University of Toruń
Congresses
Symposium ‘Spór o genezę – martwe natury’ (A dispute on the genesis of still life), University of Toruń, October 25-26, 2001, with a large section devoted to Dutch and Flemish still life in Polish collections. Organized by Prof.
Zygmunt Wątrowski (University of Toruń).
The participants were: Zygmunt Wątrowski, Tadeusz Żukowski (Toruń-Poznań), Katarzyna Baluś (Kraków), Sergiusz Michalski (Tübingen), Hanna Benesz (Warsaw), Bożena Steinborn (Warsaw), Anna Sobecka (Toruń), Maciej Monkiewicz (Warsaw), Danuta Zasawska (Gdańsk), Marcin Kalenciński (Gdańsk), Marco Chiarini (Florence), Lanfranco Ravelli (Bergamo), Helena Kowalska (Gdańsk), Beata Purc-Stempniak (Gdańsk), Dariusz Kacprzak (Łódź). Talks on Dutch and Flemish still life were given by K. Baluś, S. Michalski, B. Steinborn, A. Sobecka, M. Monkiewicz, M. Chiarini, L. Ravelli and B. Purc-Stempniak.

Warsaw, Biblioteka Narodowa (National Library)

Publications

Warsaw, Muzeum Narodowe (National Museum)

During summer 2001 the gallery of early Netherlandish, early German, Dutch and Flemish painting in the Muzeum Narodowe in Warsaw was closed to the public due to renovation. It was reopened on 15 October 2001.

Publications
Bulletin du Musée National de Varsovie 39 (1998, published 2001), nr. 1-4, a special issue devoted to the memory of Professor J. Białostocki; see especially the article by Hanna Benesz.


Other news
A Bouquet of flowers by Jacob van Walscapelle (1644-1727) (oil on canvas, 76 x 61,5 cm.) that was removed from the Muzeum Narodowe in Warsaw by Nazi authorities during the Second World War recently found its way back to the museum. The painting was bought in April 1935 by the government of the city of Warsaw for the museum, which at that time was the Municipal Museum of Warsaw. It was published several times in the museum’s catalogues. (See also W. Tomkiewicz, Catalogue of paintings removed from Poland by the German occupation authorities during the years 1939-1945, vol. 1 [Foreign paintings], Warsaw 1950, cat. nr. 198, p. 72, pl. 188.) An American diplomat who purchased it in the 1990s, after he realized it was looted property, decided to give it back to the museum via the Polish Foreign Secretary, Prof. Władysław Bartoszewski. The official ceremony took place on Sunday, 8 April 2001. Unfortunately, it emerged that large sections of the painting have been ruined by a commercial restorer.

On 16-22 April 2001 a group of researchers from the University of Groningen (Prof. Molly Faries, Micha Leeflang, Linda Jansen, Daantje Meuwissen) and the Bonnefantenmuseum in Maastricht (Peter van den Brink) visited the Muzeum Narodowe in Warsaw in order to examine paintings that fit into their project ‘Antwerp painting before iconoclasm, 1480-1566.’ They produced infrared reflectographs of the St. Reinhold Altarpiece by Joos van Cleve (van der Becke), inv. nr. M.Ob. 2190 (old nr. 185007); the Crucifixion by Pieter Coecke van Aelst, the so-called Stillwell Crucifixion (Marlier 1966, p. 133), inv. nr. M.Ob. 590 (old nr. 232680); Pieter Coecke’s Adoration of the shepherds, inv. nr. 184809; a copy after Jan Gossaert, Madonna with the veil, inv. nr. M.Ob. 65 (old nr. 105); and a copy after Joos van Cleve, Madonna with cherries, inv. nr. Wil. 1591, a long-term loan from the Wilanów Museum, Warsaw. The results of

The gallery of early Netherlandish, Flemish and German paintings in the National Museum in Warsaw, re-opened after partial renovation in October 2001.

Photo Maciej Monkiewicz.
their research will be available on CD-rom.

As a substitute for works loaned to Leonardo da Vinci and the splendor of Poland (see below, under Outside Poland), the National Museum in Warsaw will receive 12 paintings from the museums in San Francisco and pendant Portraits of a married couple by Jan Victors, a Portrait of an oriental by Ferdinand Bol, and Mars by Honthorst from the Milwaukee Art Museum. Together with early modern paintings (many of them Dutch and Flemish) mostly from our collection, they will form a special 47-picture display, named Konfrontacje – Inspiracje – Spotkania (Confrontations – Inspirations – Meetings), curated by Maria Klik.

Warsaw, Zamek Królewski (Royal Castle)


Skarby Habsburgów (Treasures of the Habsburgs), 25 January-7 April 2002; organized in collaboration with the Kunsthistorisches Museum, Vienna, in celebration of the Polish Year in Austria. An exhibition of ca. 170 works from the Kunsthistorisches Museum and private collections in Austria. The section devoted to Flemish and Dutch painting includes works by Gerard Dou, Anthonie van Dyck, Johannes Lingelbach, Michiel van Mierevelt, Pieter Paul Rubens, Jacob van Ruisdael, Jan Siberechts, Bartholomeus Spranger, Jan Steen, David Teniers the Younger and Philips Wouwerman from the Hapsburg courts in Prague, Brussels, Vienna, and Madrid. A fully illustrated scholarly catalogue will accompany this exhibition.

Wrocław, Muzeum Narodowe w Wrocławiu (National Museum in Wrocław)


Outside Poland

Exhibitions


Thesauri Poloniae (Kunsttressoren Polens).


Maciej Monkiewicz

Muzeum Narodowe, Warsaw

The members of the regional committee for Central and Eastern Europe are: Ildikó Ember Szépművészeti Múzeum, Budapest
Thomas DaCosta Kaufmann Princeton University
Sandu Marta Brukenthal Museum, Sibiu
Maciej Monkiewicz National Museum in Warsaw

Calls for papers
Symposium on The Brueghel Enterprise
Musées Royaux des Beaux-Arts de Belgique, Brussels, 20-21 June 2002

In cooperation with the Bonnefantenmuseum in Maastricht, the Musées Royaux des Beaux-Arts de Belgique is organizing a symposium that will take place on 20-21 June 2002 in Brussels. The symposium deals with the theme of the exhibition The Brueghel enterprise, which is being shown in the Bonnefantenmuseum from 13 October 2001 until 17 February 2002 and in the Musées Royaux des Beaux-Arts de Belgique from 21 March until 23 June 2002.

The symposium will concentrate on three topics:
1. Copying practice in general, with a focus on the Brueghel workshop.
2. The Brueghel family as painters. With a strong focus on scientific examination, painting technique, conservation and restoration.
3. Brueghel and the market. Socio-economic topics regarding the marketability of paintings by Jan Brueghel the Elder and Pieter Brueghel the Younger as well as the output of their studios and later followers.

The symposium fee will be € 75, except for speakers. Papers in English, French and Dutch are invited for presentation. Please send a one-page abstract and c.v. to:

Véronique Bücken
Musées Royaux des Beaux-Arts de Belgique
Museumstraat 9
B-1000 Brussels
Belgium
T +32 2 508 3211
F +32 2 508 3232
E bucken@fine-arts-museum.be

or

Peter van den Brink
Bonnefantenmuseum Maastricht
Avenue Ceramique 250
P.O. Box 1735
6201 BS Maastricht
T +31 43 329 0190
F +31 43 329 0199
E vdbrink@bonnefanten.nl

The deadline for receipt of abstracts is 1 March 2002. Detailed information on the symposium will follow in March 2002. For more information, please contact Véronique Bücken or Peter van den Brink.

CODART activities in spring 2002
(circumstances permitting)

Study trip to Moscow, 2-6 March (a CODART Twee project, in cooperation with the Foundation for Cultural Inventory). N.B. The trip is one day shorter than announced in the director’s letter of October 2001.

Saturday, 2 March
9:40-15:00 KLM flight from Schiphol to Moscow
15:00-16:30 Transfer from airport to hotel
20:00 Dinner (not included)

Sunday, 3 March
Morning Visit to fortified convent of Novodevichy (New Convent of the Virgin) and Cathedral of the Virgin of Smolensk (1524-25), the seat of the Metropolitan of Moscow. Our visit will take place during services, so that we can hear the monks’ choir, said to be the best in Moscow. We will be introduced by Guus van den Hout, director of the Catharijneconvent in Utrecht, who is currently organizing an exhibition of the treasures of Novodevichy. The complex was founded in 1524 by Tsar Vasily 111 in thanks for the Russian reannexation of Smolensk from the Lithuanians. During the 17th century several other churches were built inside the walls, and


Brugge. Photo Gary Schwartz.
onion-domed towers were added to the cathedral. There is a small museum and a famous cemetery, where Anton Chekhov and Nikita Khrushchev are among the buried. For an English-language website on Novodevichy, with amateur photos, see http://www.xenophongi.org/ruscity/moscow/novotbl.htm.

**Afternoon** Lunch in and visit to the Museum of Private Collections, an annex of the Pushkin Museum of Fine Arts. Large donations of private collectors, rather than being integrated seamlessly into the holdings of the Pushkin Museum, are displayed here with full credit to the donor. The museum is close to the Pushkin, and has a pleasant restaurant.

**Monday, 4 March**

**All day** The Pushkin Museum. On the closed Monday the museum will be open exclusively for codart. The main feature is the exhibition of Dutch and Flemish drawings curated by our member Vadim Sadkov. His work is the last of three major exhibitions and catalogues of Dutch and Flemish art by which the Pushkin Museum marked its 100th anniversary. During the day of our visit we will also benefit from the research conducted for the two preceding projects, Xenia Egorova’s exhibition and catalogue of the Flemish paintings and those of Marina Senenko of the Dutch paintings. Xenia is no longer with us, but Marina will show us the extraordinarily rich painting reserves that left such a deep impression on participants in the codart twee study trip in March 1999. To save time, we will eat lunch at the pizzeria across the street from the museum.

**Tuesday, 5 March**

**Morning** Free. A visit to the Pushkin Museum printroom to see sheets not in the exhibition can always be arranged. Other museum visits will be suggested.

**Afternoon** By bus to Archangelskoje Palace, 16 kilometers from Moscow. The museum galleries will still be closed for the winter, but by special arrangement with the director, Vladimir V. Dlugach, codart will be able to visit the reserves and see the paintings there. The French gardens that are the glory of Archangelskoje will be bare but charming. For a sketch of the “Museumreservat ‘Archangelskoje’” see the website of the Moskauer Deutsche Zeitung: http://www.mdz-info.de/Museen-und-Galerien-Katalog?letter=M.

**Wednesday, 6 March**

**Morning** Visit to two palaces in the Kremlin that are otherwise closed to the public, Terem Palace and the Palace of Façades. We will be received by the director of the Kremlin palaces, Elena Gagarina.

**Afternoon** By bus to the Spaso-Andronikov Monastery and Rublev Icon Museum. The monastery’s Cathedral of the Savior was built in 1427 and is now the oldest stone building in Moscow. It is adorned with frescoes painted by the master icon-painter Andrei Rublev. See the website http://www.xenophongi.org/ruscity/moscow/andron.htm for information and images.

21:20-22:50 KLM flight from Moscow to Schiphol.

**CODART VIJF: Early Netherlandish art and its dispersal, 10-13 March 2002**

**Sunday, 10 March**

14:00-17:00 Maastricht, Bonnefantenmuseum: Registration, tea, opening, visit to exhibition of paintings from the Michaelis Collection, Cape Town. The contacts for this exhibition were made at CODART TWE, when Peter van den Brink met Hans Fransen.

17:00 Departure by bus for Brugge, 212 km.

19:30 Arrival, check in to hotel. Rooms have been reserved in the adjoining Ibis Hotel and Novotel, on the Katelijnestraat.

20:00-21:30 Reception in the Memling Museum, hosted by Hilde Labelle, chief curator. From the Brugge city website: ‘The Memling Museum is housed in one of the oldest surviving medieval hospitals in Europe (12th-17th century). Everyday life at the hospital is recalled in the atmospheric and historic wards by a wide variety of objects that have belonged to the building for centuries. These include paintings, sculpture, furniture and decorative art. The adjacent chapel is the undisputed treasure-house of the hospital, containing as it does several brilliant paintings and the St Ursula Shrine, all executed by Hans Memling in the 15th century. The 17th-century pharmacy has been completely preserved in the former monastery (14th century) which opens onto the little street leading to the hospital entrance.’

21:30 Dinner.


Although it requires no explanation that Codart should meet in Brugge, where it all began, the decision to go there in 2002 was clinched by the Jan van Eyck exhibition and the fact that the city is one of the European Cultural Capitals for the year of 2002. The town is taking this distinction very seriously, and has invested heavily in restorations and events. Participants in Codart vijf will receive complete programs of Brugge 2002. In the meantime, see http://www.brugge2002.be.

Monday, 11 March
09:00-12:30 Memling Museum, attic. Congress session with two coffee breaks.
Welcome by Manfred Sellink.
Congress chairman: Stephen Hartog.
Members meeting.
Report of the program committee: Charles Dumas.
Presentations by members, mainly of future exhibitions for which they are seeking partners. Confirmed to date:
Lia Gorter, Foundation for Cultural Inventory, Amsterdam: Netherlandish elements in Polish art, a book in preparation, tied in to Codart zes.
Thomas Ketelsen, Staatliche Kunstsammlung Dresden: Landmarks in print collecting: the Klebehände in the Kupferstich-Kabinett, Dresden. An investigation of the history and system of more than 100 albums with Dutch and Flemish prints.
Sander Paarlberg, Dordrechts Museum, Hunting trophies, letter racks, notice boards and printboards, chantournes (cutouts) and illusionistic motifs are the theme of an exhibition on trompe l’oeil in the 17th century planned for 2006-07. In 2005 Boudin and Jongkind are on the program, and after 2007 it will be time for Samuel van Hoogstraten.
12:30-14:00 Lunch in town.
14:00-18:00 Visits to museums, churches, historical sites and cultural institutions in Brugge. With the exceptional cooperation of the municipal museum administration, which runs eight museums, we will be taken in groups, guided by our Brugge colleagues, to the most interesting destinations in the city. In the course of Monday and Tuesday afternoon, each participant in the congress will be able to visit a choice of the locations below, to be worked out in a roster offering various choices. For this opportunity and for the efforts they have exerted on our behalf, we are deeply grateful to the directors of the Bruges Musea, our member Manfred Sellink and his co-director Walter Rijcquart, and their staff. The following comments are taken directly from the Brugge city website, which contains additional information as well as images. (http://www.brugge.be/Musea/en/index.htm) The texts are also available in a brochure on the museums of Brugge, which will be distributed to participants.
N.B. Each participant may choose one section for each day. The visit to the Steinmetzkabinet and the restoration studios and storage spaces of the Memling- and Groeningemuseum may be attended by all participants, since they will be repeated, and the group will be split into two each day. The other sections will be filled on the basis of the order of receipt of registration forms.
A. Brugge in historical perspective, guided by Stéphane Vandenberghe, curator of the Gruuthuse Museum and of Brugge historic heritage. +32 50 448 706.
– The Gruuthuse Museum, reopened with a new presentation of the collection. 'The Gruuthuse Museum is located in the 15th-century palace of the Lords of Gruuthuse and contains what is easily the most varied collection of applied or decorative art in Bruges (15th to 18th century). A large collection of sculpture, fine Bruges tapestries and furniture is accompanied by silverware, copper, tin, coins and medals, pottery and musical instruments. The armoury room contains the...
famous 18th-century guillotine. The attractive interior has a very distinctive atmosphere – the large kitchen and original mediaeval chapel (1472), in particular, transport visitors back to the late Middle Ages.

- The Renaissance Hall of the Brugse Vrije. 'The former treasure-house of the palace of the Brugse Vrije (‘Liberty of Bruges,' an administrative entity comprising the surrounding area, but not the city itself) contains a monumental 16th-century Renaissance chimney-breast installed in honour of Emperor Charles. This complex and refined ensemble of wood, marble and alabaster was designed by the Bruges artist Lanceloot Blondeel and was executed by a variety of local joiners and sculptors. Guyot de Beaugrant made the royal sculptures and reliefs in alabaster.'

- Onze-Lieve-Vrouwekerk 'Church of Our Lady (13th-15th century): this church, with a 122 m high tower, contains an extremely rich art collection. Top of the bill is of course the white marble Madonna with Child by Michelangelo. In the choir gallery are the mausoleums of Mary of Burgundy and Charles the Bold, as well as a number of remarkable polychromed tombs (13th-14th century).’ The chapel of Lodewijk van Gruuthuse.

B. The hofjes and archive of Brugge. Guided by Dr. Noël Geirnaert, archivist. T +32 50 448 264. – The St. Anne quarter, with a visit to the Jeruzalemkerk and its surrounding godshuizen. ‘Jerusalem Church, Peperstraat: built in the 15th century according to the plans of the Holy Sepulchre in Jerusalem. Worth seeing are a.o. the precious stained glass windows and the mausoleums of the church founders (Anselmus Adornes and his spouse).’

- The city archive, among the most important repositories of their kind in the Netherlands. The visit will concentrate on sources concerning painters, and the collection of illuminated manuscripts.

- The Sint Anna-kerk.


- Museum voor Volkskunde. ‘The restored and picturesque 17th-century almshouses belonging to the Bruges cobbled’s’ corporation evoke the atmosphere of bygone days. Historic objects are used to reconstruct a classroom, a cobbler’s and a hatter’s workshop, a Flemish living room, an old kitchen, a confectioner’s and an old chemist. The numerous folkloric exhibits include a large collection of pipes, examples of old costume and items relating to popular worship. Visitors can round off their tour in the museum inn, The Black Cat.” Three new rooms reconstruct the cloth trade. A complete glassblowing establishment and a historic bedchamber are incorporated into the museum.

- The St. Sebastiansgilde Museum. As an institution, the guild of St. Sebastian, whose weapon was the crossbow, was probably founded in the 14th century. The picturesque brick building and tower, at the corner of the Carmerstraat and the city wall, dates from the second half of the 16th century. The most representative room, the hall for meetings and banquets, was donated to the guild a century later by King Charles II of England. The St. Sebastiaansgilde has also retained its practice ranges, including a wooden gallery adorned with stained-glass windows and old targets. In the banquet hall, called the Koningskamer, hang the group portraits of the guild and its governors from the 17th century on. The guild furniture and silver has also been preserved in the original building.

- The St. Jorisgilde Museum. Located in the former Jong Hof of the guild of St. George. It was instituted after the disbanding of the guild in 1876, with historic relics, art works and weapons from both the Oud and the Jong Hof that constituted the guild.

D. Behind the scenes of the Brugge museums. Guided by Willy Le Loup, curator of the Groeningemuseum, Eva Tahon, head of the conservation department of the Brugge Museums, and their associates. N.B. This visit will be made available to all participants. It will be held on Monday as well as Tuesday, for two groups of 20 each day.

- Steinmetzkabinet. The printroom of the Gemeentemusea Brugge is named for the ‘Brugse Brit’ John Steinmetz (1795-1883), who donated his collection of 17,000 prints and drawings to the township in 1864. In 1954 the holdings of the former Oudheidkundig Genootschap were added to the collection, which further consists of historic possessions of Brugge and other legacies, donations and acquisitions. The best pieces, including
drawings by Goltzius and de Gheyn and prints by Dürer and Callot, will be put on display for participants in CODART VI.F.

– The restoration studios and reserves of the Memling- and Groeningemuseum.

19:00-20:30 Reception in the town hall. ‘Bruges Town Hall, built between 1376 and 1420 is one of the oldest in the Low Countries. A ceremonial staircase leads from the entrance hall to the first floor, where visitors can view the Gothic Chamber. This former council chamber continues to play an important part in the life of the city. The wooden, polychrome ceiling is decorated with a profusion of late-medieval carving. The murals illustrating Bruges’ glorious past were added during the chamber’s restoration in the late 19th century. The adjoining ‘historical chamber’ contains several objects, documents and works of art with a bearing on the city’s past.’

20:30 Congress dinner.

Tuesday, 12 March

09:00-12:30 Memling Museum, attic: Early Netherlandish art and its dispersal. Congress session with two coffee breaks. Chair: Stephen Hartog.

2002 is not only the year of Brugge as European Cultural Capital, it also is the 100th anniversary of the great exhibition Les primitifs flamands, one of the formative events in the history of our field. To mark the anniversary, various exhibitions are taking place, including a documentary exhibition in the Arentshuis.

Jan van Eyck en de mediterrane wereld: een nieuwe kijk op de Vlaamse Primitieven (Jan van Eyck and the Mediterranean world: a fresh view of the Flemish Primitives; Brugge, Groeningemuseum; 15 March-30 June), curated by Till-Holger Borchert.

– The masterly Middle Ages: miniatures from Charlemagne to Charles the Bold (800-1475); Leuven, Stedelijk Museum Vander Kelen-Mertens; 21 September-8 December), curated by Jan Van der Stock.

We are fortunate in having been able to bring the curators of these exhibitions to CODART VI.F. They will speak on their exhibitions, on the state of scholarship in the respective fields of the exhibitions, and of course on the art itself.

Till Borchert: The power of vision: early Netherlandish paintings and the south of Europe.

Fritz Koreny: Early Netherlandish master drawings.

Jan Van der Stock: The masterly Middle Ages: miniatures from Charlemagne to Charles the Bold (800-1475).

12:30-14:00 Lunch in town

14:00-17:00 Continuation of the visits to museums, churches, sites and institutions, with the following choices:

A. The earliest traces of Brugge. Guided by Hubert De Witte, archaeologist, and Bieke Hillewaert, scholarly associate of the Brugge Museums. T +32 50 448 705 and +32 50 448 709.

– Beneath the Burg. The construction of a hotel near the former residence of the Counts of Flanders revealed major archaeological remains of the rich past of Brugge. The Archaeological Service has identified traces of the church of St. Donatus, late medieval tombs and a well.

– The workshop of the Archaeological Service, with a display of choice items.

– The excavations and wall paintings in the Onze-Lieve-Vrouwekerk.


– City walk to lesser-known monuments: the Burg, with its melange of Flemish architecture of all periods, the rococo façade of a bank with a collection of 18th-century paintings, the new town theater, the Hof van Bladelin. “Bladelin Court: built ca 1440 by Pieter Bladelin, treasurer of the Order of the Golden Fleece. The walls surrounding the charming inner garden show nice stone medallions representing portraits of the former inhabitants.” The Bladelin Court can be called the headquarters of the Medici in Brugge.

– The Groot Seminarie, which owns a major collection of illuminated manuscripts and several early paintings as well. Later in the year it will host the exhibition Besloten wereld, open boeken [A cloistered world, an open book], in which medieval manuscripts will be shown alongside art by our own contemporaries.

– Onze-Lieve-Vrouwekerk. ‘Museum of our Lady of the Potterie. The museum is located in a historic hospital complex (14th-17th century). Its numerous paintings and sculptures alone are worthy of a visit, but the museum also contains furniture from the Gothic to the Baroque era, Bruges tapestries and a major collection of silverware. The adjoining church has one of the city’s finest Baroque interiors and houses a further wealth of art treasures.’

C. Behind the scenes of the Brugge museums. Identical to visit D. on Monday.

17:00-21:00 In small groups, visit to Jan van Eyck, the Flemish primitives and the South (1430-1530), three days before opening. This
exhibition demonstrates the extent to which the pioneering work of Flemish artists in the 15th and 16th centuries was influenced by developments in other European countries. This influence came not only from artists but also from the dynastic interests of rulers such as the House of Burgundy. Some sections of the exhibition are iconographic: the Passion of Christ, the Virgin in artistic imagery. Others focus on more structural or general themes, such as the emergence of landscape, civic and personal identity, the imagery of the other. Monographic, topographic and chronological sections give the visitor a clear impression of the impact of Italy and southern Europe on Flemish art. This approach leads to the reopening of some controversial attribution debates. The displays include iconic works of 15th-century art alongside new discoveries. The collections of Brugge itself provide the perfect starting point for this fresh presentation of the Flemish primitives, with Jan van Eyck as the key figure.

Dinner alternating with visits.

Wednesday, 13 March
11:00 Bus leaves for Kasteel van Loppem.
11:15-12:15 Kasteel van Loppem, an extraordinary recreation of a medieval palace. Baron Charles van Caloen ordered the architect Baron Jean Bethune to complete the unfinished plans of the London architect Edward Pugin and to build this neo-gothic château intended to reflect the mysticism and grandeur of bygone Flanders. It was here in 1918, at the end of the Great War, that King Albert signed the law granting the long sought universal suffrage. The château contains a number of neo-gothic works, including paintings, porcelain, etc, from the 16th and 17th centuries. Also displayed is the Jean van Caloen collection of religious sculptures dating between the thirteenth and sixteenth centuries from Holland, France, Italy, Spain and Germany. [

12:15-13:30 Lunch in the cellar of the castle.
13:45-14:45 Bus to Antwerp, Leopold de Waaelplaat, 100 km.
15:00-18:00 KMSKA: Joint session with HNA: Looking and learning. Dutch and Flemish studies in museums and universities, 1902-2002. Welcome by Paul Huvenne, director of KMSKA and Gary Schwartz, director of CODART. Introduction by moderator of panel

By way of exception, a non-CODART event

Historians of Netherlandish Art

Our partner organization is holding its first congress in Europe immediately following CODART V/IF. All CODART members are eligible for membership and participation in this interesting program. The provisional program was mailed to CODART members in October. A brief version follows.

Thursday, 14 March 2002
Congress Centre ’t Elzenveld. HNA is grateful to the College van Burge- meester en Schepenen of Antwerp under whose auspices this conference is conducted. There will be a book fair throughout the conference in the Lobby of the Congress Centre.
8:30 Registration and breakfast.
9:20 Welcome and introduction.
9:30-11:30 Plenary session.
Eric Jan Sluijter, University of Amsterdam / IFA, NYU: State of the art in seventeenth-century Dutch and Flemish studies.
11:30-13:30 Lunch.
12:00-13:00 Lunche time round table discussion.
Private collecting of Netherlandish art in the 21st century.
13:30-15:30 Parallel sessions.

The making of illuminated manuscripts in Flanders between 1420 and 1530.
Antwerp artists and German patrons.
15:30-16:30 Tea break.
16:00-18:00 Seven simultaneous workshops.
Antwerp and Amsterdam: artistic exchange and cross-fertilization c. 1580-1675.
Observation and experience: art, science and the production of natural knowledge, 1580-1720.
The colonial or global imaginary in the Dutch Republic.
The patronage of Flemish late baroque sculpture, c. 1640-1710: a tour of Antwerp churches. Takes place in Antwerp churches; meeting point will be announced in the final program.
18:30-20:00 Koninklijk Museum voor Schone Kunsten will be open to conference participants.

Friday, 15 March
9:30-11:30 Seven simultaneous workshops.
Weighing relationships: from, content and function in paintings by Jan van Eyck.
Recent developments in the study of Flemish and Dutch tapestries.
Early collections and collecting activities North of the Alps.
Constructing political ideologies and national identities in Netherlandish art.
Architecture, architectural theory and architectural engravings in the Low Countries 1565-1611: Hans Vredeman de Vries, Hendrick de Keyser and their contemporaries.
Independence and adherence among the pupils and followers of Rembrandt.
Dulle Griet in the Museum Mayer van den Bergh. Takes place in the Museum Mayer van den Bergh.
11:30-13:30 Lunch.
13:30-15:30 Parallel sessions.

Originals and derivatives in Flemish and
Saturday, 16 March
Three simultaneous workshops: Diptychs, pairing and duality in Netherlandish art.
Scherpenheuvel: space, image and ritual.
Hans Vredeman de Vries and Flemish garden design. Takes place in the Rubenshuis.
11:30-13:30 Lunch
13:30-15:30 Parallel sessions.
Seventeenth-century Dutch art.
Fifteenth-century Netherlandish art.
15:30-16:00 Closing remarks by Alison Kettering (hNA president).
There will be a bus taking participants to Bruges.
19:00 Banquet at the Elzenveld.

Sunday, 17 March
9:00 Van Eyck exhibition.
10:00 Other municipal museums of Antwerp.
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Molly Faries; Maximilian Martens
Conference administrators
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Study trip to Scotland, 13-18 June 2002
Although CODART has not yet devoted a congress to Dutch and Flemish art in the United Kingdom, the offer by our member Julia Lloyd Williams to put together an itinerary for a study trip was simply irresistible. Her exhibition Dutch art and Scotland: a reflection of taste, Edinburgh (National Gallery of Scotland) 1992, provided unforgettable evidence of the high level of collecting in that country. The museum holdings in Edinburgh and Glasgow are well known and enjoy worldwide repute. Even more exciting is the prospect of seeing the collections of private owners in their country houses. Out of respect for their wishes, the following program does not specify the identity of the owners of the collections at Fife, Mount Stuart and Mertoun. They will be well known to many members of CODART. Needless to say, more information will be made available to participants in the trip.

The exhibition program of Lloyd Williams’s museum has included some important contributions. She herself curated the memorable exhibition Rembrandt’s women of summer 2001, which went on to the Royal Academy in London. Our visit is timed to coincide with the opening of an exhibition on Rubens and Italian art, one of the great themes in the study of the international relations of Netherlandish art.

Thursday, 13 June 2002
Arrival in Edinburgh
6-8 pm The National Gallery of Scotland’s private view of the exhibition Rubens and Italian art, curated by Jeremy Wood and including paintings, drawings and prints. Invitations will be issued to all CODART members on the trip.

Friday, 14 June
Morning The National Gallery of Scotland collections, with special attention to Scottish links with Flanders and Holland, topped by The Trinity altarpiece by Hugo van der Goes.
A selection of the best prints and drawings will be put on special display in the printroom, including work by Goltzius, de Gheyn, Rembrandt, Lievens, Rubens, van Dyck, Bloemaert, Savery, Cuyp and Saenredam.
The reserves will be made available as required.
For those interested, a site visit can be paid to the Royal Scottish Academy, where the Playfair Project is in progress. From the project website: ‘One of the most prestigious refurbishment plans in the UK arts world today, the Playfair Project involves the renovation of two historical landmarks, the Royal Scottish Academy and the National Gallery of Scotland. “This two-phased project, named for its original designer William Playfair (1790-1857), calls for extensively refurbishing the Royal Scottish Academy building and creating an underground link building between the Academy and the National Gallery, which will add exhibition space, a café, shop and lecture theater.” [http://www.heery.com/Projects/Playfair.htm]. The visit will be led by Michael Clarke, director of the museum and Playfair Project head. The first stage of this building project will open in 2003.’

Afternoon The Scottish National Portrait Gallery, with works by Lievens, Verelst and van Dyck. The director, James Holloway, will welcome the group and discuss the influence of Dutch and Flemish art on painters in Scotland in the 17th century. Almost all the earliest surviving portraits of Scottish sitters are by artists from the Low Countries.

University of Edinburgh: Torrie Collection. A small but choice collection of mainly Dutch paintings in a wonderful setting in the Old Court of the University. The curator, Dr Duncan Macmillan, will talk about the formation of the collection. We will be received by Professor Richard Thomson, Head of the Fine Arts Department of Edinburgh University and Director of the Visual Arts Research Centre being set up in Edinburgh. The Centre is a joint project with the National Galleries of Scotland, National Museums of Scotland, National Libraries of Scotland, University of Edinburgh and Edinburgh Art College. The aim of the Centre is to coordinate art-historical research and to sponsor a program of conferences and publications.
Dinner in Edinburgh.

Saturday, 15 June
Morning Hopetoun House. About 30 minutes west of Edinburgh by coach. Hopetoun House is supposedly based on the architecture of Huis ten Bosch in The Hague. In 1703 the Hopes commissioned an entire series of decorative paintings from Philips Tideeman, who worked for Gerard de Lairesse. Most of them are still there. Part of the family was settled in Amsterdam, where they were a major banking power.
Across the Forth bridge to Culross, a National Trust fishing village in Fife.
Afternoon A private collection in Fife, not open to the public, with fine Dutch and Flemish paintings. Other possible destinations in the afternoon.
Kellie Castle, a 17th-century tower house.

Sunday, 16 June
Mount Stuart, on the Isle of Bute, houses one of the finest collections of Dutch and Flemish paintings in private hands in Scotland. The
visit will include a talk on the history of the Bute collection.

Return by coach to Edinburgh.

Monday, 17 June
Morning Holyrood Palace, Edinburgh. The architecture and decoration, with Delft tiles, imitates Het Loo. The Dutch artist Jacob de Wet was responsible for the ceiling paintings and 111 portraits of (mainly mythical) kings of Scotland. Not of top quality, but certainly of interest to CODART.

Gosford House. About 30 minutes east from Edinburgh by coach, the private house of the Earl of Wemyss and March. A number of fine Dutch paintings, including works by Ruisdael, de Braij and Cornelis van Haarlem.

Afternoon Mertoun, an exceptional private collection not open to the public. Outstanding paintings by Jan Steen, Adriaen van Ostade, collection not open to the public. Outstanding visit will include a talk on the history of the oil sketch for Among the Dutch paintings are Rembrandt's director, Mungo Campbell, will welcome us.

Morning By coach to Glasgow.

Dutch paintings, including works by Ruisdael, Edinburgh by coach, the private house of the Earl of Wemyss and March. A number of fine Dutch paintings, including works by Ruisdael, de Braij and Cornelis van Haarlem.

Back to Edinburgh for dinner, probably at the National Gallery of Scotland.

Tuesday, 18 June
Morning By coach to Glasgow.

Hunterian Museum Glasgow. The deputy director, Mungo Campbell, will welcome us. Among the Dutch paintings are Rembrandt’s oil sketch for The entombment of Christ and a landscape by Philips Koninck. The museum is planning on putting on a related display of drawings for us.

The Museum at Kelvingrove: Mark O’Neill, the director, may be able to welcome us and give access to the depot, as many of the best displays are currently not on view. Kelvingrove recently was awarded a major grant from the national lottery for a renovation of the museum.

The Burrell Collection. Vivien Hamilton, curator and specialist in 19th-century art, will show us round. There is a large collection of Hague School paintings and a very fine collection of Netherlandish decorative arts from the 14th to the 19th centuries.

Late afternoon to airport and return flight.

CODART in the United States

It goes without saying that the United States is a primary destination for CODART. Think only of these well-known sources:


Within the next few years, probably in 2004, a CODART congress will be devoted to Dutch and Flemish art in North America. However, it is clear that as far as study trips are concerned, one will not be enough. We are therefore considering the possibility of planning a number of short trips, preceding or following the annual meetings of the College Art Association and the yearly meeting of Historians of Netherlandish Art. Since our program for 2002 is already full, the earliest occasion on which such a trip could take place would be in February 2003, when CAA and HNA are meeting in New York. Since CAA meets in a different city every year, in the course of time we would cover a lot of the important centers in North America. We hope to exchange views on this possibility with the members at CODART VIJF.

Website news

The front cover of this issue of the Courant shows the familiar home page of the CODART website, as it has looked since it was launched on 24 September 1998. In the following issue we will be illustrating the new home page on which we are currently working. The change is not only cosmetic. The entire website is being redesigned and restructured, along with its underlying database.

Until now, the database has been fed from individual text fields. In other words, every one of the hundreds of thousands of characters on the approximately 200 pages of the site is entered by hand. This is not only time-consuming, it is also a method that fosters inconsistency. When a museum changes its website address, the link has to be changed at every place on the CODART site where the museum is linked.

From the start, it was the intention to convert our database from this flat form into the superior model of a relational database. In this format, data of the same kind are entered into a table of their own, only once. From there, they are inserted automatically at every place in the website where they are required. This will improve the quality of the information on the website. Another reason to rebuild the site was to increase its speed.

However, a conversion of this kind requires a concentrated campaign of work that could not even be considered until May of this year, when the manpower of CODART was doubled from one to two. At that point we drafted a sketch of our wishes, which we submitted to three IT companies with which CODART or the Netherlands Institute for Cultural Heritage has worked satisfactorily in the past. After confering with the bidders and comparing the quotes, we gave the order to the small Amsterdam company Occhio Design. Occhio came to our attention through Wim Jacobs, the secretary-treasurer of the CODART Foundation. Among his other duties, Jacobs is director of the foundation that organized the ambitious program on historical interiors in the Netherlands. It was Occhio who designed and maintained the website of that project, www.interieurmanifestatie.nl.

Preparations for the renewed site are in full swing. All information that is now available on the site will of course be maintained, but it will be more conveniently arranged and easier to search through. Room will be made for several new facilities, concerning which you will be hearing more in the coming time. The announcements will be made in the first place via CODART-L, our Internet discussion list. If you have e-mail and are not yet registered for CODART-L, please drop a mail to gary@codart.nl.
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<td>Dr. Mary L. Levkov</td>
<td>Drs. Danielle H.A.C. Lekin</td>
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<tr>
<td>Deputy head of department</td>
<td>Curator of European painting and</td>
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<td>NL-261 H R Delft</td>
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<td>Adviser on pictures and sculpture</td>
<td>Curator of European paintings</td>
<td>Referentin 16. und 17. Jahrhundert</td>
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<td>Dr. Friso Lammetse</td>
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<tr>
<td>director</td>
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<td>Herbert F. Johnson Museum</td>
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<td>Curator of drawings</td>
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<td>Kupferstichkabinett</td>
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<tr>
<td>Chief Curator</td>
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CODART DATES

1998
12 January Activities commenced at Netherlands Institute for Cultural Heritage.
15 January Mailing of first invitations for CODART EEN.
4 August Letter from HGIS-Cultuur approving funding of CODART through 2000.
18 June CODART registered as a non-profit foundation.
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 CODART Courant 1 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.
June CODART Courant 2 published.
December CODART Courant 3 published.

2002
15 January Deadline for applying for CODART TWEE study trip to Moscow.
1 February Deadline for applying for CODART VIJF.
20-24 February HNA at College Art Association annual meeting in Philadelphia.
2-6 March CODART TWEE visit to the exhibition of Dutch and Flemish drawings in the Pushkin Museum, Moscow.
9-17 March Maastricht, The European Fine Arts Fair (TEFAF; private view 8 March).
10-12 March CODART VIJF congress, Early Netherlandish art, Maastricht, Brugge and Antwerp.
13-17 March Congress of Historians of Netherlandish Art, Antwerp.
22 March Deadline for applying for study trip to Scotland.
13-18 June Study trip to Edinburgh, Glasgow and surroundings.

2003
February CODART visit to New York.
19-22 February HNA at College Art Association annual meeting in New York.
8-16 March Maastricht, The European Fine Arts Fair (TEFAF; private view 7 March).
9-11 March CODART ZES. The proposed theme is Dutch and Flemish art in Poland.