

## CODART Courant

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

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A Boston taxi during the CODART ZES study trip.

## A word from the director

As I write, in late November 2003, the boards, directors and staffs of hundreds of subsidized cultural institutions all over the Netherlands, including CODART, are in a state of high nervous tension. Their applications for funding from the Ministry of Education, Culture and Science for the period 2005-08 have to be handed in by 1 December, and they are agonizing over them. They want to show positive results over the current period, 2001-04, and present strong arguments for continuing their good work in a brilliant application that no advisor, bureaucrat or politician can read without being touched. They (read: we) worry about getting all of this onto paper (or onto the new electronic application form) with the right words and the right numbers – not too many, not too few – in the right boxes. The prose has to be readable, the numbers have to be unproblematic.

After the introduction of a five-year plan for arts funding for the period 1988-92, a somewhat briefer four-year cycle was instituted for 1993-96 and the years since. For an organization like ours, with a clear mission and a program that does not vary much from year to year, this has great advantages. If our



Photo: Thea Vignau-Wilberg

application is honored, we can do our work in relative financial security for four years. (Fields like experimental theater and music have greater problems with the four-year Cultuurnota, as it is called.) To the lesser extent that we are dependent on subsidy from the Flemish government, the lack of long-term funding is paralyzing. At this moment, we do not even know whether our grant from Flanders will be forthcoming for the year 2004, let alone 2005 and later.

Nerves aside, we are confident that our application to the Dutch authorities for 2005-08 is a winner. What makes it so is, in the first place, the way our members have reacted to and made use of CODART. We can demonstrate that thanks to the facilities we provide a number of exhibitions have been held in places like St. Petersburg, Bucharest, Rio de Janeiro and Boston, that would otherwise not have taken place; a group identity has been created – museum curators of Dutch and Flemish art – that barely exists for curators of other schools; spin-off from CODART generates an increase in grants, press attention and advancement for art from the Netherlands; public awareness of collections and exhibitions of Dutch and Flemish art has been raised to an unprecedentedly high level. (In the third week of November, our prize-winning website registered its five-millionth hit!)

The CODART application is enlivened by direct quotations from members of our organization and the public. It will not be betraying the confidence of the writers or the Ministry, I am sure, in reporting some of them to you.

*'Very important for me as curator was attending the CODART congress – keeping in touch with the latest research trends, exhibitions, other museum activities and colleagues. For us in Eastern Europe the neighbouring countries are the least known. It was useful to have personal contact and find out what was going on in Poland, Russia and the Baltic States. CODART has for me all the values of a professional association (something I miss at home).'*

Dana Bercea

National Museum of Art of Romania, Bucharest

*'I just wanted to send you a brief note to say how very helpful I find CODART's exhibitions calendar. It is the only site that provides a comprehensive and reliable overview of Netherlandish exhibitions around the world and is the first port of call when planning research trips. I regularly recommend the site to art historians and art lovers in London.'*

Lucy Cutler

Courtauld Institute of Art, London

*'I just discovered the essential bibliography today. Wow! Thank you! I'm printing it out right now to pass along to our librarian at the Museum.'*

Betsy Wieseman

Cincinnati Art Museum

*'After the CODART ZES congress in the Trippenhuis in March 2003, I was inspired to write an article on the history of this house for the Frankfurter Allgemeine Zeitung.'*

Dr. Jan Nicolaisen

Museum der Bildenden Künste, Leipzig

The success we have enjoyed among our professional peers over the past years will allow us to go further in 2005-08 in the direction that in the end counts the most – reaching the worldwide audience for art, the museumgoers for whom curators do their work. By June 2004, when the next issue of the COURANT appears, the Raad voor Cultuur (Council for Culture) will have judged our application and passed on its recommendation to the State Secretary for Culture. At that time I will write another report from headquarters on our chances for the next years. Whether or not it is as upbeat at this one is uncertain. For that reason, this is the moment to express my thanks to all members of CODART who in the years since our founding in January 1998 have made such good use of what we have to offer, and especially to those who have let us know about it.

Gary Schwartz

## News and notes from around the world

### AUSTRALIA

#### Melbourne, National Gallery of Victoria

In December 2003, the National Gallery of Victoria, Melbourne returns to its refurbished building, which has been closed since 1999. Designed by Sir Roy Grounds in 1968, the building has been transformed by Italian architect Mario Bellini Associati (Milan) in partnership with METIER 3 (Melbourne) to increase exhibition space by 25 percent. In 2002, the NGV gained a second building, the architecturally acclaimed Ian Potter Centre: NGV Australia at Federation Square, where the Australian art collection is now displayed. This complex is a few minutes walk across the Yarra River from the St. Kilda Road building, now known as NGV International.

A new feature of NGV International is the Rembrandt Cabinet, designed to provide a display devoted to the NGV's holdings of the work of the Dutch master, which are unique within the southern hemisphere. The NGV is fortunate in possessing two paintings by Rembrandt that exemplify the artist's genius at both the beginning and end of his career. *Two old men disputing*, 1628, was painted in the artist's hometown of Leiden when he was in his early twenties and is a classic example of Rembrandt's early mastery of the *figurschilder* style. *Portrait of a white-haired man*, 1667, is an outstanding illustration of Rembrandt's late portraiture style. Executed just two years before the artist's death, it is one of the last two signed and dated portraits known by his hand.

The Rembrandt Cabinet also provides a context in which visitors can view the NGV's third painting from the Rembrandt school, *Rembrandt*, dated to the 1660s. This work is now considered to belong to a group of 'self portraits' made for an as-yet-undetermined purpose, which originated in Rembrandt's workshop and were painted by one or more of his studio assistants.

The Cabinet will also include a changing display of works on paper by Rembrandt and Dutch and Flemish artists of the 17th century. The NGV's store of Rembrandt prints began in 1891 with the purchase of 11 fine impressions from the sale of Sir Francis Seymour Haden's famous collection. It continued to grow throughout the 20th century, with many notable additions; the holdings now comprise about one-third of his printed oeuvre as well as two drawings. The first display in the Rembrandt Cabinet will pay tribute to several

benefactors who generously assisted with the gallery's most recent addition of five etchings from Joost Ritman's collection. These include a superb impression of the final state of Rembrandt's *The angel appearing to the shepherds*, 1634, his first etching of a nocturnal scene, and the rare *Woman with the arrow*, 1661.

The NGV's collection of Dutch and Flemish paintings will be on display once more in two other special galleries, including works by Jacob Jordaens, Aelbert Cuyp, Thomas de Keyser, Jacob van Ruisdael, Salomon van Ruysdael, Meindert Hobbema and Arent de Gelder. The first exhibition in the dedicated prints and drawings gallery, *Surveying the centuries*, re-introduces Melburnians and visitors to the highlights of our international works on paper collection, the most comprehensive of its kind in Australia. (Other strengths of this collection are the highly regarded Dürer, Goya and Blake holdings.) Included in this exhibition are prints and drawings by Rembrandt, Jacques de Gheyn II and Arent de Gelder, together with a diverse range of works from the 15th to the 21st century. The Ursula Hoff Reading Room has also reopened to allow students and scholars access to this collection (by appointment). New handbooks on the international paintings and sculpture, and prints and drawings collections are being launched to coincide with the opening of our refurbished building and new displays. We hope many CODART members will be able to visit our gallery and enjoy our new facilities.

For further information on our Rembrandt holdings, see Gregory and Zdanowicz, *Rembrandt in the collections of the National Gallery of Victoria, Melbourne 1988* (acquisitions up to 1988); for our Dutch and Flemish paintings, see Ursula Hoff, *European paintings before 1800 in the National Gallery of Victoria, Melbourne 1995*.

Alisa Bunbury and Ted Gott

National Gallery of Victoria, Melbourne

### CANADA

#### Around Canada

A number of changes and activities have taken place in the Dutch and Flemish art world in Canada over the last years. At the Art Gallery of Ontario, Toronto, curator Christina Corsiglia and assistant curator Erin Webster have re-hung the Renaissance and Baroque galleries. The new selection and arrangement shows off the strengths of the collection, in particular the beautiful Aelbert Cuyp and van Dyck's *Portrait of Michel le Blon*. The two monumental Gaspar de Crayers now have their own gallery; they were recently joined by yet another

monumental canvas by same artist, *St. Benedict receiving Totila, king of the Ostrogoths*, another donated by Joey Tanenbaum. Unfortunately, the enchanting late Rembrandt, *Woman with a lapdog*, languishes rather high up on a wall, making way for a modest but strong *Self-portrait* by Barent Fabritius. The curatorial staff has proved resistant with respect to new attributions, with the Samuel van Hoogstraten and Pieter Thys here still given to Gabriel Metsu and Anthony van Dyck. The AGO is eagerly anticipating the arrival of Rubens's *Massacre of the innocents*, purchased last summer with a donation in mind [see also the contribution by Axel Rüger below; editors]. A major expansion is currently in planning, to be designed by one-time Toronto resident Frank Gehry and sponsored in large part by Lord Thomson.

At the National Gallery of Canada, Ottawa, David Franklin and a team of scholars brought together a large selection of drawings from the National Gallery's own collection, and from a number of other Canadian public collections, to form *Dutch and Flemish drawings from the National Gallery of Canada* (23 May-1 September 2003). Filling four galleries, this exhibition set the context for a (proposed) major gift of Dutch and Flemish drawings from a private collector. The focus of the collection is the period around 1600 and the practice of Mannerism at the court of Rudolph II in Prague. One of its highlights is a Goltzius drawing of *Hercules*, which was here joined by a series of Goltzius drawings of the same format from Montreal. There are also a number of Rembrandt School drawings, including works by Jan Lievens, Samuel van Hoogstraten, Lambert Doomer and Aert de Gelder, as well as an impressive sheet by Anthonie Waterloo. Presently on display is Paulus Bor's stunning *Annunciation of the death of the Virgin*, on loan from the Hall & Knight Gallery in London.

On 26 October 2003, the Agnes Etherington Art Centre, Kingston, opened *Gift of genius: a Rembrandt for Kingston* (to 18 January 2004). This studio exhibition presents the recent donation by Drs. Alfred and Isabel Bader of Rembrandt's *Head of an old man in a cap* (Br. 633, C22). It is accompanied by prints by van Vliet and Rembrandt that expand on Rembrandt's pursuit of emotional expression, and that illuminate the attribution of the painting and the function of the *tronie* in Rembrandt's art. In November a larger exhibition, drawing from the permanent collection, opened in the Bader Gallery. It focuses on depictions of the human figure, with the title *Real and imagined people* (30 November 2003-19 June 2005).

Curator David de Witt is presently preparing a catalogue of the Dutch and Flemish paintings currently in the Art Centre's collection and those that will enter it from the collection of Alfred and Isabel Bader in Milwaukee as part of a bequest. Also in preparation is an exhibition on the theme of Tobit in Dutch art, with the Bijbels Museum in Amsterdam as partner.

David de Witt

Agnes Etherington Art Centre, Kingston

#### FRANCE

**Paris, Institut Néerlandais, Fondation Custodia**

The Fondation Custodia, housed together with the Institut Néerlandais in Paris, was founded on the initiative of the art historian Frits Lugt (1884-1970) and in conjunction with the Dutch government in 1956. It administers the Frits Lugt Collection, which is a remarkable ensemble of drawings, prints, artists' letters, paintings and rare books. Scholarly research relating to these collections, a publishing program and the organization of exhibitions belong to the various activities of the curatorial staff.

We are currently preparing several exhibitions and publications. *Regards sur l'art hollandais du XVII<sup>e</sup> siècle: Frits Lugt et les frères Dutuit collectionneurs* will be on view from 18 March to 16 May 2004, organized by the Fondation Custodia in collaboration with the Petit Palais, Musée des Beaux-Arts de la Ville de Paris. A choice of about 70 of the best works (paintings, drawings and prints) from both institutions will be displayed as a tribute to the collectors Dutuit and Frits Lugt, forming a presentation of the Dutch Golden Age as well. The exhibition will be held at the Institut Néerlandais, as the Petit Palais is closed for renovation. *Jongkind et son cercle.*, curated by Rhea Blok (10 June-18 July 2004) at the Institut Néerlandais (Hôtel Turgot), will present autograph letters, drawings and prints by Jongkind and his circle from the Frits Lugt Collection. Around the same time, a show of Jongkind's work will be held at the Musée d'Orsay.

Our most important project at the moment, however, is the preparation of a revised edition of Frits Lugt's *Les marques de collections de dessins et d'estampes*. For many collectors, dealers and art historians, the name Frits Lugt is mainly associated with this unsurpassed reference work, published in 1921. A supplement appeared in 1956. The book provides an inventory of collectors' marks and contains a vast amount of information about collectors of drawings and prints and their collections. Planning for an improved and

expanded edition of this indispensable standard work began in 1996 at the Fondation Custodia. All those acquainted with the book will understand how much time and money is involved in this operation. The Société Frits Lugt pour l'Étude des Marques de Collections was established specifically in order to bring this project to fruition. Fund-raising began with a highly successful sale of donated prints and drawings. The Société Frits Lugt (SFL) invites all those interested in researching and disseminating knowledge of marks, initials, signatures, inscriptions, mounts and all other collectors' marks on works on paper to contribute to and support this new edition. Providing supplementary information and funds now will enable future generations to make use of a priceless store of information about their predecessors. A computer program has now been developed that contains all the information from the existing volumes and that will incorporate the new material, enabling us to publish the forthcoming edition of *Les marques de collections* in three volumes as well as on CD-Rom. The new, expanded and revised edition of the book is planned for 2006.

For more information please contact the Société Frits Lugt pour l'Étude des Marques de Collections,  
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#### GERMANY

**Dresden, Staatliche Kunstsammlungen  
Dresden, Gemäldegalerie Alte Meister**

The television pictures and reports of last August's flood disaster in Dresden went all around the world. The aerial images of the Zwinger in particular, the heart of Dresden's Baroque city center and the repository of a number of large world-class art collections, were greeted with dismay. The Galeriegebäude Gottfried Semper, which borders the northern side of the grounds nearest the Elbe, houses the Gemäldegalerie Alte Meister, while the management offices, the museum's photo laboratory and the workshops for restoration, framing and gilding are in the northeastern Zwingerpavillon and adjoining rooms, and in the cellars beneath. Since a comprehensive renovation project, completed in 1992, three modern storage and packing areas were accommodated in the cellar beneath the

Semperbau and Theaterplatz.

The first extreme floods in the Dresden area originated in the small rivers in the Erzgebirge to the south of the city, and reached Dresden itself in the early hours of 13 August. Around 6 a.m. the gallery's technical staff noticed that water was beginning to seep into the three underground storerooms, coming in by way of the ventilation shafts and the sewers. Shortly afterwards, the decision was taken to evacuate the storerooms and at around 8 a.m. all available staff began the task of clearing the area. The deeper stores beneath Theaterplatz were the first to be cleared; these contained several hundred pictures belonging to third parties, a large collection of historic frames and parts of two valuable 17th-century Turkish tents from the Dresden Armory. As it was not long before water levels also began to rise in the main storeroom beneath the Semperbau, home to two-thirds of the old collection of the museum, the morning's work was concentrated principally on this area. With the aid of around 200 staff members and helpers from the army and the Saxony Ministry for Science and Art, it was possible to clear most of this storeroom by the late afternoon. The paintings were carried to the exhibition rooms on the first floor of the Semperbau and quickly stacked there as safely as possible, while the staff, with great effort, moved the large-scale works of art, some of which were very heavy, into the Gobelinsaal and surrounding rooms. This evacuation took place under very difficult conditions: the power had failed that morning so that neither the lighting nor the freight elevator were working, and by the afternoon the water in



The painting reserves of the Gemäldegalerie Alte Meister in Dresden after the flood in August 2002.

the main storeroom had risen to a height of around 50 cm. The darkness, falling picture hooks and the participation of people who had no experience of handling works of art made the evacuation a very risky procedure for all involved and for the works of art. By around 5 p.m., all but six of the gallery's large-scale paintings and a few canvases without stretchers, which were rolled up around large drums, had been brought to safety. The remaining works of art, whose size meant that they could only have been transported by way of the freight elevator, had to remain in the stores, and ropes were used to tie them as closely as possible to the ceiling. This spectacular operation turned out to have been a very good move, as the water that flooded all of the storerooms over the course of a week finally came to a stop around one meter from the ceiling. As the two deepest storerooms were flooded completely on 13 August, no further rescue attempts, aimed at saving the frames, for example, were possible.

On the following night, water levels in the storerooms and other areas beneath ground level including the entrance hall, the important underground machine rooms and operational areas of the gallery, and the workshops, rose to a height of 150 cm. The deepest underground storerooms had already completely flooded by this point and no access had been possible for some time.

In the course of the following days, particularly after the second wave of high water at the end of the week (16-18 August), which was now coming in from the direction of the Elbe, further efforts were made to reduce the level of water in the underground gallery

spaces using high-efficiency pumps from various fire services and from a technical relief organization in order to protect the large-scale paintings still in the main storage room. The often desperate attempts of the gallery staff to get sufficient equipment and vehicles to carry out this task were unfortunately not supported, and in some respects were actually hindered, by the leaders of the city's emergency task force.

On Wednesday, 14 August, staff embarked on an emergency inventory of all 2,690 salvaged works of art and 255 frames in order to ascertain the condition of the collections. To great all-round relief, it was established that not one single work was missing. The final balance of the effects of the flood disaster on the works of art was remarkable: apart from 17 unstretched canvases that were rolled on drums, which had become wet in parts, all the pictures from the Gemäldegalerie Alte Meister, including those which had been suspended beneath the ceiling of the storehouse, had survived the evacuation without significant damage. However, the 321 historic frames that had to be left behind in the deepest storerooms beneath Theaterplatz fell victim to the flood. The situation in the building, on the other hand, parts of which had been under water for around two weeks, was devastating, and meant that the gallery had to be closed to the public for some time. In addition to the storerooms and the workshops in the cellar area, all the technical control centers of the gallery, such as the air-conditioning, the elevators, and the electrical, heating and security systems, had been completely destroyed. The essential temporary air-

conditioning for the packed exhibition rooms was installed immediately, using mobile units lent by other institutions and museums. The gallery had to be used as a storeroom, and this was another reason why it remained closed until November 2002.

Parallel to the clean-up work, which began immediately, and to which many gallery staff once more devoted themselves wholeheartedly, the restoration of the damaged large-format paintings and rolled pictures was tackled by freelance restorers and by students from the Dresden Hochschule für Bildende Künste. Thanks to various generous donations, this restoration work could begin immediately and is still continuing today. In addition to these donations, in the weeks that followed we received many letters from all over the world from museum colleagues, from restorers and from private individuals, offering many different kinds of help and support. We were very moved by all these expressions of sympathy and by the support that was offered, and would like to take this opportunity to thank everyone once more, because it was not possible to respond to every letter last year.

The damage to our workshops and to the technical 'hinterland' of the art gallery has seriously hindered our work during the whole of the past year, even though the gallery itself may once more be admired in its former glory. Fortunately, a year having passed, it is now also possible for us to use our flooded workshops without restriction. The storeroom situation, on the other hand, is still most unsatisfactory, as we can no longer use the former underground storerooms. The pictures that are not on display are currently being kept in a temporary storeroom on the northern edge of Dresden. This has caused a great number of problems for the day-to-day running of the museum. Plans are being made for the construction of a modern storage building in the near future, and the directors of the Staatliche Kunstsammlungen Dresden propose that this should be situated in the city centre. This would make a definite improvement to working conditions in the gallery.

Uta Neidhardt

Staatliche Kunstsammlungen Dresden,

Gemäldegalerie Alte Meister

Translated from the German by Laura Watkinson



The Gemäldegalerie Alte Meister in Dresden during the floods in August 2002.

### Munich, Staatliche Graphische Sammlung

In Munich, works by Dutch and Flemish artists are mainly housed in the Alte Pinakothek (part of the Bayerische Staatsgemäldesammlungen) and in the Staatliche Graphische Sammlung (the collection of prints and drawings of the Bavarian state). On special occasions, the latter makes guest appearances at the Alte Pinakothek, for example in 2001-02, when *Rembrandt auf Papier: Werk und Wirkung* was shown; the show later traveled to the Rembrandthuis in Amsterdam. This exhibition, which included drawings by Rembrandt and his followers, with works drawn mainly from the Staatliche Graphische Sammlung and complemented with selected loans from other print collections, was very successful. So were the events that accompanied it, such as 'Music in Amsterdam in the age of Rembrandt,' a lecture on 'Claudius Civilis and Dutch national consciousness,' and a recital of songs by Hooft and Bredero. Apart from a small show of Goltzius's engravings last spring, an exhibition on Netherlandish artists in Munich around 1600 is planned for the near future.

Last year, the Bayerische Staatsgemäldesammlungen (Alte Pinakothek) published its voluminous catalogue of painters of the Flemish Baroque. Compiled by Konrad Renger and Claudia Denk, it also documents the results of the scientific research into the works in the collection. From 17 October 2003 to 18 January 2004, several portraits of Isabella Brant, wife of Peter Paul Rubens, will be shown at the Alte Pinakothek. From mid-March 2004 until the end of June Rembrandt's *Sacrifice of Isaac* from the Hermitage in St. Petersburg will be on display, hanging side by side with the painting of the same subject belonging to the Alte Pinakothek. Afterwards both paintings will travel to St. Petersburg.

Also noteworthy, the Schleißheim Galerie, long closed for renovation, reopened last year, making the Flemish paintings once again accessible to the public. The cabinet of Dutch paintings will reopen in the course of 2004. Although Munich is far away from the Netherlands, and although its orientation in art and architecture is generally more Italian, nevertheless our museums remain strong bulwarks of Dutch and Flemish culture.

Thea Vignau-Wilberg

Staatliche Graphische Sammlung, Munich

### ITALY

#### Bert W. Meijer's influential role in study and research projects on Dutch and Flemish art in Italy

The Istituto Universitario Olandese di Storia dell'Arte (Dutch University Institute for Art History) in Florence, under the direction of Bert W. Meijer, has initiated a series of very important projects, particularly in recent years, and has become an essential resource for those interested in the study and knowledge of Dutch and Flemish painting in Italy.

The special relationship that existed from the 15th century onwards between the artistic cultures of Italy and that of the Low Countries, coupled with the interest that 18th- and 19th-century Italian artists had in the art of this region, has ensured that there are a large number of works from the Netherlands and Flanders in Italian public collections. Many Italian museums began as legacies from private individuals or have benefited from bequests over the course of time. Generally, these works have not been studied in any great depth, and knowledge about them is limited. With this mind, the Institute embarked upon an extensive and painstaking research project, aimed at the publication of the multi-volume *Repertory of Dutch and Flemish paintings in Italian public collections*, edited by Meijer. The project deals with almost 10,000 works of art spread all over Italy, and is designed to establish more precise details about the history and identity of these pieces, so as to gain a better understanding of their significance. This is done by means of brief entries giving an account of technical data, attribution, date, provenance, critical reception and by a



Willem de Poorter, *Death and the miser*, Museo Borgogna, Vercelli.

photograph of each of the works of art. The volumes dedicated to Liguria and Lombardy have already been published (1998, 2001-02), and those relating to Piedmont, the Veneto Lazio, and Tuscany are currently in progress.

In the summer of 2002, on the occasion of the publication of the two-volume work dedicated to Lombardy, an exhibition entitled *Fiamminghi e Olandesi: dipinti dalle collezioni lombarde* was held at the Palazzo Reale in Milan, and at one of the sites of the Pinacoteca Ambrosiana. Organized by Bert Meijer on behalf of the Dutch University Institute for Art History and enthusiastically supported by Salvatore Carubba, alderman of the city of Milan responsible for culture, this was an event of great importance, especially considering that in Italy exhibitions of Dutch and Flemish art are extremely rare. Alongside famous works, the exhibition also highlighted many lesser-known works, which have now become the subject of in-depth study.

The exhibition in Milan was just the latest in a series of initiatives led by Bert Meijer, which in recent years have resulted in the organization of exhibitions and the compilation of academic catalogues of collections of Dutch and Flemish paintings in public galleries. Such events included the exhibition *Luci del nord: dipinti fiamminghi e olandesi del Museo Civico di Cremona*, held in Cremona in 1998. On this occasion, Francesca Rossi and I also ran a training course on Dutch and Flemish art for teachers in Italian high schools. The exhibition was followed in 2001 by the publication of the catalogue of Dutch and Flemish paintings in the Museo Borgogna in Vercelli (*Museo Borgogna: dipinti fiamminghi e olandesi*). The same year saw the appearance of the substantial volume dedicated to works by



Cornelle de Lyon, *Portrait of a man*, Museo Civico Ala Ponzone.

non-Italian artists in the Pinacoteca del Castello Sforzesco in Milan (*Museo d'Arte Antica del Castello Sforzesco. Pinacoteca: scuole straniere*), which contains a large number (around 300) of Dutch and Flemish works of art. Many of these were part of the 19th-century collection of Count Lodovico Belgiojoso, one of the most significant collections of 17th-century paintings from the Low Countries in the whole of Italy.

These initiatives have seen the collaboration of Dutch and Italian academics and have been spurred on by the Institute which, with its vast specialized library, complete with the Iconclass photographs and other photographic resources, offers appropriate study tools, particularly for Italian art historians specializing in Dutch and Flemish art. In many cases, the working relationship (and the friendship, as I can testify) between Italian art historians and the Institute began at the Scuola di Specializzazione in Storia dell'Arte dell'Università Cattolica di Milano, where, from 1996, Bert Meijer holds courses dedicated to the art of the Low Countries. These courses bore fruit in many dissertations and publications, including my own volume (with a preface by Bert Meijer), *Robert de Longe a Cremona: Un maestro fiammingo del Barocco italiano* (in the series 'Annali della Biblioteca Statale e Libreria Civica di Cremona,' vol. 51, 2000), and Francesca Rossi's 2001 *Mill'altre meraviglie ristrette in angustissimo spazio: Un repertorio dell'arte fiamminga e olandese a Verona*



Volume 2 of the *Repertory of Dutch and Flemish paintings in Italian public collections*, published by the Dutch University Institute for Art History in Florence, edited by Bert W. Meijer.

*tra Cinque e Seicento* (Istituto Veneto di Scienze, Lettere ed Arti).

The intense activity and cultural dynamism of the Institute have also had an impact in the Netherlands. For over a decade, the Museum Catharijneconvent in Utrecht has been host to a yearly symposium, organized by the Department of Art History and Musicology at Utrecht University – where Bert Meijer holds a chair dedicated to the artistic links between Italy and the Netherlands in the Renaissance and the Baroque period – and by the Dutch University Institute for Art History in Florence in cooperation with the Italian Cultural Institute in Amsterdam. This symposium allows international specialists on artistic relations between the two countries to present the results of their research, and has a different focus each time: *Venice and the north* (1999), *Baroque decoration* (2000), *Lombardy* (2001), *Prints and printmaking* (2002), and *The twentieth century* (17 November 2003), to mention only the most recent themes and titles.

The artistic relationship between Italy and the Netherlands was the subject of an extensive work produced in honor of Bert W. Meijer on the occasion of his 25th anniversary as director of the Institute: *Aux quatre vents: a Festschrift for Bert W. Meijer*, edited by Anton Boschloo, Edward Grasman and Gert Jan van der Sman (Florence 2002). It contains many contributions bearing witness to the vast network of professional relationships and friendships that the Institute, through its director, has succeeded in creating. This book was presented on 6 December 2002, in the splendid surroundings of the Palazzo di Parte

Guelfa in Florence, in the presence of Eugenio Giani, alderman for sport and recreation of the city of Florence; His Excellency Ronald Loudon, the Dutch ambassador in Rome; Ronald de Leeuw, director of the Rijksmuseum in Amsterdam; and Marco Chiarini, former director of the Galleria Palatina in Florence. The international flavor and the enthusiastic participation of the public made this an unforgettable event.

The rapid response to initiatives taking place in Viale Torricelli also demonstrates that the Institute has many friends: university professors, museum staff, independent scholars, students and art lovers. Frequent lectures are given by academics from many different countries and important exhibitions of prints and drawings are held. Some recent examples: *Nel segno di Rembrandt: acqueforti dal museo 'Casa di Rembrandt' di Amsterdam* (15 October-12 December 1999) and *Da Leonardo a Mondrian: disegni del Museum Boijmans Van Beuningen di Rotterdam* (6 October-10 December 2000). As for the exhibitions, one should not forget the permanent display of 20th-century Dutch sculptures in the garden of the Institute, inaugurated on 28 November 1998, following the exhibition *Dimensioni dell'uomo tra Appel e Mitoraj: opere dal Museo 'Sculture al mare' di Scheveningen* (11 September-8 November 1998).

The numerous projects and initiatives carried out by Bert Meijer with academic rigor and tireless passion have made the Institute an essential resource for research into Dutch and Flemish art and its links with Italian art. It is probably the success of such initiatives that has led to a reawakening of interest in this area



Bert Meijer in the garden of the Dutch University Institute for Art History in Florence.

of study, and is prompting more Italian museums to use suitable methods to catalogue their own collections. The Museo Poldi Pezzoli in Milan recently entrusted me with the compilation of academic and educational records relating to its collection of Dutch and Flemish art. This is part of a general inventory of its collections intended for online publication. Another work in progress is the catalogue of the Pinacoteca Ambrosiana, which, as mentioned, contains many Flemish works of great art-historical importance.

Relationships between Italy and the Low Countries are also a subject of study beyond the borders of Italy, and so many works are published on the theme that it can be difficult to keep track of them all. Monitoring this area and that of Dutch studies on Italian art is another task of the Institute, which, together with the Rijksbureau voor Kunsthistorische Documentatie (Netherlands Institute for Art History), has produced a most valuable little book, *Bibliografie van Nederlandse kunsthistorische studies met betrekking tot Italië gepubliceerd sinds 1995* (Florence & The Hague 2002). This details many of Bert Meijer's contributions, demonstrating not only his activities as director of the Institute, but also his activities as a scholar devoted to the theme of Old Master drawings and to art from the Veneto. Amongst his most recent publications are:

- 'On drawings and Flemish-Venetian relations in the seventeenth century,' in A.W.F.M. Meij (ed.), *Rubens, Jordaens, Van Dyck and their circle: Flemish master drawings from the Museum Boijmans Van Beuningen*, Rotterdam 2000, pp. 31-39
  - 'Pietro Mera e le 'Metamorfosi' di Ovidio,' in *L'arte nella storia: contributi di critica e di storia dell'arte per Gianni Carlo Sciolla*, Milan 2000, pp. 275-83
  - 'A propos de quelques dessins de Lambert Sustris,' in *Francesco Salviati et La bella maniera. Actes des colloques de Rome et de Paris* (1998), Rome 2001, pp. 645-65
  - 'Some paintings by Sante Peranda,' in *Zwischen den Welten: Beiträge zur Kunstgeschichte für Jürg Meyer zur Capellen*, Weimar 2001, pp. 122-26
  - 'Ferrare et le nord,' in exhib. cat. *Une Renaissance singulière: La cour des Este à Ferrare*, Brussels (Palais des Beaux-Arts) 2003-04
- Raffaella Colace

Translated from the Italian by Laura Watkinson

## JAPAN

### *Around Japan*

From 3 November 2002 to 13 January 2003, an exhibition was held in the National Museum, Kyoto, entitled *Rembrandt Rembrandt*. It later moved to Frankfurt. Although some major works were shown only at that venue, it was nonetheless a good opportunity for the Japanese audience to admire Rembrandt's works, among them such top pieces as *The anatomy lesson of Dr. Jan Deijman*, *Samson and Delilah* and the *Portrait of Andries de Graeff*. However, the manner in which the data on the exhibited works was given was dubious in both the exhibition itself and in the Japanese-language catalogue: certain words, such as 'school' and 'copy,' and question marks regarding the attribution of some works were not translated into Japanese. The museum claimed that this work had been carried out under the supervision of the organizer; the organizer, on the other hand, said that as he could not read Japanese, there was no way he could check the translated text. This should serve as a word of warning: please be careful if you write for Japanese museums, and make sure you know who is responsible for the translation!

Professor T. Nakamura of Kyoto University organized a colloquium to discuss Rembrandt's paintings on 15 December 2002; participants included Nobert Middelkoop, Amsterdams Historisch Museum; Yoriko Kobayashi-Sato, Mejiro University; Toshiharu Nanakura, Kyoto University; and Akihiro Ozaki, Tohoku University.

On 13 September 2003 another Rembrandt exhibition, *Rembrandt and Rembrandt's school: the Bible, mythology and ancient history*, opened at the National Museum of Western Art, Tokyo. Organized by Akira Kofuku, the chief curator of the National Museum, Tokyo, it contains 60 history paintings and 30 prints, among them around ten paintings by Rembrandt himself, e.g. *Susanna and the elders* and *Moses breaking the tablets of the law*. In conjunction with the exhibition, the museum held a symposium on 13 and 14 September. Speakers included Jonathan Bikker, Marten Jan Bok, Taco Dibbits, Jan Kelch, Volker Manuth and David de Witt from Europe and Canada; and Yoriko Kobayashi-Sato, Akira Kofuku, Toshiharu Nakamura, Tatsushi Takahashi and Akihiro Ozaki from Japan. Among the topics discussed were Rembrandt's patrons, the reception of his *Holy family at night*, the artist's nudes, issues of originality and imitation in the work of his pupils, and the market for Rembrandt's work.

Another exhibition, *Dutch art in the age of Frans Hals from the collection of Frans Hals Museum*, Haarlem opened at the Niigata Bandaijima Art Museum on 7 October 2003; it then traveled to the Toyohashi City Museum of Art and History (6 December 2003-18 January 2004), and will be on view at the Sakura City Museum of Art from 24 January-7 March 2004.

Yoriko Kobayashi-Sato  
Mejiro University, Tokyo

## ROMANIA

### *Sibiu, Brukenthal Museum*

In 2002, thanks to the generous support of this organization, I had the chance to attend CODART VIJF. Landing at Brussels airport, I was surprised to see the poster of the exhibition *Jan van Eyck: de Vlaamse Primitieven en het Zuiden* featuring *Man with a blue cap*, formerly in the Brukenthal Museum's collection. I could not help but think that it had taken a whole century for art historians to fully recognize and once again welcome this picture in Bruges. In 1902, the catalogue of the 'Flemish Primitives' exhibition had ascribed the painting to Jan van Eyck, but there were differing opinions expressed as well. I was extremely touched to see the earliest surviving portrait by Jan van Eyck, once considered the pearl of Brukenthal's gallery, in such impressive company in the 2002 Bruges show.

It was to be a short-lived joy. Having returned to Sibiu, I was looking forward to reading the catalogue, especially the entries on van Eyck's portrait and Lorenzo Lotto's *Penitent St. Jerome*, both in the Brukenthal collection between 1775 and 1948. The lender of the two paintings was the National Museum of Art of Romania, Bucharest, where they are currently held. I soon discovered, however, that the provenances given in the catalogue could prove quite misleading for the western reader. To make matters worse, an angry German journalist from the *Hermannstaedter Zeitung* called the museum after reading a press communiqué from the National Museum of Art in a Bucharest paper, which provided information about the two paintings exhibited in Bruges, but without mentioning their Brukenthal provenance. The journalist expected the Brukenthal Museum to protest this omission, and to make an official statement clarifying the matter.

How had this situation come about? What were the circumstances that had brought 19 of the most important paintings in the Brukenthal Museum from Sibiu in Transylvania to Bucharest in December 1948?

Samuel von Brukenthal (1721-1803), a Lutheran Saxon of modest background raised to the ranks of baron by Maria Theresa in 1762 and governor of Transylvania from 1777 to 1787, brought together a collection of around 1,000 16th- to 18th-century Western European paintings, as well as prints, manuscripts, incunabula, rare books, coins and medals, antiquities and minerals. Brukenthal displayed these objects in his house in Sibiu (still the location of the museum), which he opened to the public in 1790; this makes the museum the oldest institution of its kind in southeastern Europe, with remarkable continuity to the present day. The baron bequeathed his collections to Sibiu's Lutheran *Gymnasium*. In accordance with the collector's will, dated 1802, the properties and assets were put together in a trust, run by one of Brukenthal's descendants. The family having become extinct in 1872, the same document stipulated that the estate was to be administrated by the Lutheran Church, of which the school was itself a part. As a result, the Brukenthal Museum operated under the auspices of the Lutheran Church of Sibiu between 1872 and 1948.

Following the Dictate of Vienna (1940), the Transylvanian Saxon community was recognized as an ethnic German group, directly dependent on, and protected by, the government of the Third Reich. Their schools, including the Lutheran *Gymnasium* of Sibiu, came under the control of the Nazis until 1944, when the war changed its course. As a result, in 1946 the Brukenthal Museum and the Museum of Natural History were to be put under the administration of the Romanian state and to be supervised by the Ministry of National Education. Thanks to the protests of the Lutheran bishop, this measure was not immediately put into effect. In 1948, however, with the Communist government's nationalization of every major private or corporate property, control of the museum passed to the state. In September 1948 the Brukenthal Museum was separated from the Brukenthal Lyceum and handed over to the Ministry of Arts. In November government officials took charge, and in December 19 valuable paintings were taken from the permanent collection and transferred to the newly founded National Museum of Art, housed in the former royal palace in Bucharest.

The paintings – works by Jan van Eyck, Memling (2), Antonello da Messina, Lorenzo Lotto, Pieter Brueghel II (2), Jacob Jordaens (2), Philip de Koninck, David Teniers II (2), Philip Wouwermann (2), a 16th-century German

painter, Rigaud, Carrierra and Magnasco (2) – were appropriated on the basis of a simple report by a representative of the museum. No proper legal document was ever signed. It was a time of terror, when everything was supposedly done in the name of 'the people.' Confiscations, deportation and imprisonment were common. In order to destroy all forms of free thought, intellectuals were removed from their posts (some were even killed) and replaced by those obedient to the new regime. Under these circumstances, opposition to the seizure of the paintings would have been impossible. Nonetheless, the recently appointed administration of the Brukenthal Museum regarded it as a kind of long-term loan and never removed the works from their inventory. Moreover, they never accepted the transfer of the paintings to Bucharest. Both museums were subordinate to the Ministry of Culture, thereby making it possible to maintain a kind of status quo. Some time later, in an attempt to tip the scales in their favor, the National Museum of Art registered the Brukenthal paintings in their own inventory. At the Brukenthal Museum, meanwhile, every new control of the stocks raised the unresolved issue of the 19 missing pictures.

The events of December 1989 finally opened the way for negotiations. The Brukenthal Museum, together with the recently founded German Forum, maintained that the paintings and other items should be returned to Sibiu. In the early 1990s, two distinguished art historians, Dr. Theodor Enescu, the new director of the National Museum of Art, and Dr. Andrei Pleșu, the first Minister of Culture, agreed to return the paintings to their rightful owner, the Brukenthal Museum. At the time, a law was needed in order to fulfill the claim, but the new parliament had many other legislative measures to pass that were perhaps even more pressing. The initial enthusiasm for the project waned, and conservative forces took over the reins of power; in the end, the laws regarding cultural heritage and the status of museums, so long overdue, did not, in fact, provide the means necessary to solve the matter. The current administration in Bucharest has made repeated promises to return the paintings to Sibiu. In 2001 the National Museum of Art reopened to the public after repairing the serious damage suffered during the events of 1989. Some of the Brukenthal paintings were again put on permanent display, although this time at least with a label describing their provenance. Moreover, the paintings have traveled quite a lot in the last few years.

More recently, a law regarding the fate of properties seized from religious institutions gave the Lutheran Church the opportunity to claim not only the paintings in question, but also the whole Brukenthal Museum. Negotiations are currently underway between representatives of the Ministry of Culture, the Lutheran Church and the German Forum in order to find a solution to the matter.

Open to the public since 1790, the Brukenthal Museum has had more than two centuries of eventful history. It has managed to overcome many difficult moments, right up to our own day. The extraordinary foundation created by Samuel von Brukenthal will continue to exist, carrying his name down the ages. A first step in doing justice to this name would be to return the assets that have been wrongly taken away.

Maria Ordeanu

Brukenthal Museum, Sibiu

#### UNITED KINGDOM

##### *Around the United Kingdom and Ireland*

Apart from Impressionism, the field of Dutch and Flemish art is probably the most prolific in terms of exhibitions worldwide. This was reflected by a remarkable and uninterrupted run of major Dutch and Flemish exhibitions in the UK between 1998 (*Pieter de Hooch*) and 2002 (*Inspired by Italy*, both exhibitions coincidentally took place at the Dulwich Picture Gallery). By contrast, 2003 in Britain has been somewhat quieter, with mostly smaller and more focused exhibitions and displays.

The year started with a one-room exhibition at Tate Britain on the Flemish portrait painter Marcus Gheeraerts the Younger (1561/2-1636), curated by Karen Hearn. The exhibition provided an intriguing in-depth look at this interesting painter, who had settled in Britain early on and developed into one of the most important artists of the Elizabethan and Jacobean ages.

The 17th century was represented by several smaller displays. In conjunction with the publication of Fred Meijer's catalogue of the Ashmolean Museum's collection of Dutch and Flemish still-life paintings, the London dealer Paul Mitchell held an exhibition of the fine works from this collection in his gallery. The exhibition underscored the well-known fact that the Ashmolean houses one of the finest groupings of Dutch and Flemish still-life paintings in this country.

Much more broadly painted but no less exquisite were the oil sketches by Peter Paul Rubens that the Hermitage sent to its

outstation in London's Somerset House for the exhibition *Rubens: touch of brilliance*. Rubens caught the imagination of the curators of the Courtauld Institute Galleries next door. As a complement to the Hermitage exhibition, the Courtauld put on display among its own works by Rubens a selection of the five oil sketches from the *Torre de la Parada* series, on loan from the Prado in Madrid. Earlier in the year the gallery had already focused on Rubens's prints in its exhibition *Lasting impressions: Rubens and printmaking*.

Rubens also figures prominently in the display of the permanent collection of the National Gallery. At present the museum has on long-term loan Rubens's *Massacre of the innocents*, which was sold in 2002 here in London for a spectacular sum to a private collector [see also the contribution by David de Witt; editors]. The National Gallery's chief curator, David Jaffé, has devised an ongoing program of works to be shown alongside the *Massacre*. These include pictures from the museum's own collection, such as *Samson and Delilah*, as well as a number of short-term loans, such as two works from the Courtauld collection, the sketch for the Prado *Adoration of the Magi* from Groningen, and the *Decollation of St. John the Baptist* from a private collection. The display is accompanied by a leaflet (published in association with *Apollo*, 2003) and a video.

The National Gallery has also received a number of loans from other institutions. Due to the redevelopment of the Fitzwilliam Museum in Cambridge, a selection of works has been sent on loan. Shown as an exhibition in 2002, the works are currently on display within the permanent collection, where they will remain until early 2004. The Netherlandish works include Maarten van Heemskerck's *Portrait of the artist in front of the Colosseum*, the late *Portrait of a man* by Frans Hals, Adriaen Coorte's *Bundle of asparagus*, two small panels showing butterflies and insects by Jan van Kessel, and eight oil sketches by Rubens. Three further loans to the permanent collection came in June 2003 from the National Gallery of Art in Washington for a period of about 12 months due to the temporary closure of their Dutch and Flemish galleries. The generous loan of Judith Leyster's *Self-portrait*, Frans Hals's *Portrait of Willem Coymans* and Jan Steen's *Dancing couple* temporarily add significant facets to the collection that are otherwise not represented.

Further afield, another exhibition entirely devoted to 17th-century Dutch painting was the show *Love letters: Dutch genre painting in the age of Vermeer* at the National Gallery of Ireland

in Dublin. With Dublin's paintings by Vermeer and Gabriel Metsu as a starting point, the exhibition brought together an impressive group of beautiful works around the subject of letter-writing and reading. Organized by Peter Sutton, the exhibition opened in Dublin in October and will travel to the Bruce Museum in Greenwich, Connecticut, in January 2004.

Although technically not an exhibition, it may be worth drawing attention to the new display of the 'Art of the Van de Velde' in the Queen's House of the National Maritime Museum in Greenwich (this time Greenwich, England). Drawing on the extensive holdings of the museum in this area, the display over three rooms highlights the accomplishments of these two marine painters and places them within the context of some of their contemporaries.

Museum news not related to any exhibitions have in 2003 came mainly from Scotland. Most of us have heard the regrettable news that Julia Lloyd-Williams left her post as chief curator and curator of Dutch and Flemish art at the National Gallery of Scotland. The challenge of filling the big shoes Julia left behind will be taken up by Emilie Gordonker, who will start at the gallery in December. Responsibility for 17th-century Netherlandish art has also changed hands in Glasgow. At Kelvingrove, Robert Wenley, formerly of the Wallace Collection in London, took on the position of curator of European art 1600-1800 in June. Robert is currently based at the Burrell Collection while the museum at Kelvingrove is closed for major renovations. About 200 highlights from the collection, including Rembrandt's *Man in armour*, however, are on view in the McLellan Galleries in Glasgow for the duration of the closure.

Axel Rürger

The National Gallery, London

## A typical CODART story

Even some of those present at CODART ZES (including myself) missed the scholarly highpoint of the congress. It took place during the presentation on Tuesday morning, 18 March, by Tatjana Bosnjak of the National Museum, Belgrade: *The Dutch and Flemish collections in Belgrade and the new plans for cataloguing and displaying them*. At a given moment the screen was filled by a slide of a 15th-century panel painting of the preaching

of St. John the Baptist, with Christ in the background. This painting had entered the collection as a purchase in 1963 from a member of the Italian embassy in Yugoslavia. Bosnjak presented it as anonymous follower of Gerard David. Next slide, please.

The talk was given in the room on the second floor of the Netherlands Institute for Cultural Heritage known picturesquely as the Voor- en Achterzaal, a space formed by opening the sliding doors between two rooms. Back in the Achterzaal, a gasp escaped one of the listeners. 'That's it, that's it,' he said. What it was he told to various colleagues following the presentation. It was the missing panel from a polyptych of about 1500 by the foremost Ibero-Flemish painter of the age, Juan de Flandes. The listener who could not contain himself was Till-Holger Borchert of the Bruges museums. A year before, for the Jan van Eyck exhibition that provided the occasion for CODART VIJF, he had published a reconstruction of the polyptych as nr. 116 in the catalogue, in the form of a large, framed central panel of the baptism of Christ flanked in the wings by four half-sized scenes from the life and death of the Baptist. The locations of four of the five panels were known. *The birth of John the Baptist* is in the Cleveland Museum of Art; *The baptism of Christ* in a private collection in Madrid; *The beheading of John the Baptist* in the Musée d'Art et d'Histoire in Geneva; and *The revenge of Herodias* in the Mayer van den Bergh Museum in Antwerp. He had clipped



Juan de Flandes, *The preaching of John the Baptist* (lower left panel of the *Miraflores Altar*), National Museum, Belgrade.

and pasted color images of the panels into a hypothetical reconstruction of the polyptych, known as the Miraflores Altar. At the exhibition he was able to display the reconstruction of all panels but one.

Only the fifth panel, *The preaching of John the Baptist*, was illustrated in black-and-white. The location was given as formerly Hungary, private collection, but if truth be told, Borchert had no idea where the painting was. He only knew as much about it as he did thanks to the work of another CODART member, Susanne Urbach of Budapest, who unfortunately was unable to attend CODART ZES. In the 1970s, in the photo collection of her own Szépművészeti Múzeum, she had stumbled across an old image of the painting, labeled as in the collection of Arthur Isfkovits, on loan to the museum of Debrecen. But that was in 1905. Enquiries in Debrecen revealed that Isfkovitz's daughter retrieved the painting, along with other works that had belonged to her father, in 1948. In 2001, by which time Urbach and other researchers had put together a likely reconstruction of the five-panel polyptych, Urbach published an article on the Miraflores Altar in the *Jaarboek van het Koninklijk Museum voor Schone Kunsten* in Antwerp, calling on colleagues to look for the missing panel.

How did Tatjana Bosnyak get to the CODART congress in Amsterdam on 18 March 2003? That story begins not that long ago, in Bucharest in May 2001. I was in the city upon the invitation of the New Europe College. Henk van Os and I were there as guest lecturers for a week. As it happened, during that week, a new wing of the National Museum of Art of Romania was opened, the wing devoted to the country's medieval art. Henk and my wife Loekie and I were invited to all the events surrounding this important occasion. The design and refurbishing of the seven new galleries had been executed in part by a remarkable Dutch expat in Romania, the heart surgeon and building contractor Peter Oostveen, whom I had met and befriended during CODART VIER the year before. His work on the new wing was remarkable for its quality, speed and low price. This was repeated over and over by the speakers at the official opening, one of whom was Walter Feilchenfeldt, head of the International Music and Art Foundation (Liechtenstein), which had sponsored the job. His entire speech consisted of the following remarks: 'Usually, our foundation does not pay more than 50 percent of the costs of a project. However, when we saw the budget for this job and the specifications, we were so astonished

at how much was going to be accomplished for how little money that we voted to provide it all. We gave \$250,000, which was enough to completely renovate seven large galleries to a high international standard. Thank you.'

At the gala dinner in the museum, a guest he did not know approached Oostveen. 'Sir,' he said, 'I am the Minister of Culture of Yugoslavia. You know we also have an art museum, in Belgrade, which also needs to be fixed up. Would you like to do the job?' Oostveen is not a man to turn down an invitation like that. After his first visit to Belgrade, he called me to report on his experiences. 'They're passing a special law to give me executive powers for this job. And it's not only the galleries. They also want me to help them identify the paintings in the collection and get them shown abroad. What do I do?' I knew immediately what he should do. I gave him the name and telephone number of Lia Gorter, a CODART member and partner in our Russian projects, who specializes in operations of exactly this kind. I also called Lia and gave her Peter's number.

They made contact, and in January 2003 Lia traveled to Belgrade with her trusted associate Bernard Vermet. There they met Tanja Bosnyak, who showed them the Netherlandish holdings of the museum. Working their way through the paintings, one of the works that caught their attention was the panel of John the Baptist. They suggested to Tanja that she come to the CODART congress and show slides of her more interesting paintings. By the time I received her request to speak at CODART ZES, I had been prepared for the approach by Görel Cavalli-Bjorkman, who had been in Belgrade in late November 2002, and had mailed me about the collection out of concern about its condition. The Program Committee approved a ten-minute presentation of the Dutch and Flemish paintings from Belgrade at its meeting of 19 February 2003, where it was decided to concentrate on relatively unknown collections.

The rest is (art) history, a history that took its next turn in September 2003 when Borchert discussed the new discovery at the bi-annual congress on underdrawings in early Netherlandish painting with some colleagues. There he, Susanne Urbach and Bernard Vermet were joined by Helene Mund of the Study Center for the Flemish Primitives, and Livia Depuydt, head of the painting conservation department of the Koninklijk Instituut voor het Kunstpatrimonium, in a plan to bring the panel to Brussels for restoration. They expect



Reconstruction of the Miraflores Altar, a polyptych by Juan de Flandes, ca. 1500, as published in the catalogue of the exhibition *Jan van Eyck, Early Netherlandish paintings and the south of Europe, 1430-1530*, in the Groeningemuseum, Bruges 2002.

to be able to raise the necessary funds in order to bring the painting north before the end of the year.

The story is worth telling not only for the importance of the discovery, its Eastern European exoticism and the generosity of the new Dutch and Flemish partners that have joined up to help the Yugoslavians, but for another reason as well. It has not escaped the attention of the director and staff of CODART, as well as the Program Committee, that not all attendees of CODART congresses are thrilled by collection presentations. 'You get one slide after another, with no time to look at them, and attributions that you can only doubt. Can't we do something more interesting?' To my mind, the discovery at CODART ZES of this major element in an important early altarpiece is in itself worth hours of flipping through slides of questionably attributed works of art. Should anyone ever again complain to me about this fixture of CODART congresses, my answer is contained in this tale.

Gary Schwartz

## The influence and uses of Flemish painting in colonial Peru

Flemish painting exercised a strong influence on colonial painting during the *virreinato* period in Peru. This influence was twofold: on the one hand, the work of Flemish artists was shipped to Spain's American colonies in great numbers; on the other, there were the engravings made after the paintings of Flemish artists. These engravings were of great commercial importance to the artists themselves and, in addition, facilitated the dissemination of their work on a larger scale. They were also eagerly adopted by the Roman Catholic Church as instruments of propaganda. In this way, compositional elements and iconographical motifs from the work of often well-known Flemish painters came to be widely adopted by Peruvian colonial artists. The original works of art were reinterpreted and adapted by indigenous painters, and became an integral part of their own creations a phenomenon known as 'el proceso de mestizaje.' As a result, one can perceive an undeniable Flemish stylistic influence in Peruvian colonial painting.

The paintings created in the Andean south, based on the aforementioned engravings and generally aimed at the lower classes, were often

specially commissioned by the religious authorities to support the process of Catholic evangelization and indoctrination. They had an outspoken religious character and helped to form the new beliefs of the indigenous population. Although European models were used, the results were by no means simply 'inferior' copies. The use of different materials and colors, as well as the incorporation of local culture, made for variations on the original compositions with their own artistic value.

Printed religious books containing engravings were a very important source for colonial artists. The *Evangelicae historiae imagines* (1593), a work by the Jesuit Gerónimo Nadal, has long been recognized as a major influence on Peruvian colonial painting. It is illustrated with 153 plates, designed by Giovanni Battista Fiammeri, Bernardino Passeri and Maarten de Vos and engraved by Antonie, Hieronymus and Johan Wierix, in collaboration with Karel van Mallery and Adriaen and Jan Collaert. Other illustrated books by Maarten de Vos, Sadeler and Vredeman de Vries also played a seminal role.

Rubens, van Dyck, Maarten de Vos and Simon de Vos were the principal artists who influenced Peruvian colonial painting. Their religious images, closely connected with the ideas of the Counter Reformation, were quickly adopted in the Spanish territories. Rubens had an agreement with the Plantin-Moretus printing establishment in Antwerp for the reproduction of his paintings in the form of engravings, and prints after his religious works had a powerful impact on 17th-century Spanish art. A branch of the Guillermo Forchoudt firm in Seville was responsible for exporting these engravings to America. In this way, Rubens's compositions came to be widely known in the colonies, and it is very common to see stylistic and compositional references to his art in the Peruvian works of the period. An excellent example is *The raising of the cross*, the original of which hangs in Antwerp Cathedral. Works based on engravings after this painting can be found in a number of churches in Peru (e.g. in the Convento de San Francisco and Iglesia de la Compañía, Lima, and in Cuzco Cathedral). Prints after the tapestry series *The triumph of the Eucharist*, designed by Rubens for the Monasterio de las Reales Descalzas in Madrid, were also widely distributed abroad. A copy after part of the series can be found in the Monasterio de los Descalzos in Lima. *The massacre of the innocents* in Cuzco Cathedral and the Christ paintings in the Capilla de la Penitenciaría in the Iglesia de San Pedro in the

Peruvian capital are also all clearly influenced by Rubens.

The *Stations of the cross* series in the Convento de San Francisco (Lima) bears a strong formal resemblance to similar pictures from the workshops of Rubens and van Dyck. Unfortunately, the exact origins of this group remain unknown, as does the year in which it arrived at its present location. It is assumed that it originally belonged to the order of the Jesuits. Following their expulsion from the colonies in 1767, the paintings were bought by a certain Marquis de Lara, who later donated them to the Terceros fraternity. It seems probable that some of the pictures may even have been executed in the Rubens workshop itself. One of them, *The betrayal of Christ*, also exhibits various similarities to the van Dyck version of the same theme in the Prado. The *Crucifixion with Sts. Dominique and Catalina de Siena* in the Convento de los Descalzos bears a likeness to a van Dyck picture in the Koninklijk Museum voor Schone Kunsten, Antwerp. The Monasterio de San Francisco in Cuzco possesses a *Pietà* that is also strongly reminiscent of van Dyck.

The Monasterio de la Concepción in Lima houses 12 paintings representing scenes from the life of the Virgin. They are signed by Simon de Vos and dated between 1638 and 1639. In the same monastery we find another series of 12 pictures depicting scenes from the Old Testament, which is also attributed to Simon de Vos or his workshop. The monastery had a very wealthy congregation that imported various works by well-known artists from Spain to the colonies.



Anonymous, *The Archangel Michael vanquishing Satan*, Iglesia de San Pedro, Lima.

Among the artists who influenced Peruvian colonial painting of the *virreinato* period Maarten de Vos is especially important. The copying and reinterpretation of his compositions came about mainly through engravings. A striking example is his *Archangel Michael vanquishing Satan*. Samuel van Hoogstraten made an engraving (Antwerp, 1575) after his painting of the subject that was widely circulated throughout the colonies. However, this particular theme was disseminated not only through prints. There is an actual Maarten de Vos painting of the subject in the small Franciscan church of Cuautitlán in Mexico. It belongs to an altarpiece that also includes depictions of the *Coronation of the Virgin* and *Ss. Peter and Paul the Apostle*. It is signed and dated 'MERTINO DE VOS ANTEPIECES INVENTOR ET FECIT - 1581.' This image of St. Michael and the defeated demon was quickly incorporated into colonial iconography. A painting directly related to the one in Cuautitlán, from the early 17th century, can be found in the sacristy of Lima Cathedral. An interesting variation on the theme hangs in the Jesuit Iglesia de San Pedro (see illustration). The composition and gestures are identical to the original, but a portrait of an indigenous donor has been added at the bottom. Naturally, given the geographical distance between the Mexican church and the Peruvian locations, it is also quite possible that the latter versions are all based on prints.

The anonymous *Archangel Michael* in the Iglesia de San Pedro is an interesting example of the merging of Old and New World elements. As noted above, it includes a portrait of an indigenous female donor, located at the lower left. There are many such portrayals in colonial art, intended to symbolize the acceptance of and devotion to Roman

Catholicism on the part of indigenous society. The same idea is expressed in the subject matter itself, a depiction of the victory of the Roman Catholic Church (Archangel Michael) over heathenism (Satan). Both must be seen in the context of an enforced imposition of the religion of the colonizers on the local population.

At the same time, we should also consider the status this particular indigenous woman must have enjoyed in society. Peruvian colonial life was hierarchically structured, with a strongly fixed social order, and not just anyone could be represented next to a sacred image. Her position is indicated by her headdress (*manto*), which is decorated with native tropical birds. Both the ornamentation and the fabric itself are of pre-Hispanic origin, and before the arrival of the colonizers were worn exclusively by the Inca nobility. The woman has thus chosen to be represented as a descendant of the indigenous aristocracy, perhaps in an effort to reaffirm the privileges of her social group within colonial society. On the other hand, we must also take into account that the Jesuits were continually seeking legitimation within the colonial community, and did so, among other things, by assimilating native imagery connected with the Inca elite.

In the second decade of the 17th century, the Jesuit order requested the services of a new painter to support the ongoing process of religious indoctrination. Diego de la Puente, born in Malinas but of Flemish origin – his real name was probably van den Brugge – came to Peru in 1620 to succeed the Italian Jesuit painter Bernardo Bitti. De la Puente's paintings can be found in various Jesuit congregations (Lima, Trujillo, Cuzco, Juli and Charcas). His work illustrates the stylistic transition from Mannerism to Baroque

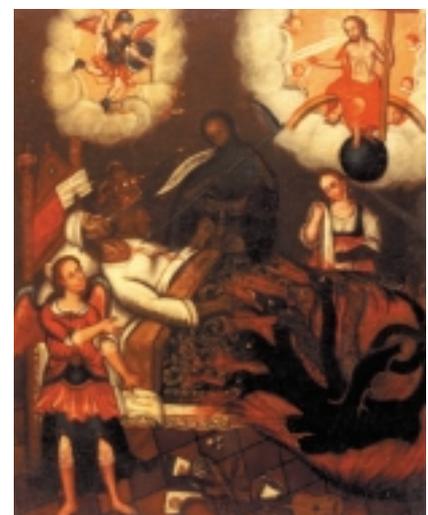
naturalism common at this period and was probably influenced by the Flemish Romanist artists Adam van Noort and Otto van Veen. Examples of de la Puente's work include a *Martyrdom of St. Ignacio of Antioch* (1620) in the aforementioned Iglesia de San Pedro; a *Christ and a Virgin* in the sacristy of the same church; a *St. Michael* in the Templo de la Inmaculada (Lima); and a *Last Supper* – attributed to him – in the refectory of the Convento de San Francisco (see illustration). There are other versions in Cuzco and Santiago de Chile.

De la Puente's most important work is undoubtedly the *Last Supper* in Lima. It is interesting to see how, in typical Jesuit fashion, the artist incorporated native elements into his composition, for example, the corn (*choclo*) on the table. The painter, possibly influenced by the dictates of his order, sought to create something familiar by adding elements that would be easily recognizable to native observers, thereby making it easier for them to accept Christian beliefs. Around the middle of the eighteenth century, the *cuzqueño* artist Marcos Zapata did the same by including a *cuy* (an Andean rodent resembling a guinea pig, eaten as a delicacy) in his own *Last Supper* (Cuzco Cathedral).

Around the turn of the 18th century, a new iconographic theme became popular in some colonial churches. It usually consists of a group of two canvases representing *The death of the just* and *The sinner's death*, respectively. Through these images, the Church sought to provide guidance for its New World flock, illustrating the benefits of a life lived according to Roman Catholic precepts, as opposed to the punishments reserved for those who refused to follow its teachings. The



Diego de la Puente (attributed to), *The Last Supper*, Convento de San Francisco, Lima.



Anonymous, *The sinner's death*, Museo de Arte del Centro Cultural de San Marcos, Lima.

anonymous Sinner's death in the collection of the Museo de Arte del Centro Cultural de San Marcos in Lima (see illustration) shows clear compositional parallels with Flemish paintings of the 15th century. These images probably arrived in the New World by way of engravings. The northern influence is perhaps most evident in the representations of Christ and the Archangel Michael at the upper left and right. Both can already be found in the type of Last Judgment scenes developed by Flemish Primitives such as Hans Memling and Rogier van der Weyden. In adopting these forms, the Peruvian Catholic Church sought to establish a link between the Last Judgment and the trial at the end of a sinner's life. This was to be a moral admonishment, and was designed as criticism of the extremely secularized society developing under the new Bourbon regime. Elements already present in western iconography were combined with the specific purpose of creating a more coherent ideological corpus. To this visual rhetoric other elements were added, such as the banners with inscriptions. They explain and underscore the meaning of the images in order to increase the impact on the public.

Stylistically, the work belongs to the Cuzqueña School of the 18th century, from the Peruvian-Andean south. Some of the characteristic features of this style are a lack of perspective, naive drawing, sentimentalized faces, and the use of flowers around the borders. One of the peculiarities of this school is the fact that its artists often looked back to older stylistic forms and elements, not necessarily making faithful copies of the originals, but altering them according to the demands of the local context.

Peruvian colonial artists were undeniably influenced by Flemish artists, principally through engravings. They adopted their compositional elements and iconographical motifs, but their works are more than mere copies. Peruvian colonial painting was created in a very different cultural context. As a result, the compositions went through a process of cultural re-signification that altered their import: new meanings and new elements were added according to the religious needs of the local population.

José Enrique Torres and Fernando Villegas  
Museo de Arte del Centro Cultural de la Universidad  
Nacional Mayor de San Marcos

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## Preview of upcoming exhibitions

December 2003-June 2004

The calendar of exhibitions and other major museum events on the CODART website contains dossiers on all past, current and upcoming exhibitions, congresses and symposia concerning Dutch and Flemish art all over the world, extending as far into the future as we have information. As you can see in the list here below, we know of 24 exhibitions on Dutch and Flemish art in 26 different venues that have been announced by museums to open between now and the beginning of June 2004 – the planned date of publication of the next CODART Courant. More information on these exhibitions is available on the CODART website, where you

can also sign up for the free notification service announcing opening and closing dates of exhibitions ten days in advance.

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

**6 December-14 March 2004** De Winterkoning, balling aan het Haagse hof (The Winter King, an exile at the court of The Hague), Haags Historisch Museum, The Hague.

**6 December-18 January 2004** Dutch art in the age of Frans Hals from the collection of the Frans Hals Museum, Haarlem, Toyohashi City Museum of Art and History, Toyohashi.

**9 December-29 February 2004** Peter Paul Rubens: the life of Achilles, Museo Nacional del Prado, Madrid.

**15 December-15 April 2004** Büyükelçi, Padisah ve Sanatçı: İstanbul'da Kabul Töreni, 1727-1744 (The ambassador, the sultan and the artist: an audience in Istanbul), Topkapi Sarayı Müzesi, Istanbul.

**22 December-12 April 2004** Die flämische Landschaft (Flemish landscape painting), Kunsthistorisches Museum, Vienna.

**2 January-1 April 2004** Het Catharijneconvent te gast (The Catharijneconvent invited), Gruuthuse Museum, Bruges.

**14 January-14 March 2004** Pursuits and pleasures: Baroque painting from the Detroit Institute of Arts, Kresge Art Museum, East Lansing, Michigan.

**17 January-28 April 2004** Love letters: Dutch paintings of letter themes in the age of Vermeer, Bruce Museum of Arts and Sciences, Greenwich, Connecticut.

**24 January-7 March 2004** Dutch art in the age of Frans Hals from the collection of the Frans Hals Museum, Haarlem, Sakura City Museum of Art, Sakura.

**31 January-16 May 2004** Vergnügliches Leben, verborgene Lust: Holländische Gesellschaftsszenen von Frans Hals bis Jan Steen (Satire and jest: Dutch genre painting in Haarlem in the age of Frans Hals), Hamburger Kunsthalle, Hamburg.

**1 February-1 April 2004** Vis vitalis: visstilleven in de Nederlanden, 1550-1700 (Fish: still lifes by Dutch and Flemish Masters, 1550-1700), Centraal Museum, Utrecht.

**5 February-3 May 2004** Rembrandt Gemälde, Zeichnungen, Radierungen (Rembrandt paintings, drawings, etchings), Albertina, Vienna.

**6 February-8 May 2004** Jongkind, Wallraf-Richartz-Museum, Cologne.

**14 February-9 May 2004** Rembrandt's journey: painter – etcher – draftsman, Art Institute of Chicago, Chicago, Illinois.

**1 March-6 June 2004** Rubens, Palais des Beaux-Arts, Lille.

**6 March-13 June 2004** De bibliotheek van Rubens (Rubens's library), Museum Plantin-Moretus, Antwerp.

**6 March-14 June 2004** Rubens, de verzamelaar (Rubens the collector), Rubenshuis, Antwerp.

**12 March-3 May 2004** Rubens i Rembrandt, ich poprzednicy i następcy: rysunki flamandzkie i holenderskie XVI-XVIII w. ze zbiorów polskich (Dutch and Flemish drawings of the 15th-18th centuries from Polish collections), Muzeum Narodowe w Warszawie (National Museum in Warsaw), Warsaw.

**18 March-13 June 2004** Ein Meisterwerk kehrt zurück nach Kassel: Peter Paul Rubens und Jan Brueghel d.Ä.: Pan und Syrinx (A masterpiece returns to Kassel: Pan and Syrinx by Peter Paul Rubens and Jan Brueghel the Elder), Staatliche Museen (Gemäldegalerie Alte Meister), Kassel.

**18 March-16 May 2004** Regards sur l'art hollandais du XVI<sup>e</sup> siècle: Frits Lugt et les frères Dutuit collectionneurs (A look at Dutch 17th-century art: Frits Lugt and the Dutuit brothers as collectors), Institut Néerlandais, Paris.

**1 April-1 June 2004** Albert Eckhout (1610-1666), Mauritshuis, The Hague.

**10 April-4 July 2004** Pursuits and pleasures: Baroque paintings from the Detroit Institute of Arts, Muskegon Museum of Art, Muskegon, Michigan.

**8 May-1 August 2004** De uitvinding van het landschap: Vlaamse landschapsschilderkunst van Patinir tot Rubens (The invention of the landscape: Flemish landscape painting from Patinir to Rubens), Koninklijk Museum voor Schone Kunsten, Antwerp.

**14 May-29 August 2004** Carel Fabritius (1622-1654) Staatliches Museum Schwerin, Schwerin.

**15 May-31 July 2004** Rubens, Jordaens en van Dyck: tekeningen van de Vlaamse meesters (Rubens, Jordaens and van Dyck: drawings of the Flemish masters), Arentshuis, Bruges.

## CODART publications

### *A window on Dutch cultural organizations for Russian art historians*

On the initiative of the former consul in St. Petersburg, Jan Henneman, an annual meeting is held in St. Petersburg in September entitled 'Window on the Netherlands,' at which Dutch businesses, government and cultural organizations can present their work. It was in this context that CODART and the Stichting Cultuur Inventarisatie, SCI, held a symposium on 11 and 12 September 1999 at the Hermitage and the St. Petersburg International Center for Preservation. The aim

of this conference was to provide information on the activities of Dutch cultural institutions and to make suggestions for cooperative projects with art historians from Russia and Eastern Europe. The meeting took place in the theater built by Catherine the Great in the Hermitage, and in the former Trubetskoy-Naryshkin Mansion, made available to the International Center by the city of St. Petersburg. Unfortunately, only a small number of our Russian colleagues were able to attend. In order to make the information available to as wide an audience as possible, it was decided to compile a small brochure based on the papers given. SCI gathered these together and, where necessary, translated them into Russian and English.

The celebration of the 300th anniversary of the founding of St. Petersburg provided an excellent opportunity for the official presentation of the Russian edition. Many dignitaries came to the city for the 'Window on the Netherlands' meeting, among them Crown Prince Willem Alexander, the State Secretary for Economic Affairs, the Minister of Education, and the State Secretary for Culture, Medy van der Laan. On 27 September she offered the CODART compilation *Window on Dutch cultural organizations for Russian art historians* to the deputy director of the State Heritage museum, George Vilinbakhov, and to the director of the St. Petersburg International Center for Preservation, Kirby Talley, in the presence of representatives from CODART and SCI. Lia Gorter and Marijcke van Dongen emphasized the importance of long-standing

reciprocal contacts in their speech.

Thanks to a generous gift from the Wilhelmina E. Jansen Fonds, the texts in the volume can now be found on the CODART website. A printed version can be acquired from the Dutch consulate general in St. Petersburg and the Dutch embassy in Moscow.

Lia Gorter

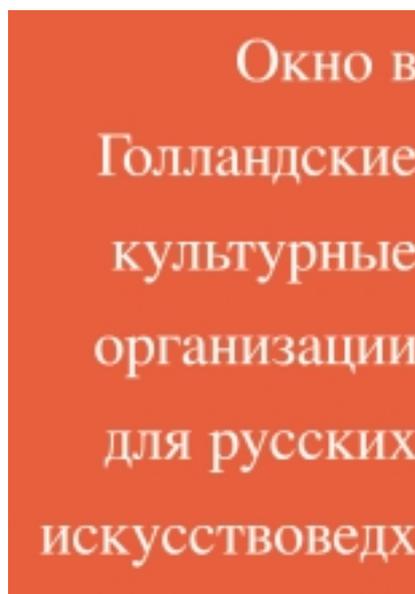
Stichting Cultuur Inventarisatie

## CODART activities in fall 2003

### *Study trip to New England, 29 October-3 November 2003*

Upon the spontaneous suggestion of Ronni Baer during the CODART VIJF congress in Bruges in March 2002 to come to Boston, the CODART ZES study trip was scheduled for the fall of 2003, enabling participants to see not only the rich holdings of museums and private collectors in the area, but also to visit the major exhibition *Rembrandt's journey: painter, etcher, draftsman*, now on show at the Museum of Fine Arts in Boston. At the CODART ZES congress in Amsterdam in March 2003, Ronni Baer, Bill Robinson and Jim Welu presented the history of their collections and discussed their relationships with private collectors. Now it was time for 27 CODART members from the Netherlands, Belgium, Germany, Finland, Estonia, Switzerland, the Czech Republic, Spain, Brazil and Argentina to see them with their own eyes. They were joined by a varying assortment of members of the local CODART ZES committee, many of whom had never seen some of the private collections visited.

The trip opened on 29 October in Back Bay, a 19th-century extension of the then rapidly growing city of Boston. Back Bay was built on artificial land, a similarity between Boston and the Low Countries that the participants may not have noticed. At the St. Botolph Club on Commonwealth Avenue, founded in 1880 and known as Boston's most bohemian club, a unique six-hour double exhibition was mounted especially for the occasion by the collectors Leena and Sheldon Peck and Naomi and Roger Gordon. The Pecks showed their Rembrandt drawings, the Gordons a choice of their 18th-century Dutch drawings. The exhibitions opened at five o'clock in the afternoon and ended at 11:00 p.m. In addition to the participants in the study trip, members of the Boston art community were invited, 220 of whom attended. During the exhibition,



The CODART compilation *Window on Dutch cultural organizations for Russian art historians*.

which was guarded by armed patrolmen of the Boston police force, the collectors offered the study trip participants and other guests a lively dinner on the ground floor of the club. Upon sitting down at the table, all participants were given copies of the following publications:

- Naomi and Roger Gordon, *A selection of Dutch 18th-century drawings and watercolors from the Gordon collection: a souvenir catalogue for the CODART study visit, October 29, 2003, Boston 2003.*
- Sheldon and Leena Peck, *Rembrandt drawings: twenty-five years in the Peck Collection. A private exhibition at the St. Botolph Club, Boston, October 29, Boston 2003.*
- Franklin W. Robinson and Sheldon Peck, exhibition catalogue *Fresh woods and pastures new: seventeenth-century Dutch landscape drawings from the Peck collection, Chapel Hill (Ackland Art Museum), Ithaca (Herbert F. Johnson Museum of Art) and Worcester (Worcester Art Museum) 1999.*

In his word of welcome, Roger Gordon recalled the first exhibition of 18th-century Dutch art in the United States in 1971, organized by Roger Mandle at the Minneapolis Institute of Arts, of which he was then director. Mandle was a special guest that evening, as was Seymour Slive, the 50th anniversary of whose ground-breaking book *Rembrandt and his critics, 1630-1730* was called to mind by Sheldon Peck. Both hosts stressed the fact that they had always collected together with their wives, whose knowledge and taste complemented their own. Sheldon Peck reported that Leena sometimes vetoed purchases of historically interesting drawings because they were ugly. The collectors stressed that they also consulted art historians like Mandle and Slive, but also the Boston curators. Our study trip participant Maritta Pitkänen, it emerged, was an advisor to the Pecks; she had once been Leena's patient, when she was still a dentist working in Finland.

Sheldon Peck referred to the competition between collectors in Boston and other parts of the United States and abroad. Once, sitting behind Roger Gordon at a print auction and seeing him not bid on a drawing that would have fit in his collection, he bought it just so that it would come to the Boston area.

By way of thanking the Boston curators and collectors who were present at the dinner, Gary Schwartz gave each of them a portrait etching from Arnold Houbraken's *Groote schouburgh der Nederlantsche konstschilders en schilderessen (1718-1721)*. CODART had located a complete set at the print dealer E.H. Ariëns Kappers in the

Nieuwe Spiegelstraat in Amsterdam, around the corner from the CODART offices on the Keizersgracht. They were wrapped in gift paper and given at random to the recipients. In addition to the hosts and the local committee, prints were presented to Mandle and Slive in recognition of their contribution to the collecting of Dutch and Flemish art in the United States. At half past ten, when most CODART members had already left for the hotel, Peck had still not tired of showing and explaining his collection, this time to the security staff and bar personnel.

#### Visits to private collections

In the four and a half days to come, we were able to see five more private collections. Many of the paintings in these collections had already been on display to the public in the summer of 2002, when the Museum of Fine Arts in Boston held the exhibition *The poetry of everyday life: Dutch painting in Boston*, curated by Ronni Baer.

Certain general resemblances between the collectors and collections struck the group.

- Living in or near Boston, they contribute to the high density of collectors of Dutch and Flemish art in the area, which Sheldon Peck thinks is the highest in the United States and perhaps in the world.
- All the collectors we visited were married couples that collected as a couple and discussed prospective purchases before making them.
- They live with their collections.
- Many had collections of other kinds, or had collected other kinds of art or objects.

– They work in close co-operation with scholarly advisors, who are often museum curators.

– They reciprocate for this help by making donations of money and art to museums.

– Their preferences are purely personal. Rather than assembling representative collections of big or fashionable names, they buy what they think is beautiful or interesting. The first drawing purchased by the Gordons, for instance, was Jacob Cats's small *Cow standing in a field (1783)*, seduced as they were by the cow's eyelashes. The Abramses had an early love for Jacques de Gheyn II long before he became popular.

– The painting collections tend toward straightforward compositions and easily likable subjects like landscape, still life, genre and town and architectural paintings. Underrepresented are history painting, religious art, allegories and the work of Flemish or Italianate masters. Nola Anderson and Rose Marie de Mol van Otterloo expressed a positive distaste for paintings with skulls, skeletons or dead animals. George Abrams articulated a preference in drawings and paintings for what he called 'Dutch Dutch' art.

A clear departure from this pattern is formed by the print collection of Barbara and Bob Wheaton. Their liking is for highly complex Mannerist prints of the period 1550-1620, work that is far removed in appearance, technique and subject from that preferred by the collectors of paintings and drawings.

On the evening of 30 October we were invited to see the collection of George Abrams



At the home of George Abrams.

and his late wife Maida in their home in Newton. George and Maida started collecting in 1960 and have never stopped or slowed down in the 43 years since. It was not easy to collect Dutch 17th-century drawings in Boston, so they travelled to Europe frequently. In the beginning, they acquired about 30 percent of their collection from dealers, 20 percent at auctions and 50 percent directly from other private collectors. Later on they got an even larger share from private collectors. The collection now consists of more than 600 drawings, some paintings, bronzes and medals. With Dutch and Flemish art being weakly represented in the collection of the Harvard University Art Museums, in 1999 the Abramses donated 110 drawings from their collection to the Fogg Art Museum; another 150 are on loan to the museum.

In addition to the 60 or so drawings we saw on the wall at Newton were a number of paintings, and two striking objects that are both and neither: oils on paper by Cornelis Cornelisz. van Haarlem (*Two female nudes*) and Cornelis Bega (*Seated woman, in profile, with foot warmer*). George also showed us a watercolor of tulips by Jacob Marrel that he had acquired in 1982, remarking that he and his wife began acquiring watercolour still lifes of flowers and animals in the 1960s and 70s against the advice of their art historian friends of that time, who considered botanical and other watercolor still lifes too 'decorative' to count as real art.

Saturday, 1 November was devoted to three private collections in a radius of 40 miles around Boston. In Manchester, the group was greeted by Nola Anderson. She and her

husband, Jim Mullen, who unfortunately could not be there that day, collect Dutch 17th-century paintings. Nola and Jim live in an early 20th-century frame house on a bluff overlooking the North Atlantic, enriched with a famous garden designed by Frederick Law Olmsted, Jr. They began collecting Dutch paintings less than five years ago, and have chosen to concentrate on a small number of outstanding paintings. Over the mantle in the dining room is a three-quarters length male portrait by Frans Hals, one of the few works by the master in private hands. In the hallway the attention-grabber was a brilliant interior of the St. Laurenskerk by Anthonie Delorme. The still lifes included a festive Osias Beert with wedding pastries, and a grand Pieter Claesz. and an enchanting Clara Peeters.

Like Manchester, Marblehead lies on the coast called the North Shore. However, instead of the splendid isolation of the Mullen-Anderson mansion, in Marblehead we found the Dutch-Flemish couple Eijk and Rose Marie de Mol van Otterloo in a more typically home-like split-level house on a busy bay, with a view of the town on the opposite shore. The van Otterloos have collecting in their blood. Their first collection consisted of horse coaches and carriages, which however proved to require more space than they wished to make available. An attempt to retrench into the painted sides of carriages proved unsatisfying, and 15 years ago, on the suggestion of Peter Sutton, they began collecting Dutch 17th-century paintings. An advantage they enjoy in this field, above the other collectors we met, is that Dutch is their native language.

A turning point in their collecting activities came after they had already assembled an attractive group of relatively modest paintings. At the TEFAF their eye fell on one of the most spectacular works to have been seen there in years, *Orpheus charming the animals* by Aelbert Cuyp. The consortium of art dealers who had it on offer and had been unable to sell it for their price, presented the van Otterloos with the opportunity of trading up, using some earlier purchases as part of the price. It is now the largest painting in their collection and a much-requested loan for important exhibitions. Another major work in their collection is Jan van der Heyden's view of the Westerkerk in Amsterdam, which graces the cover of Ronni Baer's exhibition catalogue. Perhaps the greatest rarity is an interior of the Bavokerk by Pieter Saenredam. The couple told us that they always had their purchases vetted by an important Dutch historian, a former museum director. They had never bought anything he advised against, no matter how much they may have liked it. The collection covers various genres of 17th-century Dutch painting, but the collectors do not consider it complete. They are currently after an example of pen painting and works by female artists, to keep company with their very nice self-portrait by the Dordrecht artist Maria Schalcken.

After another hour in the two vans we hired that day, the group was warmly welcomed in the home of Barbara and Bob Wheaton in Concord, west of Boston. Their marriage, Bob said, was furthered by their mutual love for 16th-century Mannerism in general and the work of Goltzius in particular, and the fact that Barbara was the first woman he had met who owned the two-volume edition of Panofsky's book on Albrecht Dürer. They hesitated to begin a collection of 16th-century prints, an unusual ambition for Americans of their generation, out of uncertainty about their ability to distinguish good early impressions from later ones or copies. For that reason they started off buying the work of contemporary American artists such as Saul Steinberg and David Levine, which did not pose problems of attribution or authenticity. Goltzius, however, kept pulling them towards earlier ages. The turning point came when they met Jerry Cohn of the Fogg Art Museum at a dinner party in Concord 25 years ago. She convinced them to begin a collection and has been their main advisor and stimulator ever since.

In a fascinating introduction to the collection, Bob told us that he and Barbara



Bill Robinson relating the history of the Fogg Art Museum.

came from families who worshipped in churches belonging to the Radical Reformation, the Baptists and Quakers. This sparked their interest in the late 16th century and the artists who dealt with the religious and intellectual problems that had given rise to their own faith. Moreover, they admire their 16th-century prints for the way in which they combine semantics and semiotics with beauty and craftsmanship. For our visit, they covered every surface and all the furniture on the ground floor of their house with piles of prints, including many complete series and bound volumes, by artists like Maarten de Vos, Hieronymus Cock, Dirck Volckertsz. Coornhert, Aegidius and the other Sadelers, and Goltzius and his school. The pride of their collection is the 1585 *Thesaurus sacrorum historiarum veteris testamenti* illustrated by Gerard de Jode. After a short hour and a half of animated browsing, Barbara – a well-known culinary historian and cook – with the help of Bob, their children and friends, treated us to a traditional New England dinner with Madeira and hors d'oeuvres, codfish cakes, roast beef with baked beans and pumpkin pie for desert.

On Sunday morning, the only time the participants had a chance to see something of Boston by themselves in the hours before 11:00, we visited the last private collection on the program, less than a ten-minute walk from the hotel. Like other collectors we had met before, Anne and Peter Brooke did not start off as collectors of Dutch 17th-century paintings. They began in diverse areas such as tin soldiers and furniture, but found that it was not easy to keep precious objects and young sons in one apartment. Knowing that it would be better to have items hanging on the wall, they were ripe for the inspiration of George Keyes, who at a chance encounter convinced them to collect Dutch paintings. At first they were anxious about owning such prestigious objects, and their first acquisition, a small van Ostade, gave Anne the chills for two days. As collectors, Anne and Peter, who is now also chairman of the Boston symphony orchestra, agree upon nearly every purchase. This pattern may be broken if Peter succeeds in acquiring a still life by Pieter Claesz., an artist who leaves Anne cold. She is more interested in tracking down the companion painting to a small *Bust of a man wearing a laurel crown* by Cornelis Cornelisz. van Haarlem. She knows it is in a private collection in Sweden. CODART was able to prove its usefulness by providing her with a good contact there.

One New England collector received the group without showing his art. On Friday

evening, CODART was invited for dinner at the exclusive Somerset Club by Bill Middendorf, collector, artist, former United States Secretary of the Navy and Ambassador of the United States to the Netherlands. The participants will, however, know parts of his collection without realizing it: he had important paintings in last year's van Eyck exhibition in Bruges (CODART VIJF) and on long-term loan to the Stedelijk Museum de Lakenhal in Leiden.

#### Visits to museums

On Thursday, 30 October, we visited the Fogg Art Museum, where we divided into three groups that each spent about 45 minutes in the print room, the paintings reserve and the galleries.

In the print room, Jerry Cohn and Bill Robinson gave introductions to the holdings in Dutch and Flemish prints and drawings, respectively. Established in the 19th century, the print room was initially set up to show art students reproductions of famous European paintings. In the course of the years the focus shifted to work of *peintre-graveurs* and contemporary printmaking. Jerry Cohn believes that the Fogg owns the first documented piece of European art to be imported to the New World. It is a bound volume of 16th-century prints of anchorites by the Sadelers (the Wheatons also have a copy), with the ex-libris of Frederick de Peyster, a descendant of Abraham de Peyster, the first mayor of New Amsterdam. Cohn suspects that the subject may have been seen as symbolic for the position of the Netherlanders in their wild

colony. She also showed prints from the latest large acquisition in the field of Netherlandish prints, the part gift and part purchase in 2000 of more than 660 16th- and 17th-century landscape prints from Robert Light. This is known as the Light-Outerbridge Collection, commemorating Light's partner Donald Outerbridge, to whom he was introduced by Helen Willard, an assistant at the Fogg to Agnes Mongan. The resulting over-representation of landscape prints has since led the museum to concentrate on figure prints, of which we saw some splendid examples.

The serious collecting of drawings was first undertaken on the watch of Paul Sachs, who also bequeathed his own drawings to the Fogg, and Agnes Mongan. The first big impulse was the bequest in 1929 by Charles Loeser, who had lived in Florence most of his life, of some 350 Old Master drawings, including a Rembrandt copy after a Moghul miniature. In 1999 110 Dutch drawings were given to the museum by Maida and George Abrams, along with another 150 on long-term loan.

Even though the collection of Dutch and Flemish art is of secondary strength to the museum's holdings of French and English art of the 19th century, Ivan Gaskell was able to show us (in storage) some good Dutch paintings, including works by Jan Asselijn, Hans Bol, Nicolaes Maas, Cornelis van Poelenburgh and Salomon van Ruysdael. Since there is not enough space to display everything in the two and a half galleries on the ground floor devoted to art from the Netherlands, works are circulated on a regular basis.



Gary Schwartz opening the discussion on the exhibition *Rembrandt's journey* in the Museum of Fine Arts.

Recently, Gaskell, who has been heard to say 'In my museum there is no such thing as a permanent exhibit,' filled one smallish room in the galleries with a modest display of paintings by Rubens and his immediate circle. In a painting by the young Turner in the reserves, Dutch and English art meet in an interesting way: *Rembrandt's daughter* depicts a seated young girl reading a love letter as her father enters the room.

On Friday morning the group was admitted to the Museum of Fine Arts one hour before it opened to the public. This enabled the participants to take a good look at the major exhibition *Rembrandt's journey: painter, etcher, draftsman*, which had opened only the week before. During a lunch that was offered by the museum in the Trustees Room, decorated for the occasion with prints and drawings by Bloemaert, Joris van der Haagen and others, those present discussed the exhibition. To start off the discussion, Gary Schwartz described this Rembrandt show as a 'high concept' and taboo-breaking exhibition. Whereas other recent Rembrandt exhibitions had tended to focus on questions of attribution, this one concentrated firmly on Rembrandt's artistic imagination. The timeworn division between media was broken by a display that joined, on a single panel, etchings with copperplates, oil sketches, colored and black drawings and paintings. Chronology was respected, but the main ordering principle was theme: in 50-some panels, each with a succinct text, the viewer was invited to study the similarities and differences between the various compositions. The panels almost looked like the openings in a book, leading Cliff Ackley to acknowledge that he was indeed inspired by Bob Haak's book on Rembrandt of 1969.

When the discussion was opened to the floor, the thematic concept met with general agreement and appreciation. Several participants avowed that they had asked other questions and learned more with the objects exhibited this way.

The discussion then focused on the mixture of media. 'Whenever paintings are mixed in with works on paper at an exhibition, you hear outraged purists saying that the integrity of the media is being violated,' Schwartz remarked. 'But at this exhibition the mix was extremely instructive and visually appealing.'

Cliff Ackley, the curator of the exhibition, explained that he had chosen to include a relatively large number of copperplates because he considers them 'drawings on

copper' and because they reveal to the public how the prints were made. He added that the plates have a certain talismanic quality – they are objects that we know Rembrandt had in his hands. Tom Rasseur, assistant curator of prints and drawings at the MFA, told the group that a collector in California has steel-faced several Rembrandt copperplates and printed thousands of impressions from them that are now for sale at highly inflated prices in the shops of art dealers on Newbury Street and elsewhere in the country.

The pros and cons of including paintings in the exhibition were discussed. Some felt that the difference in scale and color – especially the vast Elison portraits hung midway in the exhibition – made it hard for the viewer to relate them to the drawings and prints. Schwartz said that he was not disturbed by a change of pace in an exhibition that was otherwise so consistent. Cliff Ackley and Ronni Baer explained that originally paintings were not included in the exhibition. The initial plan was for a show about Rembrandt's print-making practices, in which etchings were supplemented only by a few drawings and the MFA painting of *An artist in his studio*. The director, however, felt strongly that paintings should be integrated into the exhibition and Ronni Baer was brought onto the project to achieve this goal. While three of the MFA's Rembrandts are in the exhibition, two more remain in the Dutch galleries where they can be appreciated by visitors who pay the entrance charge but not the surcharge for the special exhibition.

On the whole, the participants felt that in

this case the combination of paintings, plates and works on paper was functional, and had been carried out with discretion and good taste. One great help was that the oil sketches are on the same scale as the etchings; another was that the newly installed halogen lights have a longer range of color, making the rooms feel less dark and bringing the objects closer to each other in tone. Nicolette Sluijter said that although she had previously resisted the mixing of media in her exhibitions, she had been converted by *Rembrandt's journey*.

When the exhibition travels on to Chicago, a special educational area called 'Rembrandt's workshop' will be included, enabling visitors to see the tools used for the various media. Upon Cliff Ackley's sigh that he would have liked to include something like that in the show here in Boston, Huigen Leeftang proposed that the MFA and Chicago join with other museums, such as the Rembrandt House, to set up an educational program on the subject, the need for which is felt in so many exhibitions of prints. Schwartz remarked that CODART is working on the presentation of general educational materials on its website, and that this might well be something we could support.

The rest of the afternoon we split up in three groups and were escorted through the painting reserves, the conservation lab and the department of prints and drawings. At the end of these visits the three groups met in the newly installed gallery of early Netherlandish art, which is not yet open to the public. The collection is the envy of many European museums, if only for Rogier van der Weyden's



With Cliff Ackley in the print room of the Museum of Fine Arts.

St. Luke painting the Madonna. There was also a bit of time to run through the permanent collection.

Having served in the 19th century as the repository of the collection of prints of Harvard University, the MFA print room was left with only 60 prints after Harvard built the first Fogg Art Museum in 1895 and moved out its holdings. Using a large bequest from Harvey D. Parker, in 1898 the MFA was able to buy the Sewall Collection of about 20,000 prints of divergent quality. Recent acquisitions for the print room include 19th- and 20th-century Dutch graphic art, among them posters by Roland Holst and Karel Visser.

Our visit to the Isabella Stewart Gardner Museum following our day at the Museum of Fine Arts fell a bit out of tone with the rest of the trip. The host curator, Alan Chong, had left the country a few days before on an unannounced trip to Italy. No arrangements had been made for our visit except for a guided tour in two groups by Chong's able assistant curator Richard Lingner and a young woman on staff. Since the Gardner has insufficient artificial lighting, we were dependent on the flashlight illumination provided by the hosts and a number of our party. The group was a bit baffled, but showed interest in the small but spectacular exhibition of portrait bronzes by Benvenuto Cellini.

Sunday afternoon was devoted to the Worcester Art Museum, a richly eclectic collection in the city of Worcester, some 50 miles west of Boston. With the city flourishing after its own Industrial Revolution, a group of 50 prominent citizens were able to establish a

museum in 1898, in emulation of the MFA. It started off as an establishment of the Kunsthalle type, a large building with scarcely any collections of its own. By the 1920s, however, thanks to numerous gifts, it had the third largest collection of any American museum. The status of the Worcester Art Museum is well symbolized by the fact that Francis Henry Taylor, one of the leading museum men in the country, served as director in Worcester before being appointed director of the Metropolitan Museum of Art – which he subsequently left to return to Worcester! Thanks to its participation in the Antioch excavations of the 1930, the museum owns one of the largest Roman floor mosaics in the world, on the theme of the hunt.

The CODART visit took place on a lively Family Day at the museum. We were admitted to the closed galleries where the early Italian paintings were on display, including Piero di Cosimo's *The discovery of honey*, before being let loose in the two impressive galleries of paintings from the Netherlands. There we saw another interior of the Bavokerk by Pieter Saenredam, in addition to Frans Hals's portrait of Pieter Post and a remarkable painting by Maarten de Vos with Christ as a child accepting the cross. In the conservation department we were allowed to study at close range Quinten Matsys's moving *Rest on the flight to Egypt*.

The print room was opened to us, where David Acton, head of prints and drawing, put up a small display of the most interesting Dutch and Flemish drawings. Acton's Ph.D.

thesis was on Hendrik Goltzius, and although most of his work now goes into 20th-century American prints, during the visit he was invited to join CODART. By coincidence, at the dinner that was offered to us after the visit by Jim Welu, Acton and Jan De Maere got onto the subject of Norman Bluhm, an American Abstract Expressionist artist who had lived in Paris. Acton was working on an exhibition of his work, and De Maere turned out to have known and supported Bluhm in the 1960s. He promised to provide memories of the artist as well as some rare examples of his prints that Acton could use for his show.

The large, well-equipped conservation lab in Worcester, with northern lighting, brought to mind that the museum was one of the pioneers in the United States in scientific conservation, under the leadership of the legendary George Stout, in the 1940s.

The museum generously provided participants with copies of choice catalogues that it had published in the past:

- *European paintings in the collection of the Worcester Art Museum*, 2 vols., Worcester 1974 (entries for the Dutch School written by Seymour Slive and for the Flemish School by Egbert Haverkamp-Begemann).
- *Worcester Art Museum: selected works*, Worcester 1994.
- *David Acton, Master drawings from the Worcester Art Museum*, New York 1998.

Our last morning in Boston, Monday, 3 November, was spent at the Straus Center for Conservation and Technical Studies, located in the renovated and fully equipped upper stories



Frans Hals's *Portrait of a man* in the collection of Jim Mullen and Nola Anderson.



Eijk and Rose Marie de Mol van Otterloo with their newly acquired portrait etching from Houbraken, a gift from CODART.

of the Fogg Art Museum, where our member Ron Spronk, research curator, had put together a fascinating program for us. As director Henry Lie told us in his brief introduction, the history of the center is closely related to the Harvard University Art Museum. An early director of the Fogg, Edward Forbes, had a strong interest in technical research and hired a professional restorer and a chemist at a time when this was still an unusual move. Forbes himself assembled a large collection of pigments. It remains a primary resource for the Straus Center, while small quantities of the compounds and complexes in his jars – set up picturesquely in the stairway from the Fogg to the Straus – are made available to peer institutions that share the results of their research.

The technical work at the Center and the Museum has often been connected to university courses. A survey of artistic techniques that was long on the Harvard curriculum was known by undergraduates as ‘the egg and plaster course.’ Nowadays the Straus Center gives only two courses in the Art History Department.

The Center is not purely an academic institution; it also works as a restoration studio for other museums, collectors and the art trade. Thanks to new funding, it has been able to reverse the unfavorable ratio of inside-outside restoration. In addition to paintings, it also examines and restores work on paper, ceramics and sculptures. In anticipation of the CODART study trip, the Straus had given priority to work on the Abrams donation of

Dutch and Flemish drawings. On a tour of the Center, we were given demonstrations of infrared reflectography and digital imaging applied to works of Dutch and Flemish art.

The Center works by preference with standard equipment and software packages. This avoids the extra expense of custom software and the vast ongoing expense of upgrading, while making it easier to take on new people to use the software. With the new versions of Adobe Photoshop, the Straus Center technicians are able to stitch infrared takes of large objects into single images. That and other off-the-shelf programs enable them to layer images of the same object in natural light, ultraviolet, infrared and X-ray, allowing the viewer to move up and back seamlessly between these modes, or to compare details in the same scale on the same screen.

The most spectacular demonstrations of the morning were the high-resolution digital photographs of drawings. The magnification was such that you could see the pits in the paper and the grains of charcoal. We were shown a man’s head by Wallerant Vaillant which, as Bill Robinson told us, would normally have been catalogued as ‘black charcoal on paper.’ Close examination revealed, however, that it combined all the dry media available to the artist, including pencil and chalk, and that the pupils in the man’s eyes are not black at all – they are colored in true ultramarine. A drawing by Goltzius on prepared paper that Robinson thought was a metalpoint turned out to have been executed in black chalk. All it takes is a Hasselblad with

a digitized back; capture sessions under controlled lighting of two to three minutes; and computer files of 757 MB per image. As this kind of technology moves into the museum, Robinson suggested, the entire discipline of medium description in catalogues of prints and drawings will have to be reinvented.

The products of these experiments are presently filed away (at a charge) in the Digital Repository Service of the Harvard University Office for Information Systems. The Straus people fondly call the repository ‘the image bucket.’

It did not escape the visitors that the second language of the Straus Center, after English technologese, is Dutch. Alongside Craig Bowen of the paper lab, Nancy Lloyd and Tony Sigel of the objects lab, Narayan Khandekan of the analytical lab, Kate Olivier and Terry Hensick of the paintings lab and Katya Kallsen and Andrew Gunther of the Digital Imaging and Photography Department, we met Ron Spronk, intern Tinke van Daalen and an intern in the paintings lab named Ige Verslypen. The Straus visit was planned and executed with appropriately calimetric precision, with two groups circulating through the premises in segments timed to the minute.

After a last lunch in the Naumburg Room of the Fogg Art Museum, a chartered bus provided a painless transit to New York for the 17 participants who prolonged their visit to the east coast in the Big Apple. The following section of the report is by way of a postscript.

On the evening of 4 November, the participants in the study trip and the CODART members in New York who had not joined in were invited to a reception at the home of Jeanne Wikler, Embassy Counselor for Cultural Affairs of the Netherlands Consulate-General. She provided a warm welcome, with excellent food and drink, and an opportunity to meet other members of the Dutch diplomatic mission in New York, including the recently appointed consul-general, Cora Minderhoud.

The following morning, a smaller group assembled at the Frick Art Reference Library, where our member Louisa Wood Ruby awaited us, with Inge Reist, Chief of Collections Development and Research. The main object of the visit was to be introduced to a unique research resource, the databases of inventories in the Amsterdam archive compiled by John Michael Montias. One database contains the integral texts and basic facts about 1,100 interesting inventories between 1597 and 1678, a second the 48,000 individual works of art listed in the inventories. The breakdown of



Alexander Vergara looking at 16th-century prints in the collection of Bob and Barbara Wheaton.

information, which was provided to us on a handout, is extremely fine, with extensive additions by Montias concerning the works of art and their owners. Each database contains about 30 fields, allowing for searches that define not only subjects, by various systems including ICONCLASS, but also such variables as the location of an object in the house or in the room, the religion of the owner, materials, estimated worth and so forth.

Because Montias began his work in cooperation with the Getty Provenance Index, he works with the software used in that institution, the Star system. It offers excellent flexibility, but is not simple to use. Because the Frick was one of the few research facilities that worked with Star, Montias was able to find a home there for his databases after the Provenance Index was discontinued. The Frick has built a Windows interface to make the databases more accessible to users. A demonstration by Louisa Wood Ruby and her assistant Angela Campbell demonstrated two things: the database is immensely rich and interesting, and it is still not easy to use.

For those too far from New York or too unhandy to learn the system, Louisa has offered to perform searches upon request. Contact her at [woodruby@frick.org](mailto:woodruby@frick.org).

The closing event in the post-program took place that afternoon. Michiel Plomp (whose name knows many pronunciations in New York, mainly Michael and Michel) received the last stalwarts in the Print Department Study Room of the Metropolitan Museum of Art for a look at his recent acquisitions. In contrast to

what one might expect of such a large and world-renowned museum, the Met did not institute a Department of Drawings until 1960. Even then, it remained behind in the Dutch and Flemish field, concentrating instead, under the lead of Jacob Bean, on Italian and French drawings. The Havemeyer Bequest brought in some work on paper from the Netherlands, and under Bean's successor, George Goldner, there is now more interest in Northern European masters.

Michiel showed us the drawings he had bought over the past four years. Since they have not yet been published, it may be interesting to see a checklist drawn up on the spot:

- Jan Gossaert, *Madonna and saints*.
- Jan de Beer, *Lamentation over Christ*.
- Joachim Beuckelaer, *The killing of the five kings of the Amorites*.
- Pseudo-Aert Orthens, *A stoning*.
- Maerten van Heemskerck, *Ecce Homo*, quadrated study for part of the Linköping Altar.
- David Vinckboons, *Petrus Plancius instructing students in navigation*, for the title page of Willem Blaeu's handbook on navigation.
- Abraham van Diepenbeeck, *Allegory of the triumph over heresy*.
- Peter Paul Rubens, *The Belvedere torso*, with a rough sketch on the verso of his altarpiece, *Virgin adored by saints*.
- Lodewijk Toeput, *Fantasy palace garden*.
- Jan Siberechts, *Three trees*.
- Philips Koninck, *Last Supper*.
- Jan Ruischer, *Landscape*.

Roelant Roghman, *Meerdervoort Castle*.  
 Nicolaes Berchem, *Cows*.  
 Willem Buytewech, *Title page with vegetables and figures*.  
 Willem Buytewech, *Poultry market in a Dutch town*, dated 1621.  
 Willem van Mieris, *Abraham and Isaac*.  
 Herman Hestenburg, *Vanitas with colorful flowers*.  
 Gerard Melder, *Classicizing pastoral*.  
 Simon Andreas Kraus, *Beach*.  
 Johan Goll van Franckenstein, *Lane with carriages*.  
 Anonymous, *Architectural fantasy*. An exceptional acquisition. Otto Naumann donated it as the result of a successful Rumpelstiltskin wager: if Michiel could help with finding the author, the Met would get the drawing. Michiel did find out who the author was (i.e. Jan Hendrik Verheyen) and the Met received the drawing.  
 Anthonie Mauve, *Beach with fishing boats*.  
 Johannes Bosboom, *Farmhouses*.  
 Willem Roelofs, *Tree in England*.  
 Hans Christian Andersen, *Two Pierrots balancing on swans and two dancers*.  
 Augustin Braun, *Merry company*.  
 During the week following our arrival in New York on 3 November, the participants were welcomed without admission charge at the Metropolitan Museum of Art, the Cloisters and the Frick Collection. On Thursday-Sunday, we had free admission to the New York Print Fair, in the Park Avenue Armory. These arrangements were made by our members in New York.

A special mention is due to the anonymous donor who funded the participation of a curator from an economically deprived country. From the applicants who requested this grant, one name was drawn from a hat: Helena Risthein of the Art Museums of Estonia in Tallinn. She took full advantage of the occasion, participating not only in the study trip, but visiting Washington and New York separately as well. It was her first visit to the United States. CODART would also like to thank its friend Lola Gellman for offering hospitality to Helena at her home in New York. A complete list of partners and sponsors, the CODART ZES network, is available on the CODART website.

Wietske Donkersloot and Gary Schwartz



In the conservation lab of the Worcester Art Museum.

## CODART activities in 2004

**CODART ZEVEN congress: Dutch and Flemish art in Poland, Utrecht, 7-9 March 2004**

Pre-congress excursions to Lille and Utrecht

Saturday, 6 March

**12:00** Busses leave from TEF AF in Maastricht and from Amsterdam (in front of Netherlands Institute for Cultural Heritage, Gabriël Metsustraat 8) for Lille. Box lunch on the bus.

**15:30** (approximately) Arrival in Lille, check into hotel.

**16:00** Free time for exploring Lille.

**19:00** Visit to exhibition *Rubens (1577-1640)* at

Palais des Beaux-Arts  
Place de la République

F-59000 Lille

France

T +33 3 2006 7800

F +33 3 2006 7815

The exhibition opens to the public that day.

CODART will be admitted after closing time.

**21:00** Dinner in a Lille restaurant.

Sunday, 7 March

**9:00** Departure by bus for Utrecht.

**12:00** Arrival in Utrecht, check in to hotel.

Best Western Amrâth Hotel

Vredenburg 14

3511 BA Utrecht

T 030 2331232

F 030 2328451

E [info@amrathutrecht.nl](mailto:info@amrathutrecht.nl)

W [www.amrathutrecht.nl](http://www.amrathutrecht.nl)

**12:30-13:30** Lunch.

**13:30-17:00** Pre-congress walking tour of Utrecht, in three groups, guided by:

Renger de Bruin, curator of historical

collections, Centraal Museum, Marten Jan Bok, historian and art historian, and

Llewellyn Bogaers, historian

[**15:00-17:00** Meeting of Board and Program Committee.]

Congress program

Sunday, 7 March

**17:00-20:00** Registration and reception at:

Fundatie van Renswoude

Agnietenstraat 5

3512 XA Utrecht

T +31 30 252 0779

**18:00** Greeting by director of CODART, Gary Schwartz, and director of the Centraal Museum, Sjarel Ex.

Monday, 8 March

**9:00-11:00** Opening session, Dutch and Flemish art in Poland

Centraal Museum

Nikolaaskerkhof 10

T +31 30 236 2362

F +31 30 233 2006

E [info@centraalmuseum.nl](mailto:info@centraalmuseum.nl)

W <http://centraalmuseum.box.nl>

Eddy de Jongh, Twee Jannen: Jan van Gelder and Jan Białostocki.

Talks on Dutch and Flemish art and architecture in Poland by curators from Warsaw.

**11:00-13:00** Visit Centraal Museum, where the exhibition *Vis vitalis: visstilleven in de Nederlanden 1550-1700* (Fish: still lifes by Dutch and Flemish masters 1550-1700) will be running.

**13:00-14:30** Lunch in Centraal Museum.

**14:30-17:00** Workshops.

– The role of the permanent collection.

Chair: Axel Rüger.

– Long-term collection mobility.

Chair: Peter van den Brink.

– The exhibition as a scholarly tool?

Chair: Manfred Sellink.

**19:00-23:00** Congress dinner.

Tuesday, 9 March

**9:30-11:30** Members meeting in Centraal Museum.

**11:45-12:00** Bus to Centraal Museum depot.

**12:00-13:00** View of paintings in storage.

**13:00-13:15** Bus to

Loekie and Gary Schwartz

De Boomgaard

Herengracht 22

NL-3601 AM Maarssen

T +31 346 562 778

F +31 346 570 574

E [gary@codart.nl](mailto:gary@codart.nl)

**13:15-15:00** Drinks and buffet lunch offered by Loekie and Gary Schwartz.

**15:00** Busses to Centraal Station, Utrecht and Museumplein, Amsterdam.

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

**Study trip to Gdańsk, Warsaw and Kraków, 18-25 April 2004**

As rich and fascinating as are the holdings of Dutch and Flemish art in Poland today, the history of the subject is largely a tale of past glory. In the mid-16th century, the Jagellonians ruled over a kingdom that stretched from western Prussia to the Black Sea, maintaining a capital in Kraków and a power base at Wawel Castle, which were far

more sophisticated than any court further east. The Flemish tapestries in Wawel still form one of the greatest ensembles of their kind in the world. Concerning the collecting of paintings by the Jagellonians, there is a contradiction in the secondary sources. Jan Białostocki and Michal Walicki remark with regret in their overview of the history of painting collecting in Poland from 1957 that the powerful late Jagellonians, who spent fortunes on palaces and jewelry and tapestries, showed no detectable interest in painting. A different tone was struck in 1988, in the exhibition catalogue *Europäische Malerei des Barock*, which traveled to Braunschweig, Utrecht, Munich and Cologne. In her introduction, Janina Michalkowa reports that the 16th-century palace was adorned with paintings, mainly Italian, which however were destroyed in the fires of 1595 and 1702. Be that as it may, not a single painting can today be traced to that legendary house.

That the succeeding dynasty of the Wasas did collect on a lavish scale is no cause for lasting joy in Poland. The holdings they accumulated were lost in even more distressing ways than in fires. In 1655, Swedish armies occupied Poland, dragging off, as Michalkowa puts it, anything that was not nailed down: furniture, sculptures, paintings, marble. When the last Wasa abdicated in 1672, he took his collection with him to France, where 150 paintings were sold for a song and dispersed. The collections of the Sobieski kings ended up in Rome, those of the Saxons in Dresden, and of the Poniatowskis, including 2,000 paintings, in miscellaneous sales.

Striking and long-lasting artistic ties between Poland and the Netherlands, important to this day, came about through the presence in Poland of architects and designers from the Lowlands. In the 16th and 17th centuries, the harbor city of Gdańsk employed Flemings and Dutchmen for the construction of their fortifications, city gates and public buildings. The decorations were marvels of intellectual and artistic sophistication, and they have been better preserved than any comparable ensembles in either the Netherlands or Flanders. The large-scale presence in Gdańsk of builders from the Netherlands forms part of a broader historical development, which has been described as follows by the American historian Richard Unger: 'In the 17th century, the Dutch Republic was able to dominate politics in the states surrounding the Baltic. Infrequent expeditions by the Dutch navy were more than enough to control events because states and

rulers in northeastern Europe proved willing to act as surrogates for the Republic[...]. The peoples of northeastern Europe relied on the Netherlands for economic success, technological advance and cultural change.' This gives greater meaning to the dissemination of Dutch art in Poland than is covered by the history of art collecting and patronage alone. It adds resonance to the CODART project and emotional depth to the study trip.

Dutch-Polish artistic relations of the 17th century are exemplified at the highest level in the figure of the architect Tilman van Gameren (1632-1706). Van Gameren, one of the foremost Polish architects of the 17th century, was born in Utrecht in 1632. In 1661 he was working in Venice, reportedly as a painter of battle scenes. In that year he was invited to come to Poland by Prince Jerzy Sebastian Lubomirski. He spent the rest of his life in the service of the Lubomirskis, one of the most important of the Polish magnate families, executing royal, military, ecclesiastical, agricultural, horticultural and civic commissions throughout his adopted country. It was through the skills and industriousness of this Dutch architect that Poland came into a heritage of internationally oriented classicist architecture, a movement that brought with it a European taste in art collecting as well.

When it came to building national art collections, it was patricians and patriots rather than potentates who took the lead. Michalkowa has described the quite manic collecting behavior of wealthy Polish burgers and aristocrats. In the 19th century the Czartoryskis and Ossolinskis founded museums based on nationalistic premises. The establishments they and their heirs created, in Kraków and Wrocław respectively, survive and flourish to this day, albeit in calmer ideological circumstances. The art historian and diplomat Atanazy Raczyński built a splendid collection during his missions as legate of the king of Prussia. The palace in Berlin where it was preserved was demolished in 1884 to make way for the Reichstag. The paintings were then moved to five rooms of their own in the Nationalgalerie, but in 1903 the citizens of Poznań held a campaign to build a museum on their own expense and succeeded in luring the collection back to Poland.

The founding in 1862 of the immense National Museum in Warsaw (until 1916 the Museum of Fine Arts) was a direct expression of Polish nationalism on the eve of the 1863 insurrection against Russia. The late date of its foundation did not prevent the museum from acquiring an important collection of Dutch

and Flemish painting. Symbolic of this is the oil sketch by the Fleming Jacob Jordaens (1593-1678) for *The apotheosis of Frederik Hendrik*, still in the Oranjezaal in Huis ten Bosch, for which it was painted in 1652. The Jordaens – the artist is a favorite throughout Poland – was purchased by the Warsaw museum in 1871.

The CODART ZEVEN study trip will introduce participants to as much of this heritage as can be visited in the course of a week. Poland is a large country and travel from city to city takes much time. We are obliged to limit the trip to the three main cities for our purposes: Gdańsk, Warsaw and Kraków. The plan for the trip was outlined in considerable detail by Maciej Monkiewicz of the National Museum Warsaw, with the cooperation of colleagues throughout the country. In a preparatory visit by Gary Schwartz from 22 to 29 May 2003, most of the destinations were visited, and valuable personal contacts were made.

The most substantial and long-lasting product of the study trip is the exhibition of 130 Dutch and Flemish drawings from all over Poland being mounted in the National Museum in Warsaw to mark the trip. Maciej Monkiewicz organized this event, for which he is writing a scholarly catalogue that will introduce these important holdings to international art history for the first time. CODART considers itself privileged to have functioned as a stimulus for this enterprise.

The trip bears the marks of these intensive preparations and the enthusiasm with which Polish curators and museum directors greeted the plan to devote CODART ZEVEN to Dutch and Flemish art in their country. The Royal Netherlands Embassy in Warsaw also responded generously to an appeal for help. It is contributing towards the cost of producing the catalogue of the drawings exhibition in the National Museum in Warsaw, and is co-hosting a dinner for the participants and their Polish colleagues in Nieborów Palace.

No visit to Poland and its art treasures in the year 2004 can bypass the effects on the country of the Second World War. Gdańsk survived the war largely unharmed until the very last phase, in March 1945. At that point the Germans decided not to relinquish the city easily to the advancing Russian army, but to defend it to the end. As a result, some 95 percent of the historic center was destroyed. Following the war, Gdańsk took it upon itself as a matter of pride and defiance to reconstruct the city in as complete form as possible.

In Warsaw the damage was perpetrated by the Germans after the Warsaw Uprising of

1944. The damage to the historic center is estimated at 80 percent total loss, including the Royal Palace. The present Old Town and New Town, as well as many monuments in other parts of the city, were reconstructed under the Communist regime (1945-1989). The reconstruction allowed for more liberties than that of Gdańsk, incorporating some new elements, such as the Memorial to Heroes of the Warsaw Uprising, which covers several acres of the New Town. The year before the Warsaw Uprising, the Ghetto Uprising had taken place, which sealed the tragic fate of the 700-year-old Jewish community of Poland. The former site of the Ghetto is now largely filled with postwar housing.

Speaking to Poles in Gdańsk and Warsaw about the architectural heritage of their country, their eyes light up when Kraków is mentioned. This ancient city, the seat of the Jagellonian dynasty, was left relatively untouched by the Second World War. Drenched in charm, Kraków is a magnet for both backpackers and well-off cultural tourists, making the Great Market something of a cross between the Campo de Fiori and the Piazza Navona in Rome. Ironically, however, Kraków is close to the place that has become the ultimate symbol of destruction in the Second World War, the destruction not of buildings but of human lives. About 60 kilometers west of Kraków lies the death camp of Oświęcim, Auschwitz. The study trip will offer participants an opportunity to visit the site following the end of the program.

The study trip will be accompanied by the former cultural attaché of the Royal Netherlands Embassy in Warsaw, presently curator of modern art at the Hannema-de Stuers Fundatie:

Gerdien Verschoor  
Hannema-de Stuers Fundatie  
Kasteel het Nijenhuis  
NL-8131 RD Heino/Wijhe  
The Netherlands  
T +31 572 391 434  
F +31 572 393 515  
E g.verschoor@museumhsf.nl

Her participation assures that we will never come up against situations in which we are unable to communicate with our hosts. She has close personal acquaintance with all the destinations and curators we will visit, and knowledge concerning Polish history, culture and daily life that she will share with us on the trip, not to mention recommendations for shops, restaurants, theater, musical evenings and so forth.

Sunday, 18 April

19:45-21:40 LOT Polish Airlines flight LO 268  
from Amsterdam to Warsaw.

22:25-23:30 LOT Polish Airlines flight LO 3827  
from Warsaw to Gdańsk.

23:45-24:00 Transfer from Gdańsk Airport to  
hotel.

Novotel Gdańsk Centrum

ul. Pszenna 1

PL-80749 Gdańsk

T +4858 300 27 50

F +4858 300 29 50

E nov.gdansk@orbis.pl

W [http://www.orbis.pl/hot\\_novg.html](http://www.orbis.pl/hot_novg.html)

Gdańsk is a major CODART destination for more reasons than one. The import of Dutch and Flemish art went hand in hand with developments in trade, commerce, politics, military and civic architecture. The activities of artists from the Netherlands, especially Hans Vredeman de Vries, and architects like Anthonie van Obberghen, create a continuity in environment with the cities and fortresses of the Netherlands. The work of generations of local artists manifests these influences, which are visible in the galleries of the National Museum and the streets of the city. They exist in a constant interplay with elements from other European centers and with local traditions.

In addition, one of the immortal glories of Netherlandish art, Memling's *Last Judgment*, has been in Gdańsk apparently since the 15th century, and is treated there with the highest regard. It may be the only single museum object in the world to have its own curator.

A visit to Gdańsk is full of poignancy. Nearly every building has been rebuilt after the devastation of the city by the Russians in 1945. The larger brick walls – Gdańsk has some of the biggest brick buildings in the world – are composed of historical chunks filled out with new, historicizing masonry. Those finished in stucco are often flat and uniform, conforming only in general form to the destroyed antecedent. Yet, the dedication of the city to rebuilding itself as it is moving. In the hands of a sophisticated and ambitious man like Adam Koperkiewicz, director of the eight city museums, the Gdańsk project becomes a focus for thinking about the past in terms of the relation between physical remains and historical and present identity.

Monday, 19 April

9:30-12:30 Muzeum Narodowe w Gdańsk

(National Museum in Gdańsk)

ul. Toruńska 1

PL-80328 Gdańsk

T +48 58 301 7061

F +48 58 301 1125

We will be met by the curator of paintings, Beata Purc-Stepniak, and the curator of Hans Memling's *Last Judgment*. Ownership of the triptych is currently a matter of dispute in the city. It belonged to the Church of Our Lady until after the Second World War, when it was moved to the museum. The church is now attempting to get it back, and the museum is resisting. In the museum it is displayed in a room of its own, so that it can be seen from all sides.

The main foreign painting galleries are devoted to the Dutch and Flemish schools. Rembrandt's masters are represented with a famous *Virgil in hell* by Jacob van Swanenburgh, and an important pastoral by Pieter Lastman. The galleries show genre scenes by Adriaen van Ostade, Jan Steen and Pieter de Hooch, portraits by Jan van Goyen and portraits by Ferdinand Bol and Nicolaes Maes, among a host of lesser works awaiting (re)attribution. One of the most striking paintings is an interior of the Oude Kerk in Delft by Cornelis de Man with a fictive bishop's tomb inscribed with a bold legend in an imaginary alphabet.

More interesting for the study of the dispersal of Dutch and Flemish art are the rooms with the work of 16th- and 17th-century Gdańsk painters. In the first cabinet, the works of local artists alternate with those of the painters from the Netherlands from whom they derived their styles and techniques – Hans Vredeman de Vries and Isaac van der

Blocke – and some contemporary and older Netherlandish paintings.

In the print room a selection will be shown of works on paper, especially items from the famous collection of Jacob Kabrun (1759-1814), an eminent Gdańsk merchant, collector of drawings, prints and books, amateur artist, and benefactor of the Municipal Theatre.

The gallery of applied arts presently has an impressive display of Delftware and metalwork from the Netherlands, which may still be on show during the study trip. Well worth a look are the galleries of medieval and 15th-century art.

12:30-14:00 Lunch

14:30-15:30 Biblioteka Gdańska Polskiej Akademii Nauk

(Gdańsk Library of the Polish Academy of Arts and Sciences)

ul. Wałowa 15

PL-80858 Gdańsk

T +48 58 301 2251

F +48 58 301 2970

The early 20th-century building lies on the western edge of the old city, and was one of the few grand institutions of Gdańsk that was not destroyed in the war. The institution was founded in 1596 as the library of the city council, with a collection of 1,300 volumes belonging to the Italian humanist Giovanni Bernardino Bonfacio, marquess of Orta (1517-1597). It now contains over 300,000 items, including about 800 incunabuli and more than 55,000 old prints. (From the booklet *The Gdańsk Library of the Polish Academy of Sciences* by Maria Babnis, published by the library in 1999.)



The National Museum in Gdańsk, with Memling's *Last Judgment* flying in the flag.

The significance of the Dutch holdings in the library was brought to the fore in October 2000, with an exhibition and catalogue entitled *Nie tylko o mapach: Holandia w zbiorach Biblioteki Gdańskiej Polskiej Akademii Nauk* (Not only about maps: Holland in the collection of the Gdańsk Library of [the] Polish Academy of Science). The curator of the exhibition was Anna Wytyk. From the introduction: the 'Gdańsk-Dutch relationship is presented not only in the context of import of books and atlases from the Netherlands but also in the context of exchange of scientific, technical (polders, windmills) and artistic ideas. In the 16th and 17th c. Europe was heading towards Gdańsk.'

The director is Maria Pelczar (E pelczar@panda.bg.univ.gda.pl), who has worked in the library for half a century. In 1955 she was responsible for the transformation of the institution from a city library to one of the five independent branch libraries of the Polish Academy of Sciences. Dr. Pelczar will arrange for a display in the reading room of some of the 83 objects shown in the exhibition, supplemented with other items of interest to CODART, such as

- copperplates by Willem Hondius for a series of prints concerning the history of Gdańsk. Hondius, who was born in The Hague c. 1597, lived for many years in Gdańsk from 1636 on. He seems to have died there c. 1658.
- the privilege given to Dutch Mennonites to settle in Gdańsk.
- the first history of Gdańsk, by Reinhold Curieke, printed in Amsterdam. The library has the only copy that was hand-colored at the time.



Former town hall of Gdańsk, now the Historical Museum, and the Court of King Arthur.

- a choice of manuscripts, documents, atlases and books linking Gdańsk to the Netherlands.

- a choice from among the c. 100 prints by Dutch engravers and etchers. (A checklist will be provided in advance).

**15:30-19:00** Walking tour of Gdańsk Old Town, including visits to

- Brama Wyżynna (Upland Gate, 1574-76), originally the main entrance to the city from land, behind a moat and offering passage through the formidable city wall. The Renaissance adornments are by the Antwerp architect-engineer Willem van den Blocke (before 1550-1628), and they are modeled on the gates of the Antwerp city wall.

- Katownia (Torture Tower, a late medieval structure rebuilt in the late 16th century by the Flemish architect-engineer Anthonie van Obberghen, 1543-1611).

- Złota Brama (Golden Gate, 1612-14). Replaces a medieval gate on the site. Designed in this form, an adaptation of the Roman triumphal arch, by the son of Willem van den Blocke, Abraham van den Blocke (1572?-1628).

- Court of the Brotherhood of St. George (1487-94).

- Arsenal (Armory, 1600-09), designed by Anthonie van Obberghen, with a façade by Abraham van den Blocke. The formal vocabulary is closely related to contemporary Dutch architecture. Now the School for Fine Arts, which called down the wrath of purists by building a modern annex. In *Beautiful historic Gdańsk*, one of the sources for these notes, Lech Krzyżanowski wrote that the building 'is not in keeping with the local architectural tradition and constitut[es] a foreign, aggressive intrusion into the panorama of the town.' One wonders what he would have written about the original Armory, a Renaissance building in Gothic Gdańsk, in 1610.

- Fontanna Neptuna (Neptune's fountain, early 17th century). 'The design of the fountain is ascribed to Abraham van den Blocke, who was responsible not only for the details but also for its spatial relationship to the square, the communication routes, the views and the most important buildings' (Lech Krzyżanowski).

- Złota Kamieniczka (Golden or Speimann House, 1609-18).

- Zielona Brama (Green Gate, 1564-68).

- Długie Pobrzeże (The Long Quay), with the Żuraw, the oldest surviving port crane in Europe (1442-44).

- Several churches, among them the Gothic St. Catherine's Church with its 49-bell carillon.

- Uphagen's House (1775-87), a branch of the Museum of the History of the City of Gdańsk.

**19:00-20:30** Reception in Dwór Artusa (Artus Hall, or Court of King Arthur 1476-81, façade rebuilt 1616-17) ul. Długi Targ 45 PL-80830 Gdańsk T +48 58 301 4359

We will be received by the director of the eight Gdańsk city museums, Adam Koperkiewicz, who will fill us in on the history of the building and of the neighboring town hall as well as his projects for the future.

Tuesday, 20 April

**8:30** Check out of hotel.

**9:00-11:00** In two groups, visits to: Town hall (14th-early 17th century, now the Museum of the History of the City of Gdańsk). Includes the superb Red (or Summer) Hall decorated with paintings on the walls (1594-96) by Hans Vredeman de Vries (1527-after 1605) and his son Paul Vredeman de Vries (1567-after 1630), and on the ceiling, in 1608, by Isaack van den Blocke (c. 1574-c. 1627). In this room one can imagine oneself at the court of Prince Maurits or of the Archdukes, none of whose residences have survived. The closest equivalent is Rosenborg Castle in Copenhagen, built by Flemish architects for Christian IV of Denmark.

Gothic Church of the Blessed Virgin Mary (1343-1502), the largest brick church in Europe. In addition to altarpieces, epitaphs and tomb sculpture there are treasures such as a spectacular astronomical clock. With the Royal Chapel (1678-81).

**11:00-14:00** Free time and lunch break.

**14:00-20:00** Bus to Warsaw. If conditions allow, stopover at Malbork Castle or Toruń.

**20:00** Check in at hotel (to be announced).

Wednesday, 21 April

**9:00-11:00** Muzeum Pałac w Wilanowie (The Wilanów Palace Museum) ul. Stanisława Kostki Potockiego 10/16 PL-02958 Warsaw T +48 22 842 8101, +48 22 842 4809 F +48 22 842 3116 E wilanowm@plearn.edu.pl or wilanow@mercury.cu.uw.edu.pl

We will be received by Paweł Jaskanis, director, who will fill us in on the history and present function of Wilanów, and by the curator of paintings, Krystyna Gutowska-Dudek. The

ties of the place with the Netherlands go back to the Middle Ages. The Wisła River, which abuts the palace grounds, once carried Dutch shipping from the Baltic Sea to Warsaw.

The palace has a very complicated past. It was the royal residence of Jan III Sobieski at the end of the 17th century and subsequently the residence of a succession of aristocratic families, the Sieniawskis, Czartoryskis, Lubomirskis, Potockis and Branickis. The inhabitant who did the most for the palace was the distinguished diplomat, government minister, military man and cultural polymath Stanisław Kostka Potocki, nicknamed the Polish Winckelmann for his translation into Polish of Winckelmann's history of ancient art. His main collecting campaigns of antiquities, but also of Old Master paintings and drawings, date from 1778-98, 1808 and 1810. Wilanów was opened as a museum in 1805, making it one of the oldest public museums in Europe. Some of the paintings and furnishings belong to parts of original interiors, such as a plaster equestrian monument of Jan III Sobieski that once stood in the front hall, but which is now on the garden side. Other parts of Potocki's collections are now in the Warsaw University Library, the National Museum and other institutions. Particularly impressive paintings with personal ties to the owners are *The entry of the Princes Radziwiłł into Rome in 1680* by Pieter van Bloemen and Niccolò Viviani Codazzi (?), and Jacques-Louis David's portrait of Stanisław Kostka Potocki of 1781, one of the greatest works of art in the country.

One chamber in the palace was always called the Dutch Cabinet; the visit will reveal other associations and objets d'art. Although the best paintings from the Wilanów collections are on permanent loan to the National Museum in Warsaw, Dutch and Flemish paintings on display include works by Pieter van Laer, Jacob van Loo, Anthonie Palamedes, Adam Pynacker, Jacob Jordaens, Wallerand Vaillant, Adam Willaerts, Simon Luttichuys, Michiel van Musscher, Hendrik van Balen, Lucas van Uden and Adam Frans van der Meulen.

The French and English style park and gardens are a favorite destination for outings from Warsaw and the wide surroundings.

**11:00-11:45** Bus to

Muzeum Narodowe w Warszawie

(National Museum in Warsaw)

al. Jerozolimskie 3

PL-00495 Warsaw

T +48 22 621 1031, +48 22 629 3093

F +48 22 622 8559

Welcome by the head of the department of Old Master paintings, Antoni Ziemba, and our other members on staff: Hanna Benesz, Maria Kluk, Maciej Monkiewicz and Joanna Tomicka, whose help in organizing the study trip was indispensable.

**11:45-16:45** Visit to the museum with a lunch break c. 14:00-15:00 and a coffee break c. 16:00-16:30:

The Gallery of Early Netherlandish, Early German, Dutch and Flemish paintings is the most comprehensive in Poland, including

paintings by Dieric Bouts (?), Aert van den Bossche, Jacques Bellegambe, Joos van Cleve, Pieter Coecke van Aelst, Maerten van Heemskerck, Pieter Aertsen, Abraham Janssen, Frans Snyders, Jacob Jordaens, Adriaen Brouwer, David Teniers II, Hendrik ter Brugghen, Pieter Saenredam, Willem Claesz. Heda, Salomon and Jacob van Ruysdael, Pieter Lastman, Jan Lievens, Carel Fabritius, Ferdinand Bol, Adriaen van Ostade, Gerard ter Borch and Jan Steen.

First-time visitors should not neglect the other Muzeum Narodowe galleries, with their wealth of Italian, French, German and Polish paintings, medieval arts, contemporary paintings, decorative arts and antiquities.

The Department of Prints and Drawings has major holdings in Dutch and Flemish prints (i.e. the Wierix family and Rembrandt, Hercules Seghers) and drawings. While most of the important drawings will be on display in the exhibition *Early Netherlandish, Flemish and Dutch drawings from Polish collections* (see below), participants will have the opportunity of seeing any other sheets they wish to examine.

During the course of the visit, a selection of paintings from storage will be on special display on the second-floor balconies.

**16:45-18:15** Visit to the exhibition *Early Netherlandish, Dutch and Flemish drawings from Polish collections*, followed by a reception in the National Museum, Warsaw.

This prestigious exhibition, held under the patronage of the Royal Netherlands Embassy in Warsaw, will be the largest presentation of



Photo Gary Schwarz

drawings of the Low Countries in Poland ever held. It will include 130 drawings from nine institutions: the National Museum in Gdańsk; the Jagiellonian Library, Princes Czartoryski Museum and Wawel Royal Castle in Kraków; the National Museum in Poznań; the print rooms of Warsaw University Library and the National Museum in Warsaw; and the National Ossolinski Institute - Museum of Princes Lubomirski and National Museum in Wrocław.

All the main artistic trends and circles of the 16th-18th century in Flanders and Holland are represented:

- Southern Netherlandish Renaissance 'inventors': Pieter Coecke van Aelst, Lambert Lombard;
- Mannerists: Maerten van Heemskerck, Lambert van Noort, Jan Wierix;
- Artists at the court of Rudolph II: Adriaen de Vries, Roelant Savery, Pieter Stevens;
- Figure drawings from the circle of the Haarlem Academy: Hendrick Goltzius, Karel van Mander;
- Early Baroque in Holland: Abraham Bloemaert, Claes Moeyaert;
- High Baroque in Flanders: Peter Paul Rubens, Jacob Jordaens;
- Dutch realistic landscape: Jan van Goyen, Pieter Molijn, Esaias van de Velde, Claes Berchem;
- Rembrandt and his pupils and followers: Ferdinand Bol, Gerbrand van den Eeckhout, Govert Flinck, Philips Koninck;
- Italianate landscape: Frederik de Moucheron, Willem Schellinks, Gaspar van Wittel;
- Seascapes: Ludolf Backhuysen, Willem van

de Velde the Younger (?) and Lieve Verschuur;

- Architectural designs by Tilman van Gameren, who was active in Poland.

The exhibition is filled out by examples of the relationship between drawings and other works of art, borrowed from the Church of the Bernardines in Czerniaków in Warsaw, the Hermitage in St. Petersburg, the Staatliches Museum in Schwerin, Museum Boijmans Van Beuningen in Rotterdam and Castello Sforzesco in Milan. The exhibition also brings together two drawings by Roelant Savery from the Teylers Museum in Haarlem and the print room of Warsaw University Library that are parts of the same composition, split in two at some time in the past.

The exhibition will be accompanied by a comprehensive catalogue in Polish and English, with all the drawings reproduced in color. The preface offers a history of the Polish holdings of drawings of these schools. An introductory essay by Maciej Monkiewicz discusses the changing functions of drawing in the art of the Low Countries in the 16th-18th centuries, as typified by works in Polish collections, including sheets not in the exhibition.

**18:15-19:45** Transfer to  
Nieborów Palace  
PL-99416 Nieborów  
T +48 838 5635

Built between 1690 and 1696 by the Utrecht architect Tilman van Gameren for Primate Michał Stefan Radziejowski of Poland. A French style garden was subsequently added behind the palace. In 1774 it was purchased by Prince Michael Radziwiłł, who employed

Szymon Bogumił Zug to create an English-style landscape park. The grand staircase is lined with some 10,000 hand-painted Dutch tiles manufactured in Harlingen around 1700. An opulent library is located on the first floor. Valuable works of art can be found in almost every room of the palace, including the excellent Radziwiłł art collection, containing over 600 paintings and portraits by prominent European masters, a numismatic collection, antique furniture, tapestries and ceramics. The collection of sculptures is particularly admirable. (Information: website Warsaw Voice.)

Since the Second World War, the palace has been a branch of the National Museum in Warsaw, which uses it for congresses, staff retreats and receptions.

**19:45-22:00** Visit of Nieborów Palace, reception and dinner given there by the Director of the National Museum, Warsaw, and the Netherlands Ambassador to Poland.

**22:00-23:30** Transfer to hotel in Warsaw.

Thursday, 22 April

**9:00-11:00** Visit to Muzeum Łazienki Królewski (Royal Łazienki Museum)  
ul. Agrykoli 1  
PL-00460 Warsaw  
T +48 22 621 6241, +48 22 621 8212  
F +48 22 629 6945

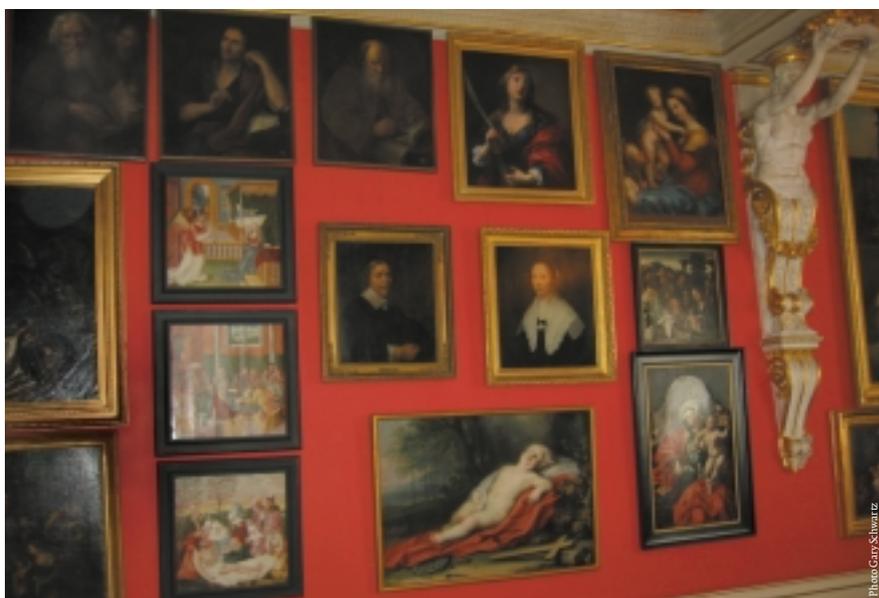
A late 17th-century palace and popular park on the edge of the city, built as the residence of Stanisław August Poniatowski, the last king of Poland. The painting collection originally consisted of 2,500 pieces, though they were never displayed as a picture gallery. The favorites traveled with the king. The Łazienki was formerly an annex of the National Museum in Warsaw; many of the works on display are the property of the National Museum. Among the notable Dutch and Flemish paintings are works by Gabriel Metsu, Jan Brueghel the Elder, Gerard Dou and Karel Dujardin.

**11:00-12:00** Bus ride through historic Warsaw, ending at Zamek Królewski

(Royal Castle)  
pl. Zamkowy 4  
PL-00277 Warsaw  
T +48 22 657 2170  
F +48 22 657 2271  
E zamek@zamek-krowelski.art.pl

On our way we will see several buildings designed by the Dutch architect Tilman van Gameren, one of the best architects working in Poland in the 17th century.

**12:00-14:00** Visit to the Royal Castle, in two groups, with a coffee break.



The Dutch Cabinet, Wilanów Palace Museum, Wilanów.

The castle stands on the site of the 14th-century seat of the Mazovian dukes. It was commissioned in the last decade of the 16th century, after the Parliament and king moved to Warsaw from Kraków. In the 18th century Stanisław August Poniatowski rebuilt large parts of it in Baroque style. The castle was destroyed in 1944 and rebuilt in 1971-84. The reconstruction harks back to different periods in the history of the castle.

Highpoints of the visit:

– the Lanckoroński Gallery, about 25 paintings from the well-known Lanckoroński Collection in Vienna, including works by Ludolph Backhuysen, Adriaen van Ostade and Philips Wouwerman and a pair of paintings formerly attributed to Rembrandt, entitled *The Jewish bride* and *The father of the Jewish bride*.

– the so-called Canaletto Room, especially designed in 1776-77 as the location for an extraordinary series of views of Warsaw by Bernardo Belotto, known in Poland as Canaletto.

**14:00-14:15** Walk to Warsaw University Library for excellent lunch in Restauracja Biblioteka, located in the library building.

**15:30-16:00** Introduction to Gabinet Rycin (Print room) Biblioteka Uniwersytecka Uniwersytet Warszawski ul. Dobra 56/66 PL-00312 Warsaw T +48 22 552 5834 F +48 22 552 5659

by Wanda N. Rudzińska, head of the print room (E wanda@mail.uw.edu.pl).

The prints and drawings come mainly from the collection of King Stanisław August Poniatowski (1732-1798) and Count Stanisław Kostka Potocki (1755-1821). The drawings include sheets by Pieter Coecke van Aelst, Govert Flinck, Jacob Jordaens, Lambert Lombard, Pieter Molijn, Rembrandt, Roeland Savery, Peter Stevens, Adriaen van de Velde and Esaias van de Velde. Here too is housed the archive of the Dutch-Polish architect Tilman van Gameren, the subject of a large exhibition held in the royal palaces of Amsterdam and Warsaw in 2002 and 2003. Remarkably, the best-preserved archive of a Dutch 17th-century architect is located in Warsaw. This is reminiscent of another rich studio legacy – that of the Adriaen Schonebeek materials in the Hermitage print room, which seems to be the best-preserved archive of a Dutch printmaker. Although the best Dutch and Flemish drawings from the University Library print room will be on display in the drawings exhibition in the National Museum, there will be more than enough to make the visit worthwhile. Those who wish to do research in the print room may remain, while the other participants have a choice of other destinations, to be reached by taxi:

**16:00-19:00** Choice of activities:  
– Muzeum Kolekcji im. Jana Pawła II, Fundacji Carroll Porczyńskich (Museum of the John Paul II Collection in the Carroll Porczyński Foundation) pl. Bankowy 1 PL-00139 Warsaw T +48 22 620 2725, +48 22 620 2181 F +48 22 620 0991

'Situated in the Classical former Exchange and

Polish Bank from 1824-1828 (design by A. Corazzi); in 1986 Janina and Zbigniew Carroll Porczyński presented a collection of European paintings to the Museum of the Warsaw Archdiocese; functions under its present-day name since 1990' (*Museums in Poland: guidebook*). Although many of the 400 pictures are workshop replicas, copies and fakes, there are interesting works by Cornelis Schut, Barent Fabritius, Nicolae Maes, Philip Immenraet and others.

– Guided walking tour through the Old and New Town, originally of the 15th and 17th centuries respectively, largely reconstructed after the Second World War.  
– A Tilman van Gameren tour of central Warsaw, including a visit to the Krasieński Palace (1687-1700), now a branch of the National Library in Warsaw, with a display of prints and manuscripts. Our guide is the leading Polish specialist on van Gameren, Stanisław Mossakowski of the Institute for Art History of Warsaw University.

**19:00-19:30** Transfer to railway station.

**19:50-22:25** IC train from Warsaw to Kraków.

**22:30-23:00** Transfer to Hotel Wyspiński Westerplatte 15 PL-31033 Kraków T +48 12 422 9566 F +48 12 422 5719 E wyspianski@janpol.com.pl w <http://www.hotel-wyspianski.pl>

The location of this lively hotel is excellent, a few minutes walk from the Market Square.

Friday, 23 April

**9:00-10:30** In two groups visits to the prints and drawings collections of the Czartoryski Library and Czartoryski Museum.

Biblioteka Czartoryskich (Czartoryski Library) ul. św. Marka 17 PL-31108 Kraków T +48 12 422 1172, +48 12 422 4079 w <http://www.czartoryski.org/museum.htm>

Curators Janusz Nowack and Paweł Prokop of the department of manuscripts will show us illuminated manuscripts by the Follower of the Boucicaut Master, the Netherlandish Master of the Golden Twigs (1420-30), the workshop of Barthélemy d'Eyck (*Le livre des tournois* of René d'Anjou, 1465-75) and the workshop of David Aubert (Gent, 1478). The department of drawings and prints is situated in the Czartoryski Museum building:

Muzeum Czartoryskich



Curators of the Czartoryski Museum, Krakow, holding up Romein de Hooghe's Apotheosis of King John III.

(Czartoryski Museum)

ul. św. Jana 19

PL-31017 Kraków

T +48 12 422 5566

F +48 12 422 6137

w <http://www.czartoryski.org/museum.htm>

With drawings by, among others, Gerard David, Martin de Vos, Pieter Stevens and a gouache by Hans Bol. (Other drawings are in the exhibition in the Muzeum Narodowe, Warsaw; see above.) Among the prints are series by Hieronymus Cock after Pieter Bruegel the Elder, Hendrick Goltzius and Rembrandt. The library owns a number of extraordinary historical and allegorical prints by Romein de Hooghe with Polish subjects.

The Princes Czartoryski Museum, in which we will be received by Dorota Dec and Janusz Walek, is a remarkable institution. It was founded in 1796 on the estate of Pulawy outside Kraków by Princess Izabela Czartoryski, from one of the oldest royal families of Poland. Her estate had been destroyed in 1794 by Catherine the Great of Russia on account of Izabela's support of the Kosciuszko uprising, an attempt to re-establish a Polish state after the second partition. Returning to the ruined estate in 1796, Izabela 'determined to erect a national museum dedicated to preserving the memory of Poland's past and place in history [...]. What she wanted was a hall or temple of memory. As she cast about for an appropriate style for it, she found the perfect model. This was the half-ruined temple dating from the first century B.C. situated at Tivoli, the ancient Tibur, which was thought to be a temple of Sibyl. In Pulawy Izabela assembled a collection of historical and artistic treasures from Revolutionary Europe. 'Objects from the Netherlands were acquired for her by allies such as Jean Charles Beydaels de Zittaert, the scheming custodian of the Treasury of the Order of the Golden Fleece, and General Kichal Sokolnicki, who plundered the Brussels art market in 1810-11. When a new insurrection erupted in 1830, Izabela's son Prince Adam Jerzy Czartoryski, with his wife and mother-in-law, moved the collection to Paris, where in the Hôtel Lambert it served as a kind of Polish court in exile, underpinning Adam's vain claim to the Polish throne.

In 1871, after the French defeat in the Franco-Prussian War, Prince Wladyslaw Czartoryski, the younger son of Adam Jerzy, packed or hid all of the artefacts and fled. In 1874, the city of Kraków offered him the arsenal in the Old Wall as a museum, which he

called upon Violet-le-Duc to renovate, who in turn delegated the project to his son-in-law Maurice Ouradou. In 1878, 100 years after Princess Izabela set up her museum in Pulawy, the new museum, as it is seen today, was opened. For nearly 20 years until his death in 1894, Prince Wladyslaw set about adding to the collection [...]. Today the museum is administered by the Princess Czartoryski Foundation set up by Prince Adam Karol in 1991. (Quotes from museum information.)

**10:30-11:00** Coffee break.

**11:00-14:00** In two alternating groups visits to the Jagiellonian Library and Museum respectively.

Zbiory Graficzne Biblioteki Jagiellonskiej (Graphic Collections of the Jagiellonian Library)

ul. Mickiewicza 22

PL-30059 Kraków

T +48 12 633 6377

F +48 12 633 0903

We will be met by the curator, Piotr Hordynski (E [hordynsk@is.uj.edu.pl](mailto:hordynsk@is.uj.edu.pl)). The holdings include not only prints but also illuminated manuscripts, such as the *Codex picturatus* of Baltazar Behem, 1505, and two major collections coming from the former Preussische Staatsbibliothek in Berlin: the so-called Clusius Collection of botanical and zoological watercolors from the second half of the 16th century, and the Brazilian collection of Count Johan Maurits van Nassau-Siegen, with oil paintings on paper and drawings by Aelbert Eckhout.

Muzeum Uniwersytetu Jagiellonskiego (Museum of the Jagellonian University)

ul. Jagiellonska 15

PL-31010 Kraków

T +48 12 422 1033

Our guide is the curator of historical art of this museum of mixed objects, Anna Jasińska, (E [anna@maius.in.uj.edu.pl](mailto:anna@maius.in.uj.edu.pl); T extension 1310). The museum is located in a 15th-century university building, the Collegium Maius, which was reconstructed in the 19th century. The museum was not installed there until after the Second World War, in the years 1949-64. The immense project was the work of Prof. Karol Estreicher, who attempted to restore some of the original atmosphere of the building. Among the Netherlandish paintings are a splendid *Flora* by Jan Massys and works by Jacob Willemsz. Delff, Philips Koninck, Benjamin Gerritsz. Cuyp and Karel Dujardin. These are interspersed among a wide-ranging display of medieval and post-medieval sculpture and plaster casts, books and prints, metalwork and rare astronomical

instruments. Among the latter is the early 16th-century Jagiellonian Golden Globe, with the inscription *America noviter reperta*. Reconstructions of the instruments used by the greatest alumnus of the Collegium Maius, Nicholas Copernicus, are of special interest.

The highpoint of the visit is the 15th-century auditorium, with its 16th-century coffered ceiling, portraits of professors and richly carved stone and wooden furnishings.

**14:00-15:30** Lunch break, with opportunity to visit:

Stara Synagoga (Old Synagogue)

ul. Szeroka 24

PL-31053 Kraków

T +48 12 422 0962

The old synagogue now houses a museum devoted to Jewish life in Kraków. It is located on the main square of Kazimierz, the former Jewish district.

**15:30-17:30** Visit to the Czartoryski Museum.

For the history of the museum, see also above, under morning visit to library. Paintings include Leonardo's *Lady with an ermine*, Rembrandt's *Landscape with the Good Samaritan* (1638) and works by Aelbert Bouts, the Master of the Half-Lengths, the Master of the Legend of St. Mary Magdalene(?), Anthonie Mor, Gonzales Coques, Caspar Netscher and (on loan from the Wawel Royal Castle) Jan Lievens.

**19:00-21:00** Reception in the Czartoryski Museum.

Saturday, 24 April

**9:00-10:30** Zamek Królewski na Wawelu:

Panstwowe Zbiory Sztuki

(Royal Castle on Wawel Hill: State Art Collections)

Wawel 5

PL-31001 Kraków

T +48 12 422 5155

F +48 12 422 1950

E [zamek@wawel.krakow.pl](mailto:zamek@wawel.krakow.pl)

w <http://www.wawel.krakow.pl/emenu.htm>

From the museum website: 'From the dawn of Polish history Wawel Hill in Cracow was a centre of secular and ecclesiastical power. The establishment in 1000 of the bishopric of Cracow was soon followed by the construction on Wawel of the first cathedral. The Wawel castle functioned as the residence of the Polish rulers from the mid-11th to the early 17th century. The present structure incorporates Romanesque fragments and considerable Gothic parts, but it acquired its present form mainly in the period c. 1504-1535, during the reign of the kings Alexander (1501-1506) and Sigismund I the Old (1506-1548) of the

Jagiellonian dynasty. The construction of the Renaissance castle was begun by Master Eberhard Rosemberger – responsible for the actual building – and Francesco the Florentine, who executed decorative stone elements and the arcaded galleries. Their work was continued by Master Benedykt and another Florentine, Bartolomeo Berrecci. Those artists created together one of the most stately monuments of Renaissance architecture in Europe.’

From the *Blue Guide to Kraków*: ‘The Gothic castle on this part of Wawel Hill was destroyed during a major fire in 1499. At the beginning of the 16th century, King Zygmunt the Old commissioned a team of local stonemasons and Italian sculptors headed by Francesco Fiorentino to construct a new residence befitting the power and influence of the Jagiellon dynasty. After 1530, work was continued under the supervision of Bartolomeo Berrecci, another Florentine. In 1595, two towers were added – the Zygmunt Vasa in the northeast corner, and the Sobieski, adjacent to the Cathedral Treasury. Swedish troops ravaged the castle twice, most destructively in 1702, when they began a fire that raged for a whole week. The castle suffered during the Partitions, notably at the hands of the Austrian army, who used it as a barracks. It was only after 1905 that serious restoration work began, lasting until the 1960s.

The courtyard is the best example of Italian Renaissance architecture in the castle. The arcades, borrowed from 15th-century Florentine design, are perfect semi-circles



Inner court of the Collegium Maius, Kraków, a 15th-century university building, now the home of the Museum of the Jagiellonian University.

resting on slender columns... The Royal Chambers could be a disappointment, were it not for the truly magnificent tapestries, bequeathed to the Polish nation by the last of the Jagiellons, Zygmunt August, who commissioned them for the interiors of his Wawel residence. The tapestries were painstakingly woven in the mid-16th century by several outstanding masters from Brussels to the drawings and designs of Michiel van Coxie of Mechelen (1499-1592). More than 350 pieces were made, of which 136 have survived. The largest tapestries are 5 x 9 meters in size.

‘The collection comprises three basic groups: figurative tapestries depicting Biblical scenes, the so-called verdures [...] and the grotesque tapestries, with the cipher of Zygmunt August amid satyrs and other mythical creatures.’

Our member Joanna Winiewicz-Wolska will show us the painting collection that she catalogued in *Malarstwo holenderskie w zbiorach zamku królewskiego na Wawelu* (Dutch paintings in the collections of the Wawel Royal Castle), published by the museum in 2001: 99 paintings including works by Jan Sanders van Hemessen, Jan Gossaert (?), Jacob Adriaensz. Backer, Govert Flinck, Jan Both, Michiel van Musscher, Jan Steen, Caspar Netscher and Nicolaes Maes. Flemish paintings are fewer in number. Most are installed in a splendidly picturesque corner cabinet. If time allows, other parts of the castle can be visited, such as the Royal Treasury and Armory, the department of Oriental art, and the medieval galleries, with long-term loans from the National Museum in Kraków, which is now devoted mainly to contemporary art.

**10:30-11:00** Coffee break.

**11:00-12:30** Visit to Wawel Cathedral, perhaps the most important cultural monument of Poland. The central place in the cathedral is occupied by the shrine of St. Stanislaw, the most revered martyr of the Polish Catholic Church. His tomb has rested at this spot since the 11th century, a fact which determined the unusual proportions of the church, with the chancel longer than the nave. The dome, supported on four pillars, was designed by Giovanni Trevano in 1626-29. Below it is a silver coffin of 1669-71 by Pieter van der Rennen (1607-71), a Polish goldsmith presumably of Netherlandish descent.

The crypt of St. Leonard is the most important remnant of the grand Romanesque Cathedral of St. Wawel, begun at the end of the 11th century and completed over 50 years later. The present, Gothic cathedral was begun by Bishop Nanker in 1320. The Zygmunt

Chapel, the most famous part of the cathedral, is the work of Bartolomeo Berrecci, brought to Kraków in 1517 by Zygmunt the Elder to work on the new royal castle. After the death of his first wife, Zygmunt decided to build a sepulchral chapel for himself and his former spouse. Little did he know that it would become the mausoleum of the last Jagiellons. The chapel is considered the purest example of Renaissance architecture outside Italy. The 15th-century Chapel of the Holy Cross houses the tomb of Kazimierz the Jagiellon by Veit Stoss. (Texts from the *Blue Guide to Kraków*.)

**12:30-14:00** Lunch break.

**14:00-15:00** Library of the

Polish Academy of Arts and Sciences

ul. Slawkowska 17

PL-31016 Kraków

T +48 12 422 7304

E biblioteka@biblioteka.pan.krakow.pl

W <http://www.krakow.pl/en/kultura/biblioteki/pangb.php>

The curator of the print collection, Krzysztof Kruzel, will show part of the extraordinary collection of engravings and etchings, including numerous prints by Lucas van Leyden, Dirk Volkertsz. Coornhert, Hieronymus Cock, Pieter van der Heyden, Frans Huys, Cornelis Cort, Philips Galle, the Sadeler and Wierix families, the Rubens circle and Rembrandt.

**15:00-18:00** Tour through the Kraków Old Town in small groups, including visits to

– Sukiennice (The Cloth Hall), in the middle of the Great Market. On this site stood a market building as early as the 14th century. The present structure is a 19th-century reconfiguration of a rebuilding from 1552-62 by the Italian architect Giovanni Maria Padovano.

– The Church of Our Lady (1355-early 16th century). The main altar is one of the chief works of Veit Stoss. The interior of the church is divided into sections set off by unfortunate barriers. CODART will attempt to breach them.

– Church of St. Anna, designed by Tilman van Gameren.

– Church of Sts. Peter and Paul, early 17th-century Jesuit church.

and other monuments and picturesque corners of Kraków.

**18:30-20:30** Dinner in Alef, the best of the Jewish restaurants in Kazimierz

ul. Szeroka 17

PL-31035 Kraków

T/F +48 12 421 3870

E alef@alef.pl

W [www.alef.pl](http://www.alef.pl)

Sunday, 25 April

**Optional: 8:00-14:00** Visit to Auschwitz Concentration Camp, an hour outside Kraków, with a drop-off at the airport.

**12:30** Transfer from hotel to Kraków Airport.

**15:30-16:15** LOT Polish Airlines flight LO 3914 from Kraków to Warsaw.

**17:00-19:00** LOT Polish Airlines flight LO 267 from Warsaw to Amsterdam.

## Appointments

Please keep CODART posted on appointments in your museum. E-mail us at [info@codart.nl](mailto:info@codart.nl).

### BELGIUM

**Antwerp** Paul Huvenne, director of the Koninklijk Museum voor Schone Kunsten Antwerpen, was made *Chevalier dans l'Ordre des Arts et des Lettres* by the French government in August. At the award ceremony the French consul in Antwerp, Alain de Keghel, spoke of Paul Huvenne's invaluable help in acquiring loans for next year's Rubens exhibition in Lille.

**Bruges** A redistribution of tasks at the Stedelijke Musea Brugge has produced the following changes for the museum staff:  
*Groeningemuseum/Arentshuis*

Chief curator: Till-Holger Borchert

Curators: Willy Leloup, Stéphane

Vandenbergh, Laurence Van Kerckhoven, Elviera Velghe

*Memlingmuseum-Sint-Janshospitaal and Onze-Lieve-Vrouw Ter Potterie*

Chief curator: Eva Tahon

Curators: Mieke Renders, Guy Dupont,

Evelien Vandenbergh, Mieke Perez

*Group historical museums (including the Gruuthuse Museum)*

Curator: Hubert De Witte

Adjunct curator: Lothar Casteleyn

### DENMARK

**Copenhagen** Olaf Koester retired as senior curator of the Statens Museum for Kunst as of March.

### FRANCE

**Paris** Emmanuel Starcky has been appointed deputy director of the Direction des Musées de France as of 16 June, leaving his position as chief curator of the Musée des Beaux-Arts de Dijon.

### NETHERLANDS

**Amsterdam** Marie-Christine van der Sman, former director of Museum Meermanno (formerly called Museum of the Book) in

The Hague, has been appointed director of the Dutch Museums Association as of 1 September; she succeeds Annemarie Vels Heijn.

**Gouda** Nicolette Sluijter-Seiffert retired as director of the Museum het Catharina Gasthuis as of 1 August.

**The Hague** Helen Wüstefeld, former head of research and curator of manuscripts and early books of Museum Catharijneconvent, has been appointed head of presentations of Museum Meermanno.

**Leiden** Janno van Tatenhove retired as chief curator of the Prentenkabinet of Leiden University as of 1 May 2003. Jef Schaeps, former assistant curator, is now acting curator of the print room.

**Nijmegen** Pieter Roelofs has been appointed curator of Museum het Valkhof.

**Rijswijk** Eric Domela Nieuwenhuis has been appointed curator of fine arts at the Instituut Collectie Nederland (Institute for Cultural Heritage) as of 1 July; he succeeds Stephen Hartog, who has been appointed senior curator.

**Rotterdam** Peter van der Coelen has been appointed curator of prints and drawings at the Museum Boijmans Van Beuningen as of 1 August.

### SCOTLAND

**Edinburgh** Emilie Gordenker has been appointed chief curator of the National Gallery of Scotland in Edinburgh as of 1 December; she succeeds Julia Lloyd Williams, who had left the position in order to live full-time with her husband, who works for the Foreign Office.

**Glasgow** Robert Wenley has been appointed curator of European art 1600-1800 at the Glasgow Museums as of July. His special concern is the collection of Dutch Old Master paintings.

## CODART membership news

As of October 2003, CODART has 320 members and 57 associate members in 211 institutions in 40 different countries. All contact information is available on the CODART website and is kept up to date there.

### New CODART members in 2003 (as of November):

David Acton, curator of prints, drawings and photography, Worcester Art Museum, Worcester, Massachusetts

Marvin Altner, assistant curator of paintings, Hamburger Kunsthalle, Hamburg

Dirk Jan Biemond, curator of gold and silver, Rijksmuseum, Amsterdam

Stephen Borys, curator of Western art, Allen Memorial Art Museum, Oberlin, Oberlin

Alisa Bunbury, curator of prints and drawings, National Gallery of Victoria, Melbourne

Helena Bussers, head of department of Old Masters, Koninklijke Musea voor Schone Kunsten, Brussels

Lothar Casteleyn, adjunct curator of Gruuthuse Museum, Stedelijke Musea Brugge, Bruges

Taco Dibbitts, curator of paintings, Rijksmuseum, Amsterdam

Gary Dupont, assistant curator of Memlingmuseum-St. Janshospitaal, Stedelijke Musea Brugge, Bruges

Carina Fryklund, curator, Nationalmuseum, Stockholm

Krystyna Gutowska-Dudek, curator of paintings, Wilanów Palace Museum, Wilanów

Saskia van Haaren, chief curator, Museum Catharijneconvent, Utrecht

David Johnson, deputy director of collections and education and chief curator,

The Taft Museum, Cincinnati, Ohio

Adam Koperkiewicz, director,

Gdańsk Historical Museum, Gdańsk

Cathy Leahy, senior curator of prints and drawings, National Gallery of Victoria, Melbourne

Jan-Rudolph de Lorm, head of exhibitions, Rijksmuseum, Amsterdam

Bianca du Mortier, curator of costumes, Rijksmuseum, Amsterdam

Pieter Roelofs, curator, Museum Het Valkhof, Nijmegen

Wanda M. Rudzińska, curator of drawings, Warsaw University Library, Warsaw

Karen Sidén, senior curator of paintings and sculpture, Nationalmuseum, Stockholm

Marten Snickare, curator of 17th century master drawings and architectural drawings,

Nationalmuseum, Stockholm

Shlomit Steinberg, Hans Dinand curator of European art, Israel Museum, Jerusalem

Veronique Vandekerchove, curator, Stedelijk Museum, Leuven

Arie Wallert, curator of technical painting research, Rijksmuseum, Amsterdam

Robert Wenley, curator of European art 1600-1800, Glasgow Museums, Glasgow

Joanna Winiewicz, curator of paintings, Zamek Krolewski na Wawelu, Kraków

Hubert De Witte, curator group historical museums, Stedelijke Musea Brugge, Bruges

Maria Zagala, assistant curator, National Gallery of Victoria, Melbourne

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## CODART DATES

2004

[4 March Opening TEFAF, Maastricht.]

[6 March First day of Rubens exhibition in Lille.]

7-9 March CODART ZEVEN congress, Dutch and Flemish art in Poland, Utrecht.

18-25 April CODART ZEVEN study trip to Gdańsk, Warsaw and Kraków.

2005

[3 March Opening TEFAF, Maastricht].

6-8 March CODART ACHT congress, Dutch and Flemish art in Sweden.

Late September CODART ACHT study trip to Stockholm and surroundings.



Wanda Rudzińska in the print room of Warsaw University Library.