

CODART Courant

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

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The screenshot shows the CODART website interface. On the left is a red navigation menu with the following items: SITE MAP, FIND (with a search box), MUSEUMS, EXHIBITIONS & OTHER EVENTS, PUBLICATIONS, CURATORS, CODART, THIS SITE, CONTACT US, and Our free notification service. Below the menu, it says 'Total hits: 64317' and 'Last update: 19 Nov '02'. The main content area has a light green background and features the title 'Dutch and Flemish art in museums' and 'The CODART list' above a world map. Below the map, it says 'Museums with significant collections of Dutch art and Flemish art'.

A word from the director

The low point in the CODART year to date was undoubtedly 11 p.m. on the evening of March 1st. Wietske Donkersloot and I were in the Russian consulate in The Hague, waiting for the return of the consul and an assistant. It was 8 hours to check-in time for the study trip to Moscow, and the consulate had refused, for technical reasons, to issue visas for four of the participants in the trip. Wietske and I had been in the consulate on the Laan van Meerdervoort for over an hour and a half at that point. Like the friends and allies to whom we turned for help and advice, with the last ions of current on our cell phones, we were beginning to despair. I was calculating the damage to CODART of not being able to take on the trip two Dutch museum directors who were using our study trip to make appointments with colleagues in Russia, and of not being able to go myself.

And then, with no visible reason for the change, the consul stepped into the room with a new gait and a smile on his face. He had found a way around the problem and would issue the visas. The rest of the Moscow study trip was a breeze and a pleasure, filled for Wietske and me with a sense of immense relief at having averted disaster.

The high point took place 11 and 12 days later. On March 11th we had begun the members' meeting of CODART VIJF, and our attention was claimed by a first-time visitor to a CODART event, Zuzana Paternostro of the Museu de Belas Artes in Rio de Janeiro. She had brought with her 200 copies of a 12-page printed brochure with a checklist of the 51 Dutch and Flemish paintings in her museum, mentioning CODART on the front and back covers. This in itself was exceptional and heartening. There was more, however. Between my non-existent Portuguese and Zuzana's imperfect English, a key point had been missed. Only the following morning, studying the brochure more carefully, did I realize that it was not just a checklist for the holdings in Dutch and Flemish art. It accompanied an exhibition that the museum was holding to mark CODART VIJF and Zuzana's visit to it. In the past, CODART study trips had been honored with special exhibitions of Dutch and Flemish paintings, drawings and prints. This was however the first time that CODART had inspired an exhibition unrelated to an initiative of our own. Thanks to the attendance by Zuzana

Paternostro of our congress, museumgoers in Rio were enjoying their first view of all the Netherlandish paintings in their own museum, from March to October 2002. This makes us all the more grateful to Ivan Gaskell for introducing Zuzana as a member and to the Netherlands Ministry of Foreign Affairs for contributing toward her travel costs, along with those of 20 other visitors from economically deprived countries. Because the introduction to the brochure is of interest, an edited version of the text is included below. Note too that the director, Heloisa Eleixo Lustosa, is planning to restore the Dutch and Flemish paintings in the museum and that aid is being sought for this purpose. If you think there is a way you can help, contact Zuzana Paternostro at zuzapater@bol.com.br.

The cover of this *Courant* is adorned, as announced in the previous issue, with the home page of the new website. At the members meeting of CODART VIJF I said that one of the reasons for the change was that the present design could do with improvement. The vocal agreement from the audience was a bit of a blow to my pride as designer of the page, but there can be no question that the new page is a great improvement. By the time this issue of the *Courant* comes out, the new website should be in full operation. Those of you on the CODART-L discussion list will be getting advance notice as we approach that stage. If you have e-mail and are not on the discussion list please let me or Wietske know. The list can become an important instrument for keeping each other up to date, and we would like it to be as complete as possible.

Gary Schwartz

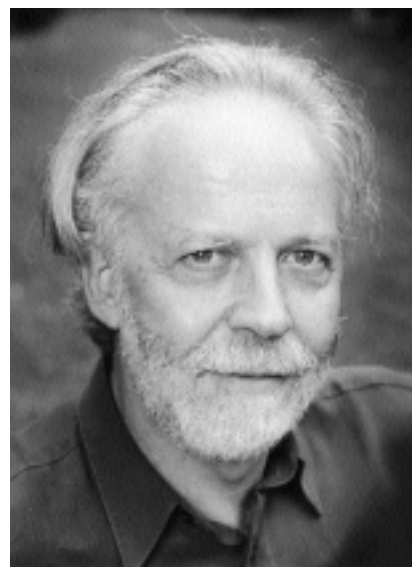


Photo Bert Nienhuis, Amsterdam.

An appeal to all CODART members

In Boston on 12 August, in the course of a preparatory meeting for CODART ZES: *Collecting Dutch and Flemish Art in New England*, Ronni Baer mentioned in passing that she had arranged the loan of a painting from the Pushkin Museum for next year's Rembrandt exhibition via a direct approach to Vadim Sadkov, whom she had met through CODART.

I thought of this again while admiring the website of the exhibition of Flemish still-life paintings at Villa Hügel in Essen. (This ambitious website is exemplary in several ways and provides good low-resolution images you can copy and use for yourselves. Do have a look: www.kgi.ruhr-uni-bochum.de/stillleben/sitemap.htm.) I happen to know that the exhibition contains loans from the Brukenthal Museum in Sibiu that the exhibition curator, Alexander Wied of the Kunsthistorisches Museum in Vienna, saw for the first time during the CODART VIER study trip last year.

These are results of the kind we anticipated and hoped for in setting up CODART. However, it does not speak for itself that they in fact materialize. It is essential for the future of CODART that they take place – and that they are acknowledged as a contribution of CODART to your work. For the continuation of our subsidy from the Dutch and Flemish governments, we must be able to point to results of this and other kinds.

This appeal is twofold:

- Please drop me a brief mail about all successful uses of the CODART network you have made in your work over the past years.
- From now on, please mention in the prefaces or forewords of exhibition catalogues or other publications the ways in which CODART contributed to your project, and send us a photocopy of the acknowledgment (or a copy of the catalogue).

Visitors programs to the Netherlands and Flanders

The governments of the Netherlands and Flanders finance programs to subsidize visits to their countries by people working in cultural and scholarly fields. Typically, a visit of this kind will last for a number of weeks and will be devoted either to a specific research project or to a tour of institutions related to that of the visitor. In addition, the Netherlands Institute for Advanced Study in Wassenaar provides grants for research projects of longer duration. Grants from these sources cover travel and accommodation.

CODART members who wish to apply for a visit should contact Wietske Donkersloot at the Amsterdam office.

News from and about members

BELGIUM

Antwerp, Rubenshuis

Exhibitions and exhibition catalogues *Early Netherlandish drawings from Jan van Eyck to Hieronymus Bosch*, 13 June-18 August 2002.

On June 12th, a group of CODART members were admitted to a preview of the exhibition *Early Netherlandish drawings from Jan van Eyck to Hieronymus Bosch*. We had good discussions with them and with Fritz Koreny, Georg Zeman and Léna Widerkehr, three of the four Viennese specialists who were guest curators and who wrote the catalogue.

The Rubenshuis and Blondé NV would like to offer the catalogue to CODART members at a discount. The regular price is 42 euros for the hardbound and 32 euros for the paperbound edition. CODART members can order the books from us directly for a discount of 30% – 29.40 euros for the hardbound and 22.40 for the paperbound edition (6% taxes not included). You can choose between the German, Dutch, French and English editions.

All you have to do is send an e-mail with your mail address to Ria.vanbastelaere@blonde.be or a fax to +32 3 320 95 09, indicating your choice of edition and language. If you wish to have the book shipped to you, there will be a charge for packaging and shipping, varying from 6.82 to 13.63 euros depending on where you live.

If you are able to pick up your copy at the

museum, you can save these additional charges. In that case, send a mail to Ria Van Bastelaere, and the book will be put aside for you at the ticket desk in the Rubens House.

Carl Depauw

Rubenshuis, Antwerp

BRAZIL

Recife

Albert Eckhout returns to Brazil, 1644-2002: International Experts Symposium

On 13 and 14 September a major conference

was held in Recife to complement an exhibition on the Groningen artist Albert Eckhout, who worked in Brazil for Count Johan Maurits van Nassau in the 1630s. 'The main goal,' states the program, 'is to create new possibilities of understanding and to forward a critical view of the artist's production. It will be an interdisciplinary event, including Brazilian and foreign scholars in the areas of history, art history, botany, zoology, anthropology, restoration and conservation.'

That the work of a Dutch provincial painter could lead to such intense interest from specialists in so many fields in such a distant location is a striking example of the continuing impact of art from the Netherlands on world culture. The art historians and restorers among the speakers came from the National Museum of Denmark (Barbara Berlowicz, Mads Chr. Christensen, Bente Gundestrup and Inge Schjellerup), the Royal Collections of Rosenborg and Amalienborg (Mogens Bencard), the Mauritshuis (Quentin Buvelot and Jørgen Wadum), the Pinacoteca do Estado de São Paulo (Marcelo Araújo), the University of Miami (Rebecca Parker Brienen) as well as Svetlana Alpers and José Roberto Teixeira Leite.

Rio de Janeiro, Museu Nacional de Belas Artes

Exhibitions and exhibition catalogues *Pinturas Holandesas & Flamengas acervo Museu Nacional de Belas Artes. Exposição por ocasião do encontro de CODART - Conselho Internacional dos Curadores de Arte Holandesa e Flamenga* (Dutch and Flemish paintings in the National Museum of Fine Arts. An exhibition on the occasion of the CODART meeting – International Council of Curators of Dutch and Flemish Art). The following text is adapted from the preface to the brochure of the exhibition.

An exhibition in honor of CODART. In displaying the Dutch and Flemish part of its collection, the MNBA wishes to provide the public with an opportunity to see these rare

works of art from the Netherlands preserved in our country.

The Museu Nacional de Belas Artes is heir to a significant collection of Flemish and Dutch paintings from the 16th, 17th and 18th centuries. One important source was the Portuguese court, which moved from Lisbon to Rio de Janeiro in 1808 as a result of the Napoleonic Wars. Regent Prince Dom João, the later King John VI of Portugal, brought with him art treasures mostly from the Ajuda and Mafra Palaces in the mother country. When he returned to Lisbon in 1821, he left the art works behind in Rio de Janeiro. Other works, among



Joos van Cleve (attributed), *Saint Claire*. Oil on wood, 79 x 29 cm. Museu Nacional de Belas Artes, Rio de Janeiro. Donated to the museum by F.J. Fialho in 1859.

Photo Antonio Caetano.

them paintings by Flemish and Dutch masters, were brought in 1816 by a French artistic mission headed by Joachim Lebreton. Lebreton (1760-1819), who was the chief curator of the Louvre under Napoleon, brought over about 60 paintings, drawings and prints by various European artists. He also established a program for art education that later became the Royal (afterwards the Imperial) Academy of Fine Arts. At the academy, the Dutch and Flemish paintings, along with the Italian ones, served as models for generations of Brazilian artists in training. The paintings in that collection were a mixed bag, but they did include several valuable pieces, such as a *Pegasus* by Jan van Boeckhorst (1604-1668), two still lifes by the Bruegel family and the imposing portrait of Count Johann of Nassau-Siegen.

Publications issued by the Academy provide a source for identifying the early holdings. A catalogue published in 1836 lists 115 European pieces, of which more than 20 were surely made by Dutch and Flemish artists. Although the authors' names are misspelled, we can identify pieces by Adam Frans van der Meulen (1632-1690), Cornelis de Heem (1631-1695), Daniel Seghers (1590-1661) and Peter Paul Rubens (1577-1640), among others. In the course of the 19th century, the influence on Brazilian artists of the French, Italian, Flemish and Dutch schools grew in depth. The collections too grew richer, especially with the acquisition of two important sets of paintings. The first consisted of 11 paintings brought to Brazil by the Roman merchant Cesare Lanciani. These works are

mentioned without artist or title in the annual report on the year 1860 of the Imperial Fine Arts Academy (Academia Imperial de Belas Artes - AIBA). In 1874 another set of paintings that had been owned by Lanciani were bought by the Academy from Angelo Rosa. These were mostly Italian paintings, but they also included a pastoral party by the Flemish artist Gillis (Egidius) Van Tilborgh (1625-1678).

Among the other Flemish and Dutch paintings donated in the 19th century was a 15th-century altarpiece panel of St. Claire variously attributed to Hans Memling (1433-1494) and, with greater likelihood, Joos van Cleve (1480-1540). Other important acquisitions included a flower still life by Jan Breughel the Elder (1568-1625) donated in 1880 by the diplomat Salvador de Mendonça and two companion portraits by Michiel Mierevelt (1567-1641) of an aristocratic Dutch couple received the following year from Claudio S. Vicenzi. In the 20th century donations were received from the Barão de São Joaquim (1922), including an *Earthly paradise* by Roeland Savery (1576-1639). In 1924 three paintings on copper, attributed to Willem van Herp (1657-1729), were given to the Academy by Cyro de Azevedo.

In 1937, with the founding of the Museu Nacional de Belas Artes, the collections of the Academy became the basis for the new museum.

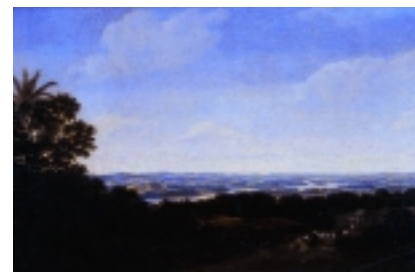
The first of our eight paintings by Frans Post was a gift from the Dutch government in 1922. In 1944 the museum received five more paintings by the master that had belonged to Djalma da Fonseca Hermes, whose collection had been bought by the Brazilian government

in 1941. The last of our eight Frans Posts was purchased in 1949. In the same period, the Brazilian government also bought for the museum a village scene by David Teniers (1610-1696) and a painting of swans and peacocks by Melchior Hondecoeter (1636-1695). Finally, in 1956 the monastery of São Bento in Rio de Janeiro donated a painting by Frans Francken the Elder (1542-1616), *Esther before Ahasuerus*, from a series of paintings illustrating the Book of Esther.

From the time of its founding, the Museu Nacional de Belas Artes has engaged in research concerning its old master paintings. Dr. Lygia Martins Costa, curator in the 1940s and 50s, corrected many of the earlier attributions of our Flemish and Dutch paintings and studied techniques to preserve them better.

In the 1960s, under the directorship of Prof. José Roberto Teixeira Leite, the museum was visited by Dr. Michel Laclotte, director of the Louvre. He reviewed our attributions then and again in the 1980s. Among the other experts from abroad who have contributed to our knowledge concerning our Flemish and Dutch paintings are Dr. Karl Schütz (Austria), Cécile Scailliérez (France), Dr. Ian Kennedy (USA), Dr. Ulrike Klinger, Dr. Ursula Härting, Dr. Mary Newcome-Schleier, Dr. Erich Schleier (Germany) and Dr. Hana Seifertová (Czech Republic).

The ongoing study in the Museu Nacional de Belas Artes of our Flemish and Dutch paintings is one of the more lively areas of research in our museum. For this reason we welcome the new possibilities for communication, both by Internet and at congresses, with the members of CODART, the International Council for Curators of Dutch and Flemish Art. In honor of the CODART VIJF meeting now taking place in the cities of Maastricht, Brugge and Antwerp, we are therefore putting our complete



Frans Janszoon Post, *Landscape of várzea*. Oil on wood, 38 x 57,2 cm. Museu Nacional de Belas Artes, Rio de Janeiro. Donated to the museum by the Dutch government in 1922. Photo P. Cruz.



Roeland Jacobsz. Savery, *Earthly Paradise*, Oil on wood, 55 x 91 cm. Museu Nacional de Belas Artes, Rio de Janeiro. Donated to the museum by the Barão de São Joaquim. Photo Antonio Caetano.

collection of Dutch and Flemish paintings on display for the Brazilian public.

Dr. Zuzana T. Paternostro
Museu Nacional de Belas Artes, Rio de Janeiro

CUBA

For six years, the Foundation for Cultural Inventory (SC I) has been in contact with the Museo Nacional de Bellas Artes in Havana concerning its holdings in Dutch and Flemish art. Some of the main pieces from the collection were known to us from a volume on the highlights of the collection *The National Museum of Cuba: paintings*, published in 1978 in Leningrad by Aurora.

There was however no published information on the complete collection of Dutch and Flemish art, which originated partly in the 19th century through donations from the Spanish governors and partly in the first half of the 20th century through purchases and donations of wealthy Cuban art collectors. New acquisitions were hardly made in the past forty years. The Cuban government has shown interest in the museum, which has rich holdings in Western European and American art, but it did not show particular concern for the Dutch and Flemish collection.

In April 1998 the director of the Foundation met the curator of Dutch and Flemish paintings, Maria del Carmen Rippe Moro, in the museum in Havana. At that moment, however, the museum was under reconstruction and the collection had been moved into storage for a period of several years. We were able to see the paintings, from the 15th till the 20th century, only on the museum computer.

Maria Rippe Moro was eager to catalogue and publish the Dutch and Flemish paintings in her care, but did not have the necessary background, reference materials and time to accomplish this task. With the help of the Prince Claus Fund and CODART, we were able to bring her regularly to the CODART meetings from 1999 on. In the CODART DRIE meeting in Antwerp in 2000, she showed a slide presentation of 20 paintings from her museum. This was an appetizing beginning, but it did not satisfy our need for solid information.

In 1996 our Foundation had already submitted a request to the museum for permission to visit Havana and inspect the paintings. For three years we heard nothing. Then, out of the blue, on the 8th of September 1999, a peremptory invitation arrived. The museum was ready to remove the collection from the

bunkers where it was stored, and wanted to know when we could come to inventory its 175 Dutch and Flemish old masters.

It took us three months to finance and organize our expedition to Havana. Our team was composed of the art historian Bernard Vermet, the restorer Michel van der Laar, and myself, as director of the Foundation for Cultural Inventory. We travelled to Havana on the 6th of December and were met by the newly appointed director, Mrs. Moraima Clavigo Colon, and curator Maria Rippe Moro. We stayed as guests of the museum in Hotel Inglaterra, Havana's oldest hotel, built in 1875 in Spanish-Moorish style. There we set up a one-week campaign to perform our work.

In a logistically precise operation, each morning a truck full of paintings arrived at the museum and each evening it was re-loaded and the works sent back to the storage bunker. From eight in the morning to six in the evening we photographed the paintings and drafted preliminary descriptions, condition reports and recommendations for restoration. These materials would be shown on our return to various specialists in Europe.

Each day brought fresh surprises. The 16th and (mainly) the 17th centuries are well represented with works by masters such as Jacob Jordaens, Gerard de Lairesse, Anthony van Dyck, Gerard Honthorst, Nicolaes Berchem and Willem van Mieris. The latter, for example, is represented by a family portrait on panel, of which the renowned portrait specialist Rudi Ekkart, director of the Netherlands Institute for Art History (RKD), wrote to us: 'A highly attractive work by the Leiden painter Willem van Mieris, made rather early in his career. The painting has an old pedigree since it has already been described in the catalogue of the Auction J. van der Linden Slingeland (see Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke des hervorragendsten Holländischer Maler des XVII. Jahrhunderts*, Bd. x, Stuttgart/Paris 1928, p. 183, no 294).' The painting was donated to the Museum in 1956 by the famous Cuban art collector Julio Lobo. It was evident to us that the Havana collection of Dutch and Flemish paintings was valuable both from an artistic and a historical point of view.

The first challenge was to improve the conditions under which the paintings are preserved. They are all dirty and some are in need of emergency repair.

This situation prompted us to take the initiative and simultaneously start several activities:

- Produce an illustrated inventory of the

collection.

- Assess the environmental conditions in which the collection is exhibited and/or stored.

- Advise on and assist in a restoration campaign.

- Help the museum acquire the necessary know-how to preserve and manage the collection.

- Expand our research and publish it in a proper catalogue.

- Help organize a travelling exhibition in Europe and Asia to bring the highlights of the collection to a wider audience.

The Netherlands Institute for Cultural Heritage (ICN) made a generous offer to support the project. At its expense, the director of the Limburg Institute for Restoration (SRAI), Anne van Grevenstein, was sent to Havana to investigate the level of preservation and restoration in general. She visited the main restoration institutes in Cuba from 22 to 29 November 2000 together with the director of the Foundation for Cultural Inventory, Lia Gorter.

Based on the results of this trip, we made two suggestions to the director of the Museo Nacional:

- A workshop for ten restorers in Havana.
- A travel fellowship for two young Cuban restorers to receive additional training abroad focused on the restoration of Dutch and Flemish paintings and on the preservation of collections.

At the same time we started looking for sponsors to send two Dutch restorers to Havana. Sluis Cigars and Fondel Metal Participations, Dutch firms with a longstanding trading tradition with Cuba, donated the money for this part of the project. Two Dutch restorers, Jos van Och and Bianca van Velzen, worked from the 11th of April to the 10th of May 2001 with ten young restorers on the Dutch and Flemish collection in the Museo Nacional in Havana.

As a result of these efforts, 33 paintings were cleaned. The yellowed varnish was removed from the surface and the frames were cleaned of their muddy brown paint. Thanks to our newly-gained knowledge of the collection it was possible to have two panel paintings of the Tower of Babel lent to the exhibition Pieter Brueghel the Elder, *master draughtsman*, in the Boijmans Van Beuningen Museum (24 May-5 August 2001), where a special section was devoted to the concept of the Tower of Babel in the 16th century. Both paintings needed specialist treatment to loosen and repair the backing boards. After the

exhibition the paintings were kept in the Netherlands while we awaited a reaction to our application to the Getty Trust to train two restorers for six months at the Limburg Institute for Restoration in Maastricht. Fortunately the application was approved.

On the first of March 2002 the restorers were able to begin their course, working on the two panels as well as four paintings on canvas from their museum. As it happened, the canvases arrived at the beginning of the TEF A F. Chubb Masterpiece, the main sponsor of TEF A F, offered part of their stand to show all six paintings before restoration. The training course was co-supervised by the head of the technical staff of the Museo Nacional, Oscar Anuña, who visited the Netherlands and Belgium for three weeks in July 2002. During this stay he was able to see several restoration studios and museums and to attend the Amsterdam-Maastricht Summer University course *The painters palette in the 16th and 17th century: pigment preparation and painting technology* (9-17 July 2002), which paid particular attention to the specific problems of Dutch and Flemish paintings.

On the first of September 2002 the two Cuban restorers completed their training and were qualified to undertake the preservation and restoration of the Dutch and Flemish paintings in Havana. They returned home with the six paintings they worked on, which included, beside the two *Towers of Babel* attributed to Maarten van Valckenborgh and *Jacob Grimmer*, a *Kermis* from the hand of David Teniers de Jonge and a rare portrait of Jan Steen attributed to Karel Dujardin. Without any doubt the other collections in the Museo Nacional will benefit from their future work.

Fundraising has been difficult for this project because the economic blockade of Cuba by the United States makes it almost impossible for international corporations to make contributions to institutions or causes on the island. To overcome this problem we intend to organize a cultural trip to Cuba for wealthy people at the end of January 2003. The project benefitted greatly from the support of the Ambassador of the Netherlands in Cuba, Mrs. C. Minderhoud, and her Cuban colleague in the Netherlands, Mr. Elio Rodriguez Perdomo.

We hope to be able to continue our research on the Dutch and Flemish collection and to publish a collection catalogue by the end of 2003. Together with the Netherlands Institute for Cultural Heritage, the Limburg Restoration Institute and the Netherlands

Institute for Art History, we developed a plan to realize this project. We hope to be able to appeal to the knowledge and perhaps active cooperation of CODART members in the course of our work.

Any reader of the *Courant* who has been to Havana and seen the collection or who has any information concerning matters of provenance or other information is kindly requested to get in touch with us.

Lia Gorter, Director, Foundation for Cultural Inventory, Amsterdam
Gorter.a@chello.nl

GERMANY

Braunschweig, Herzog Anton Ulrich-Museum
Exhibitions and exhibition catalogues

As one of Europe's oldest museums, the Herzog Anton Ulrich-Museum, Art Gallery of the State of Lower Saxony, will be celebrating its 250th anniversary in 2004. Besides numerous other events and publications, three important exhibitions will present various aspects of the museum and its collections.

An exhibition entitled *Rubens and the Baroque Passions*, intended as the highlight of this celebration, is currently in preparation and will be presented from August to October 2004 in the gallery's first top-lit room and in the two rooms for special exhibitions in the museum's main building. In view of the special ranking which our museum's art gallery enjoys, this subject is clearly an ideal choice. It also reflects two traditional areas of special interest within what was once a ducal collection: a general preference for historical subjects and for collecting Baroque art from the Netherlands. It seems fitting that it will be here in Brunswick that Peter Paul Rubens' work will be approached anew, since the Herzog Anton Ulrich-Museum possesses not only outstanding paintings and a number of drawings by the great Flemish master but also examples of almost all of the printed oeuvre. A committee of external as well as in-house experts has been formed to plan and prepare the exhibition: Prof. Dr. Jochen Luckhardt (Braunschweig), Dr. Nils Büttner (Dortmund), Dr. Ulrich Heinen (Köln), Dr. Andreas Vetter (Braunschweig), Prof. Dr. Barbara Welzel (Dortmund).

A tight concept, in keeping with its title, will give the Brunswick exhibition an independent, clearly defined profile of expert interest within the spectrum of exhibitions on Rubens planned for 2004/2005. Therefore the project will not only include a lavishly illustrated catalogue but, in October 2003,

there will also be an international colloquium on the same subject which will be held together with the Herzog August Bibliothek and in collaboration with the Dortmund University's Institute of Art and Art Didactics.

For some time now the arts and the humanities have concentrated their research on the emotions and passions. Peter Paul Rubens' work lends itself ideally for this subject to be dealt with for the first time within an exhibition. Surrounded by the effects of war, radical cultural changes and personal disasters, Rubens created a visible compendium of human passions. His pictures reflect and characterise in many ways the adjustments and strategies needed to deal with the new epoch. Rubens' many-layered work is an excellent choice, since it focuses on recent research into the whole subject of the emotions in the Baroque era for experts while at the same time offering the general public direct visual access to these very aspects.

Depictions of the passions will be grouped into three areas in which Rubens' work ranged impressively over the deep feelings of 'Love, Desire, Rapture' via 'Fear, Anger, Triumph' to 'Suffering, Faith, Charity, Hope'. The exhibition will then proceed to the 'Studio of Passions'. Drawings, oil sketches and other documents concerning his working process will demonstrate the special means, methods and principles by virtue of which Rubens realised his painting of the passions. The exhibition is completed by works in which the master tried to lead his harassed contemporaries to 'Peace of Mind and Stability'. At this point the directly moving and calming or regulating effect of the painting of passions becomes itself the subject. It is the directness of this effect across epochal borders that gives the work of Peter Paul Rubens that lasting topicality to be presented soon to our senses by the Brunswick exhibition.

Dr. Nils Büttner
Herzog Anton Ulrich-Museum, Braunschweig

Dessau, Kulturstiftung Dessau Wörlitz

Flooding in Dessau and Wörlitz
The catastrophe began on Tuesday the 13th of August, when the fire department warned the Kulturstiftung Dessau Wörlitz to expect extraordinarily high water in the Mulde River within a day and in the Elbe a day after that. The situation was especially threatening to Dessau, which lies at the juncture of those two flooded rivers. We decided to start our own salvage operation in the Luisium. On Tuesday afternoon, working into the night, we brought

all the furniture, paintings etc. from the cellar and the parterre to the first floor. On Wednesday we moved on to the Gotisches Haus and Schloss Wörlitz, emptying them entirely with a large group of people. Even the doors were dismantled and we thought of doing the same with the parquet floors.

Schloss Mosigkau and Schloss Oranienbaum were not in danger. Although the Bauhaus, the Meisterhäuser and the Georgium were at great risk because of their locations, they too were spared flooding.

As far as the main buildings themselves go, we had lots of luck. Water flowed into the cellars of the Luisium and Schloss Großkühnau, but only technical equipment was destroyed. Worse damage occurred in the gardens of the Luisium and the Wörlitzer Anlagen, and some buildings on and near the walls were destroyed. The damage is estimated at about 10 million euros, which will be hard to raise, since our financial situation before the floods was already disastrous.

Fortunately, none of my colleagues or myself suffered much harm in our homes, although some parts of Dessau and some villages near Wörlitz are till today covered by a meter and a half of water.

In Wörlitz and its garden and most parts of Dessau the 200-year-old walls were able to withstand the water, but only because thousands of people (included myself) worked day and night for several days on end to strengthen them. We were also lucky because on those days we had no rain in these days and because we had three days to prepare the walls before the water came from Dresden and Prague.

Wolfgang Savelsberg
Kulturstiftung Dessau Wörlitz
Posted to CODART-L on 28 August 2002.

Better news also reached us from the Kulturstiftung Dessau Wörlitz, concerning the publication of a prime document in the CODART EEN theme, The collections of Frederik Hendrik and Amalia van Solms and their dispersal. Our member Katharina Bechler has published *Schloss Oranienbaum: Architektur und Kunstpolitik der Oranierinnen in der zweiten Hälfte des 17. Jahrhunderts* (Oranienbaum Castle: architecture and art policy of the princesses of Orange in the second half of the 17th century).

The book is a trade edition of her doctoral dissertation. It deals with the architecture and the artistic treasures of Oranienbaum, which was founded by Henriette Catharina of Anhalt-Dessau (1637-1708), daughter of the

stadholder and his German wife. On the basis of archival research and the study of architectural treatises, Bechler has reconstructed the painting program. One of the sources is the tradition of the 'femmes fortes' forged for the French queen-widows. The interior of Oranienbaum is related to other Orange palaces and mansions in the Netherlands and Germany, mainly the Oranjezaal in Huis ten Bosch, Oranienburg, Oranienstein and Oranienhof. Seen in this context, it fits into a larger political program of the Orange family in the stadholderless period, beginning with Amalia von Solms and her daughters and ending in the first part of the 18th century.

The German-language abstract gives a better idea of the contents.

Schloss Oranienbaum: Architektur und Kunstpolitik der Oranierinnen in der zweiten Hälfte des 17. Jahrhunderts Kunsthistorische Dissertation von Katharina Bechler, Dessau bei Herrn Professor Dr. Robert Suckale, Technische Universität Berlin.

Die Arbeit besteht aus einer kunsthistorischen Untersuchung des Schlosses Oranienbaum in Anhalt sowie der Einordnung des Gebäudes innerhalb der Bauten der oranischen Familie während des 17. Jahrhunderts in den Niederlanden und in deutschen reformierten Fürstentümern. Den Hintergrund und die Folie des methodischen Ansatzes der Dissertation bilden die politisch-konfessionellen Konflikte im Europa des 17. Jahrhunderts sowie die Netzwerke kalvinistischer Territorien und Familien, zu welchen auch Anhalt, Nassau und die Oranier gehörten. Der oranische Hof in Den Haag erhielt durch das Einheiraten prominenter und politisch ambitionierter Glaubensflüchtlinge wie Louise de Coligny und Amalia von Solms grundlegende Impulse für die Einrichtung und Etablierung einer repräsentativen Bautätigkeit und internationalen Hofkultur. Die Bauprojekte und das Hofleben des Statthalters Friedrich Heinrich und seiner Gemahlin Amalia von Solms, wurden später zum Vorbild für die Bautätigkeit ihrer Töchter in Deutschland und im niederländischen Friesland.

Eines davon, der von der Fürstin Henriette Catharina von Anhalt-Dessau errichtete Landsitz Oranienbaum stellt den ersten Hauptuntersuchungsgegenstand dar. Die architektonische Gestaltung des von dem niederländischen Baumeister Cornelis Ryckwaert errichteten Bauwerks wird anhand von Vergleichen mit Architekturtraktaten des

16. Jahrhunderts und vor allem mit Bauten des 17. Jahrhunderts in den Niederlanden in Beziehung gestellt. Diese vergleichende Betrachtung verdeutlicht die wichtige Rolle des niederländischen Baumeisters Ryckwaert als Übermittler des holländischen Klassizismus nach Anhalt. Ein weiteres Ergebnis ist die Darstellung einer neuen Baugeschichte anhand von Quellenstudien in Übereinstimmung mit den Befunden einer von Restauratoren durchgeführten Bauforschung und davon unabhängigen dendrologischen Untersuchungen. Beide erfolgten im Auftrag der Kulturstiftung Dessau-Wörlitz. Aus den Quellen ging auch hervor, dass die Bauherrin ihr Schloss prunkvoll mit Leder- und Stofftapeten, Delfter Fayence, Möbeln, unter anderem Lackarbeiten und Silber aus Übersee sowie mit Gemäldeprogrammen mit Angehörigen der oranischen Familie ausstatten ließ. Viele Einrichtungsgegenstände wurden der gebürtigen oranischen Prinzessin während Jahrzehnten vom statthalterlichen Hof in Den Haag nach Dessau geschickt. Die reiche Innenausstattung bildete einen großen Kontrast zur äußeren schlichten Gestaltung der Fassaden. Eine Gemeinsamkeit verband jedoch das Außen und Innen des Gebäudes, die Verwendung von Orangen auf Klapppläden, als Muster auf Stoffen und Tapeten sowie auf Kaminplatten als familiäres Emblem.

Die aus den Quellen hervorgehende Demonstration des oranischen Familienbewußtseins führte zu einer vergleichenden Betrachtung des Bauwerks mit den Schlössern der Mutter und der Schwestern Henriette Catharinas, welche einheitlich den Namen Oranien tragen: De Sael van Orange nahe Den Haag (1645-1647) von Amalia von Solms (1602-1675), Oranienburg (1650-1652) nördlich von Berlin der Kurfürstin Louise Henriette (1627-1667) und Oranienstein (ab 1672) nahe Diez von Albertine Agnes von Nassau-Diez (1634-1696). Das Oranjewoud Albertine Agnes' im niederländischen Friesland (ab 1676) wird aufgrund der schlechten Überlieferung lediglich gestreift. Das Oranienhof der jüngsten Schwester Maria von Pfalz-Simmern (1642-1674) nahe Bad Kreuznach war ein vormaliges Augustinerinnenkloster, welches sie bewohnte. Die Einheitlichkeit der Schlossbauten mit einander ähnlichen Innenausstattungen führte zur Interpretation des Bauprogramms als einer politischen Strategie der Oranierinnen in der statthalterlosen Zeit zur Sichtbarmachung einer lebendigen oranischen Dynastie, bis Wilhelm III. die Statthalterschaft antreten konnte. Die

Initiatorin war die Witwe des oranischen Statthalters Friedrich Heinrich, Amalia von Solms. Ihr Witwensitz, der Sael van Orange fungierte in ihrem Programm als 'Mutterbau', die Schlossbauten ihrer Töchter als 'Filiationen'. Sie stellten somit eine fiktive Expansion des Hauses Oranien in einer politisch äußerst prekären Situation dar. Das Bauprogramm wurde von zwei Angehörigen der folgenden Generation, dem preußischen König Friedrich I. und Henriette Amalie von Nassau-Diez fortgesetzt.

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NETHERLANDS

Amsterdam, Rijksmuseum

Under the title *Alle schilderijen van het Rijksmuseum online*, the Rijksmuseum has made a complete summary catalogue of the paintings available on Internet. It is still in development, and not all the material is up, but what there is, is very impressive. You cannot browse from item to item, but have to request an object via a search form. It is very fast, and the scans that I have seen are spectacular. This will be an invaluable tool for all of us: The service is still in a pilot stage, and the museum would appreciate feedback. We will be helping ourselves by providing it. By all means go to <http://token.rijksmuseum.nl/>.

Gary Schwartz

ROMANIA

Bucharest, Library of the Romanian Academy

Through the auspices of CODART and the Netherlands Museum Association, I was able to come to the Netherlands, with funding from the visitors' program of the Netherlands Ministry for Education, Culture and Science, for a brief research campaign from 28 February to 10 March 2002. During this period I worked at the printroom of the Rijksmuseum on Rembrandt's etchings of the Old and New Testament, self-portraits, nudes and portraits. The head of the printroom, Ger Luijten, kindly received me and introduced me to a specialist in Rembrandt's etchings.

One purpose of this campaign was to clarify a few problems concerning the states of Rembrandt's etchings in the library of the Romanian Academy. Only by studying the rich collection in the Rijksmuseum was it possible to place our impressions properly. The

specialist in Rembrandt's etchings to whom Ger Luijten introduced me has agreed to check my conclusions on the basis of digital images of our prints that I will send to him together with my catalogue entries.

First-hand inspection of the prints in the Rijksmuseum was also necessary to acquire a clear understanding of the techniques of 'counterproof' and 'maculature' and what such objects look like. This information too is necessary in order to describe our collection properly.

The following stage of my research involves the completion of a catalogue of Rembrandt's etchings not only in the Romanian Academy Library but in all Romanian collections. Some of these prints will be of interest to international specialists, such as a 17th-century printing on vellum of *The woman bathing her feet in a brook* and the rare *Le lit a la française*.

A second objective of my work visit was the study of Dutch and Flemish drawings for a future travelling exhibition, 'Dutch and Flemish drawings in the National Museum of Art of Romania in Bucharest and other Romanian collections.' This catalogue will offer researchers the first survey of Dutch and Flemish drawings in this part of Europe.

A third objective could only partially be accomplished due to lack of time. This concerned the Italian drawings from our collection, some of which I am inclined to attribute to a Flemish master. It is to be hoped that this project can be undertaken on a future occasion.

Last but not the least, the visit enabled me to consult literature that is not available in Romania. This includes such basic materials as Bartsch, Hollstein, *Master Drawings* and *Old Master Drawings*, without which no serious research can be completed. I also had contacts with Charles Dumas of the Netherlands Institute for Art History, who offered help and support organizing an exhibition of Dutch and Flemish drawings.

It is my hope that my research, when completed, will add to our knowledge of Rembrandt's work.

Catalina Macovei

Library of the Romanian Academy, Bucharest

UNITED KINGDOM

General news

On June 12th, at the Netherlands Embassy in London, our members Christopher Brown and Julia Lloyd Williams were admitted to the Order of Orange-Nassau 'for their excellent services to the promotion of Dutch culture

here in the United Kingdom and of the cultural relations between our two countries.'

To Christopher Brown Ambassador Baron Bentinck van Schoonheten said: 'It has pleased Queen Beatrix to appoint you a Commander in the Order of Orange-Nassau... You are without any doubt one of the leading art historians of the world specialised in Dutch paintings of the 17th century, the period we call the Golden Age of Dutch art. In the United Kingdom you are without any doubt the supreme authority on this subject. You have made enormous efforts to promote the knowledge and appreciation of Dutch paintings of this period. You have been involved in nearly every exhibition in the UK and also in many exhibitions in the Netherlands and elsewhere.'

'...You have also written a great number of books and catalogues. Of your many books, I just want to mention *Dutch paintings*, published in 1993, *Rembrandt*, published in 1990, *Carel Fabritius*, published in 1981 and *Scenes of everyday life in 17th-century Holland*, published in 1989. You have actually mastered the Dutch language in order to be able to read the Dutch literature written about our painters. You even serve in the community of the University College London to promote studies of the Dutch language and culture.'

And to Julia Lloyd Williams: 'It has pleased Queen Beatrix to bestow upon you the award of Knight in the Order of Orange-Nassau... You have received this award for everything you have done as curator of Dutch and Flemish art at the National Gallery of Scotland. You have lectured on the work of many great Dutch painters and you have been instrumental in the organisation of a number of important exhibitions, in particular exhibitions that have emphasised the many links between the Netherlands and Scotland. I would like to mention here *The tulip and the thistle*, a title that has a special appeal for me.

'...Your most recent achievement, of which we still think with admiration and gratitude, is the exhibition *Rembrandt's women*, which was on show first in Edinburgh and then in the Royal Academy of Arts here in London. It was a magnificent exhibition. Queen Beatrix came to Edinburgh to see it and was very much impressed indeed!'

The ambassador closed his encomium with the words: '...I invite you to join me in a toast to the health of our new Commander and our new Knight in the Order of Orange-Nassau.' CODART invites you to do the same.

Edinburgh, National Gallery of Scotland

Exhibition and exhibition catalogues

Rubens was one of the most inventive and prolific artists in the history of Western art. He produced a huge body of work that encompassed portraiture, allegory, religious painting and landscapes, as well as designs for books, ornaments and prints. After his early training in Antwerp, Rubens spent formative periods in Italy between 1600 and 1608. The catalogue *Rubens: drawing on Italy*, published to accompany an exhibition being held at the National Gallery of Scotland in Edinburgh and the Djanogly Gallery in Nottingham, explores the ways in which Rubens studied, copied and adapted the work of Italian artists. Included will be a large group of drawings by Italian artists, many of which were owned by Rubens and extensively transformed by him. They show how Rubens's dialogue with Italian art went far beyond mere imitation and how his copies and adaptations attracted the attention of scholars and collectors from his own lifetime onwards. This intriguing book has been written by one of the foremost Rubens scholars, Jeremy Wood, in the department of History of Art in Nottingham University, who is writing the volume on Rubens's retouched Italian drawings for the *Corpus Rubenianum*.

Rubens: drawing on Italy

Jeremy Wood

110 illustrations (30 in colour)

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Peter Paul Rubens after Titian, *Diana and Callisto*. This monumental painting (186 x 198 cm.) from the collection of the Right Hon. Earl of Derby was in the exhibition *Rubens: drawing on Italy*, which participants in the Scotland study trip saw in Edinburgh.



When Rubens acquired this drawing of Prudence from the Raphael studio, he expanded the sheet on the left and bottom and reworked the allegorical figure here and there. From exhib. cat. *Rubens: drawing on Italy*, Edinburgh (National Gallery of Scotland). The National Gallery of Scotland also happens to be the owner of the drawing.

CODART activities in 2002

Study trip to Moscow, 2-6 March 2002

The small group that came on the study trip to Moscow was well rewarded. Thanks to the advance preparations of Lia Gorter of the Foundation for Cultural Inventory, the help of the Netherlands Embassy and of our member Guus van den Hout, a rich and varied program was prepared. All the destinations in the program as published in *Courant 3* were visited, although one small change in order had to be made. The Museum of Collections, an annex of the Pushkin Museum, was closed on the day we had planned to visit it, so that we had to fit it in on a later day. The effort was more than worthwhile. Although there are not many Netherlandish objects in the museum, the culture of private collecting that was revealed there added greatly to one's feeling for the private Moscow collections of Dutch and Flemish painting that Marina Senenko discussed at our congress in Amsterdam in 1999 and that make up an important part of the holdings of the Pushkin Museum itself.

The main purpose of the trip was to visit the exhibition of Dutch and Flemish drawings in the Pushkin Museum. As we have reported previously, this was the closing event in a series: the Flemish paintings were exhibited and displayed in 1999, the Dutch paintings in 2000. On hand to greet us in the gallery were Vadim Sadkov and Natalia Markóva. Sadkov was the author of the catalogue and main curator of the exhibition. He began the project when he was chief curator of the Pushkin Museum printroom. In the meanwhile he has become chief curator of European and



Marina Shvedora (left) and Helena Risthein (middle) in the storage and restoration facility of Novodevichy Convent, installed in 1995.

American paintings. Natalia is his successor in the printroom.

The catalogue comprises 627 numbered entries. In the exhibition 280 sheets were chosen for a display mounted on the gallery around a monumental stairwell, running over into a large room adjoining the stairwell. Although the exhibition predictably had to be presented with Rembrandt and Rubens in the title, there are no undisputed Rembrandt drawings in the collection. Rubens is represented with some strong drawings, of which I was most struck by the mourning Niobe. The main interest of the collection lies in the profusion of drawings by good minor masters. One unusual example is a five-headed, seven-armed satyr in a landscape, by Claes Berchem, signed and dated 1654. Although the catalogue is in Russian and therefore beyond my understanding, some information can be puzzled out of the rubric on provenance under the separate entries. They seem to reveal that the drawings, even more than the paintings in the Pushkin, tended to come from private Moscow collections. The owner of both the Berchem and the Rubens in 1912, for example, was C.B. Пенckoro of Moscow.

During our visit we were received by the formidable director of the Pushkin, Dr. Irina Antonova, in the waiting room outside her office. Sorry to say, she did not refer to our past cooperation. It seemed to me that she spoke to us the way she would to any group of visitors,



The Pushkin Museum during the run of Rubens, Rembrandt, their predecessors and contemporaries: early Netherlandish drawings from the 16th and 17th centuries, 21 February-12 May 2002.

with no mention of her attendance of CODART TWE in Amsterdam and the fact that she delivered there her first public lecture in the Netherlands.

Dr. Antonova's presence in the museum was noticeable in another way as well. The main hall was set up with a stage, chairs and cameras for a television program with audience. Upon inquiring, we were told that Dr. Antonova was holding one of her regular televised lectures on art and music. The broadcast that was being filmed on the day of our visit had a festive character, since Dr. Antonova was going to celebrate her 80th birthday that week.

While we were looking at the exhibition, Vadim Sadkov told us excitedly that now that the drawings were properly catalogued, Dr. Antonova had given permission to offer them for exhibitions abroad.

One astonishing moment in the trip was completely unannounced and not commented on by our hosts. That is, the long line of Moscovites that formed in front of the Pushkin Museum on Tuesday and Wednesday for the exhibition and the permanent collection.

A selection of art from the Netherlands was also shown to us in the storage areas of the former Yusupov estate in Archangelskoye, a short bus ride from Moscow. The Yusupov collection was once one of the greatest in Russia. The collection, assembled by 'Prince Nikolai Borisovich Yusupov (1750/51-1831),

a statesman and diplomat, director of the Hermitage and the Armoury Chamber, a connoisseur and patron of art' (a quotation from the Hermitage website: www.hermitage-museum.org/html_En/04/hm4_1_13.html), was dispersed over the various city palaces and country estates of the family. The collection was the subject of an exhibition held in the National Gallery of Art, the Pushkin Museum and the Hermitage. In fact, the original date for the CODART visit to Moscow had to be pushed back because the Yusupov exhibition was inserted at a late moment into the schedule of the Pushkin Museum, displacing the drawings show.

The following description is from the website of the World Monuments Fund: 'On a high, scenic bank of the Moskva River sits the grand 18th-century Archangelskoye, the only royal estate to have survived with an abundance of original structures and an important art collection, which includes works by van Dyck, Tiepolo, Boucher, and Robert. During the reign of Catherine the Great, French architects designed a palace and formal garden; the latter is graced with sculpture from the 18th through 20th centuries. In 1810, a new owner, prince Nikolai Yousoupoff, remodeled the palace to display his art works and to house his 16,000-volume library. The estate also includes a 17th-century church, a 1910 family mausoleum, and a private theater, the last such in Russia, with a curtain and four sets by the renowned 19th-century designer, Pietro Gonzaga.'

Unfortunately, the page from which the quotation is taken is the 'List of 100 most endangered sites.' It continues thus: 'From the 1917 Revolution to the early 1980s, Archangelskoye was used as a museum and theater. The palace's parquet floors, plasterwork, beams, colonnades, and belvedere were partially restored over the 20th century. The



At the exhibition of Dutch and Flemish drawings in the Pushkin Museum. On the right: Vadim Sadkov, head of the department of European and American art. Second from the left: Natalja Markova, curator of Dutch prints and drawings.

palace and theater were then unfortunately closed, the collections warehoused in a wing, and both buildings severely damaged by total neglect under Russia's severe climatic conditions. The theater's external staircase has rotted away, blocking entry, and exterior plasterwork everywhere has suffered.

Vandalism is a growing problem and the collections are inadequately secured. A full restoration plan has been developed that would return the estate to its appearance ca. 1825. The goal is to get the former museum and theater up and running as tourist attractions to spur Archangelskoye's eventual economic self-sufficiency. Listed in 2000, 2002.'

The removable treasures have long been taken away from Archangelskoye, and what was left, by way of Dutch and Flemish paintings, is a mixed bag of not very distinguished work. Nonetheless, there is always something to be found by the specialist, and some of the participants made discoveries in their own fields of interest. With no catalogue and very summary information available from the curators, the visit took on the character of an attribution guessing game, which is always fun. The Archangelskoye curators were taking notes, and it is to be hoped that at least some of our opinions will prove fruitful for their research. Aside from the cabinet paintings, we did see some vast, not readily removable canvases, including the Tiepolos and the van Dyck (which to my eye was a copy). At the impressive but non-functioning library we



Emmanuel Starcky (left) and Peter Schoon (right) in search of loans in the reserves of the Pushkin Museum.

were shown some Yusupov manuscripts and items from the rare book collection. The walk through the snowy woods on the estate provided us with a taste of the late Russian winter.

The study trip took us otherwise to destinations with little or no art from the Netherlands, but which no visitor to Moscow would want to miss. At our Sunday-morning visit in the snow to the Cathedral of the Virgin of Smolensk in the fortified convent of Novodevichy we squeezed into the church individually to hear part of the service. This particular visit was made more interesting because of the presence in our group of Guus van den Hout, director of the Catharijne-convent. His museum was involved in an exchange of exhibitions. Novodevichy was about to empty its permanent display for an exhibition that opened in Utrecht on June 5th as *Schittering van de Tsaren*. During this period, Novodevichy was to receive in return an exhibition of treasures from the Catharijne-convent.

When Guus left the group to go about his business, we found ourselves in the care of a curator who spoke no western language. As to our consternation she was delivering her first explanation in Russian, a small miracle occurred. Our Estonian member Helena Risthein, who on account of certain 20th-century historical circumstances had her

schooling in Russian, suddenly appeared alongside our host and began interpreting for us into English. This very faithful and interested member of CODART had taken the 14-hour night train trip from Tallinn to join us.

The museological highpoint of the visit was the storage and restoration building, where we were shown around by the curator, Marina Shvedora. The facilities, in a former hospital on the convent grounds, were truly impressive, with modern racks, drawers and ateliers. We were told that the furnishings were installed in 1995, and that they were used for more works than those of Novodevichy alone. Management of the collections, which needless to say are no longer the property of the Russian Orthodox Church, is in the hands of the State Historical Museum, at the world-class address Red Square 1. In fact, the cloister is an annex of the State Historical Museum, which in the 1990s re-admitted a small community of nuns.

The Spaso-Andronikov Monastery and its Rublev Icon Museum are quite modest by comparison. Nonetheless, every visit to a complex and collection of this kind enlarged our sense of the meaning and museology of Russian art. The visit was instructive in another sense than art-historical. We had a taste of what it is like to travel in Russia without the special introductions we had for all our other destinations. Arriving 15 minutes before opening time, we were chased by a snarling guard from the gallery, which was not closed off.

Quite a different reception awaited us on the last day of our visit. Thanks to the intermediacy of Jan Hesseling of the Netherlands Embassy, we were admitted to the palaces in the Kremlin, which are otherwise closed to the public. The Grand Kremlin Palace, incorporating the Terem Palace, and the Palace of Facets form an overwhelming and dizzying ensemble for the first-time visitor. The rooms date from the 15th to the 19th century, in various states of restoration, ranging from surprisingly small and intimate accommodations for the early Tsars to ceremonial halls the size of a football field.

The study trip was marked by an exciting mixture of high and low social events. On the first evening we placed ourselves in the hands of one of the most experienced travelers in the group, Bernard Vermet, for an expedition in the Moscow metro to a folkloristic restaurant outside the center. With one slight detour, we arrived at the restaurant, which turned out to be full. However, the maitre d'hôte sent one of his functionaries out into the cold in his shirtsleeves to shepherd us to the older, original home of the restaurant, a few hundred yards away across a busy street. The entourage included a huge stuffed bear, the food, which we suspected was Georgian, was quite good, and we started our joint activities in a perfect mood.

The final evening took us to another folkloristic restaurant, close to our hotel, where, after having had nothing but nice experiences in the places where we ate, we

injudiciously let down our guard. Various items on the menu were not clearly priced, and after we ate and drank – well enough, it must be said, but simply – we were presented with a bill for over a hundred dollars per person. The situation was saved by one of the non-members on the trip, Elenita van Dulleman, a lawyer from The Hague. She sat down with the restaurateur and his staff, and after lengthy, heated negotiations, punctuated by consultations with the rest of us, she got us out of the place for half the amount that was first demanded.

One of Elenita van Dulleman's special interests being heraldry and orders of chivalry, it was decided to recognize this heroic deed with the institution of the Order of Elenita, to be awarded in the future, at the discretion of the director, to any person who benefits CODART and its members above and beyond the call of duty.

Between these evenings out, there was an evening in, with Ambassador T.P. Hofstee in the Dutch residence. The ambassador and Jan Hesseling had taken care to invite all the museum people and art historians with whom we had or were seeking contact with in Moscow. The atmosphere at the buffet was informal, allowing us to mix and talk with our colleagues, with the diplomats of the embassy and with the Russian staff members of the embassy department of press and cultural affairs with whom we had been conferring by telephone and e-mail. These were young women who studied Dutch at Moscow University and who spoke the language



The garden of Archangelskoye Estate seen from the main house. The statues are packed in wooden boxes and plastic to prevent them from freezing.



A monumental portrait by (or after?) van Dyck in the Archangelskoye Estate collection.

perfectly. (As did our very helpful transfer agent, Nina.) Another reason we were happy to visit the residence of the Dutch ambassador was the presence there of an excellent sampling of 17th- and 18th-century paintings and objets d'art from the holdings of the Netherlands Institute for Cultural Heritage. Since the dinner at the residence took place on the second evening of the trip, we were able to make arrangements with the other guests for visits to be paid in the following days.

The only disappointment in the Moscow trip was the low turnout. An additional 15 participants could have been accommodated. It would be a pity if future trips of this calibre would have to be cancelled on account of lack of sufficient interest.

Gary Schwartz

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

The fifth yearly congress of CODART took place in Maastricht, Brugge and Antwerp on 10-13 March 2002. Registration took place at the Bonnefantenmuseum in Maastricht from 2 p.m. onward on Sunday, March 10th. As in the previous two years, the museum kindly provided us with a lavish high tea and with a perfect space, in the grand café, to get together again before the start of proceedings. At registration, participants were given a red looseleaf binder entitled CODART Documents, containing all the congress papers and additional information (see below, p.28).

Peter van den Brink and Rik van Wegen introduced the current long-term exhibition

at the Bonnefantenmuseum: Rijksmuseum aan de Maas. With the Rijksmuseum entering the birth travails of the Nieuw Rijksmuseum, it has lent most of its Flemish paintings to the Bonnefantenmuseum for at least five years. These were supplemented with the holdings of the Bonnefantenmuseum itself and with the long-term loans of Flemish art from the Netherlands Institute for Cultural Heritage that the museum has had since its re-opening in the new building in 1995. The present display is certainly the most complete presentation of Flemish painting ever to have hung in a museum in the Netherlands. A more appropriate beginning for a CODART congress cannot be imagined.

The theme of CODART VIJF was tied to several events taking place in Flanders. Brugge being one of the cultural capitals of Europe in 2002, the city pulled out all the stops and went for the most ambitious exhibition it could have mounted: *Jan van Eyck, Early Netherlandish painting and the south of Europe, 1430-1530*. An additional important consideration for our choice was the appointment in the preceding period of our member Manfred Sellink as co-director of the Brugge museums. He promised from the start that his museums would cooperate fully with our program, and he was good for – even better than – his word.

The Brugge museums were a full partner and more than that at all levels. Manfred and his co-director, Walter Rijcquart, committed themselves unreservedly to the congress, even though it was scheduled for the days preceding



Mieke Parez and Hilde Lobelle-Caluwé, curators of the Stedelijke Musea Brugge.

the opening of the Jan van Eyck exhibition. They and Hilde Lobelle-Caluwé, chief curator of the Memlingmuseum, made available to us as a meeting hall the recently restored medieval attic of the Memlingmuseum. The Bruggenaren drafted large parts of the program with us, especially the visits to local museums, churches and other sites. They provided guides from their own midst to bring us in small groups to the most interesting places in the city. A coordinator for CODART in Brugge was appointed: Mieke Parez, adjunct curator of Onze-Lieve-Vrouw ter Potterie, who took responsibility for all organizational matters on site. To top it off, we were received by the Brugge museums in a reception in the Memlingmuseum upon our arrival, and upon their recommendation the township offered us a reception in the town hall. We hope that the participation of some 90 CODART members from 22 countries, the contacts they



Gary Schwartz and Helena Risthein from the Art Museum of Estonia on the streets of Moscow.



In the 15th-century bedchamber of the Tsar in the Terem palace of the Grand Kremlin.

made in Brugge and the reports they bring out on their return home were and will be of benefit to our generous hosts.

The scholarly program (Tuesday, 12 March), chaired by Stephen Hartog, head of the Program Committee, was devoted to three exhibitions of early art being held in the year 2002 in Flanders.

– Brugge, Groeningemuseum, 15 March–30 June 2002: *Jan van Eyck, Early Netherlandish painting and the south of Europe, 1430–1530*

– Antwerp, Rubenshuis, 14 June–18 August 2002: *Early Netherlandish master drawings from Jan van Eyck to Hieronymus Bosch*

– Leuven, Stedelijk Museum Van der Kelen-Mertens, 21 September–8 December 2002: *The masterly Middle Ages: miniatures from Charlemagne to Charles the Bold (800–1475)*.

As speakers, we invited the curators of the three exhibitions. We had hoped to discuss the exhibition concepts with them, to hear about the genesis of the three shows and compare with them with each other. In the event, the three presentations each had a completely

different character, and we did not succeed in launching a discussion with the three curators.

Till-Holger Borchert, the exhibition curator of *Jan van Eyck*, was understandably short of time. He gave us a recapitulation of the intellectual history of the exhibition concept. The starting point was a modest request of the town government to redo the 1902 *Primitifs flamands* exhibition, which they heard had been quite a success. In the course of explaining to the township why this was out of the question, a more focussed concept began to take shape. This quickly evolved into the idea of relating 15th-century Flemish painting to two specific fields that have remained understudied: court patronage and relations with the south of Europe. These interesting angles provided not only fruitful approaches for choosing the paintings for the show, but also shed new contextual light on early Netherlandish painting. Dynastic lines hidden in the provenances of the works of particular schools showed up, allowing for a more integral framework than would have emerged

from the existing survey literature. Unfortunately, Borchert was unable to stay for more than a brief discussion period following his interesting (but unillustrated) lecture.

Fritz Koreny took a different tack. The origins of *From Jan van Eyck to Hieronymus Bosch* lies in his project *Corpus der deutschen und niederländischen Zeichnungen 1350–1500*, now based at the art history department of the University of Vienna after having been launched at the Albertina. In principle this includes every single sheet to survive from the period and therefore entails interpretation of a different kind. Koreny and his associates devoted careful attention to the function of the drawings, which could be work material, students' exercises or models for designs in other forms as well as finished, independent sheets. His lecture presented a new synthesis of Netherlandish drawing on its way to the state of an autonomous art. This status was not reached until the end of the 15th century, in the work of Hieronymus Bosch. Unfortunately, we had ordered only one slide projector, while Koreny's lecture was set up for



Brugge, the host city of CODART VIJF, 10–13 March 2002.

two. The audio-visual firm with whom we were working came across with a second machine on short notice, but projection had to be improvised and was far from optimal.

The final lecture, on the forthcoming Leuven exhibition of Flemish miniatures, was not held by the curator Jan Van der Stock, whom we had invited. Instead, he asked his colleagues Bert Cardon and Kris Callens of the Centre for the Study of Flemish Illuminators of the Katholieke Universiteit Leuven to stand in for him. Their talk was illustrated not with slides but with overhead sheets explaining in outline form the origins of the Centre and the intellectual formulations underlying the exhibition, with a few examples mentioned.

The unique benefits of meeting in Brugge were experienced in the course of the two afternoons, as we were guided by curators of the municipal museums to:

– the Gruuthuse Museum, the Renaissance Hall of the Brugse Vrije and Onze-Lieve-Vrouwekerk; guided by Stéphane Vandenberghe

– the St. Anne quarter, the city archive and the Sint Anna-kerk, guided by Dr. Noël Geirnaert, archivist

– the Museum voor Volkskunde, the St. Sebastiaansgilde Museum and the St. Jorisgilde Museum, guided by Willy P. Dezutter

– the Steinmetzkabinet and the restoration studios and reserves of the Memling- and Groeningemuseum; guided by Willy Le Loup and Eva Tahon



Paul Vandebroek of the Koninklijk Museum voor Schone Kunsten Antwerpen presenting his projected exhibition *Jan and Frans Verbeek* at the members' meeting of CODART VIJF.

– the Archeological Museum and several archeological sites in Brugge; guided by Hubert de Witte, archeologist

– the Bladelin Court, the Groot Seminarie and the museum of Onze-Lieve-Vrouw ter Potterie, guided by Brigitte Beernaert, Kurt Priem and Mieke Parez.

Our visit behind the scenes of the Brugge museums revealed to us not only the riches but also the poverty of these city institutions. The storage facilities for the paintings of the Groeningemuseum and other bodies that made use of them are dramatically inadequate. They occupy a former hospital that has hardly been reconverted for its present use. Hope was expressed by all that the city would soon commit sufficient funds for proper care of its priceless heritage.

Our good experience at CODART VIER with members' presentations of future exhibition plans led us to expand this part of the program at CODART VIJF (Monday, 11 March). The speakers were:

– Thomas Ketelsen, Staatliche Kunstsammlung Dresden: *Landmarks in print collecting: the Klebebände in the Kupferstich-Kabinett, Dresden*. An investigation of the history and system of more than 100 albums with Dutch and Flemish prints.

– Sander Paarlberg, Dordrechts Museum, Boudin and Jongkind (2005); *Trompe l'oeil paintings (2006–07)*; *Samuel van Hoogstraten (2007)*.

– Ivan Rusina, Slovak National Gallery,



Panel members at the joint session of CODART and HNA in the Rubens Hall of the Koninklijk Museum voor Schone Kunsten in Antwerp, 13 March 2002. From left to right: Jeroen Stumpel, Mauro Lucco and Roman Grigoryev.

Bratislava: *Rembrandt and 17th-century Dutch art in Slovak collections*.

– Paul Vandebroek, Koninklijk Museum voor Schone Kunsten, Antwerp: *Between Bosch and Brueghel: Jan & Frans Verbeek (2003)*.

– Lia Gorter, Foundation for Cultural Inventory, Amsterdam: *Netherlandish elements in Polish art*, a book in preparation, tied in to CODART ZES and the exhibition of Dutch and Flemish drawings in Polish collections.

Written information on these and other museum projects were printed and inserted into the CODART Documents binders.

The members' meeting was rounded out by a presentation by Gary Schwartz and Joris van Gelder (Occhio Design, Amsterdam) of the new website in development.

On Monday evening, 11 March, the congress was received in the 19th-century Gothic Hall of the town hall, where we were addressed by the alderman for culture, Yves Roose. A reception was offered, following which the participants walked to the Oud St. Jans Huus beside the Memlingmuseum, where the congress dinner took place. Partaking of Belgian gastronomy in an historic environment provided added flavor to an annual event that is always animated and enjoyable.

On 13 March the congress moved on to Kasteel Loppem and Antwerp. At Loppem, where we arrived late on account of a delay in the arrival of the bus and the lengthy time needed to put our baggage into the bus in the rain, we were received by Véronique van Caloen. As far as I know, she is the only member of CODART who owes her membership to the care of her own family collection. For half the year, Kasteel Loppem is open to the public. The congress took place before the open period, but Véronique was kind enough to admit us. The neo-Gothic



Manfred Sellink, co-director of the Stedelijke Musea Brugge (left) and Fritz Koreny, curator of the exhibition of early Netherlandish drawings in the Rubenshuis, during the CODART visit to the van Eyck exhibition in the Groeningemuseum, one of the seven Stedelijke Musea.

castle, built for Charles and Savina van Caloen in 1859-1863 by the English architect Edward Welby Pugin, son of the well-known neo-gothic architect, and the Flemish architect Jean Bethune, exemplifies the spirit of the 'Gothic hall' as a framework for the display of early Netherlandish art in particular. We have encountered halls of that kind in The Hague (Willem II on the Kneuterdijk) and south of Moscow (the country house Ostafievo of Prince Paul Viazemsky). Kasteel Loppem is not altogether in the same situation as it was when built. Part of the upper story has been converted into museumlike spaces with display cases.

Following an unfortunately hasty lunch over which we would have liked to linger, we left for Antwerp earlier than scheduled, because of announced traffic problems underway. As in Brugge three days earlier, we arrived at the Koninklijk Museum voor Schone Kunsten at the very minute the following event was scheduled to begin, vowing to take wider margins in all future CODART activities.

That event was a first in the history of the two main organizations for historians and curators of Dutch and Flemish art: Historians of Netherlandish Art (HNA) and CODART. The possibility of joining forces was created when HNA decided to hold a congress in Antwerp, its first congress in Europe, at the end of the same week as CODART VIJF.

Both organizations seized eagerly the rare opportunity to bring our members together. On the side of HNA, three officers worked closely with us: Kristin Belkin and Fiona Healy for the practical arrangements, and Marten Jan Bok, European liaison for HNA and congress chair, on the program.

The formal part of the proceedings, because of the unexpectedly large turnout, had to be moved at a late stage from the museum auditorium to the Rubens Gallery, a splendid location. The subject of discussion was the overlap and interaction between the realms of our respective memberships: *Looking and learning. Netherlandish art in museums and universities, 1902-2002-2102*.

After welcoming statements by Paul Huvenne, director of KMSKA (and board member as well as regular member of CODART) and Gary Schwartz, director of CODART, the floor was taken by the moderator of the session, Jeroen Stumpel, professor of iconology at Utrecht University and former chairman of the Society of Dutch Art Historians (VNAK). He introduced the museum speaker, Ivan Gaskell of the Fogg Art Museum and the academic speaker, Koen Ottenheim, professor of architectural history at Utrecht University and director of the Onderzoekschool Kunstgeschiedenis.

Ottenheim sketched the situation in the Netherlands with regard to the academic contribution to museum exhibitions and

research into the history of museums. Gaskell argued for a frank recognition of differences between the responsibilities and interests of art historians in museums and in universities, and between the various nationalities in CODART. 'I believe that the mark of CODART's success as an institution is that we are now ready to engage in serious exchanges of ideas with one another, even when there might be considerable disagreement among us.'

The opening talks of 20 minutes apiece were followed by brief statements by panel members:

– Christopher Brown, director of the Ashmolean Museum, Oxford, described the move in museums away from the traditional art-historical approaches to the study of objects toward more conceptual and educational modes.

– Roman Grigoryev, head of the department of prints at the Hermitage and lecturer at European University at St. Petersburg told us that the art historians produced by the old, established St. Petersburg University were so unfit for museum work that the Hermitage set up its own art history institute.

– John Hand, curator, National Gallery of Art, Washington provided a report from the trenches from two great American institutions.

– Lucco Mauro, professor of art history at the University of Bologna described a situation in which museums and art history departments ignore each other completely, so that collaboration only takes place through the informal contacts of interested individuals.

– Katlijne Van der Stighelen, professor of art history, Catholic University of Leuven, reported that the Belgian academic world too lacked a tradition in developing good relations with museums.

After tea, questions submitted on paper by



Véronique van Caloen, curator of the collection of Kasteel van Loppem, her family estate.

the audience were posed to the speakers by Stumpel. The meeting was closed at 6 p.m. by Alison Kettering, president of HNA. At 7:30 we were received in style, together with HNA, in the 16th-century town hall. Although there were too many of us for the (19th-century) rooms in which the reception was held, the atmosphere was as warm as the temperature, and CODART and HNA members were able to mix as planned.

Actually, quite a number of CODART members stayed on for the complete HNA program, which we published in *Courant 3*. Those who attended the plenary opening lecture by the Antwerp alderman for culture Eric Anthonis heard him praise CODART as a model of good practice and an example of how the museums in the three cities of Antwerp, Gent and Brugge might best pool their resources.

HNA thanked us for having encouraged participants in CODART VIJF to stay on for HNA. Thanks to this conjunction, more European museum people attended this HNA congress than any of the previous ones. In the future CODART and HNA will be looking for more ways of collaborating with each other.

Study trip to Scotland, 13-18 June 2002

The study trip to Scotland basically followed the program published in *Courant 3*, with a few small changes. Out of concern that we might miss the return flight, we cut short the visit to Glasgow, and skipped the Burrell Collection.



A conclave in an Antwerp open-air café during the HNA meeting following CODART VIJF. Ivan Gaskell and Ronni Baer, no doubt discussing CODART ZES, which deals with Dutch and Flemish art in their own part of the world, New England.

In the event, the plane was delayed for more than an hour on account of bad weather in the Netherlands, but that was no help. With EasyJet fares to Glasgow starting under 30 euros each way, a day visit from Amsterdam to the Burrell Collection comes within reach, at no higher cost than visiting an exhibition in say Cologne or Brussels.

By way of prelude to the trip, most of the participants came to Antwerp the afternoon before we flew from Brussels to Edinburgh. (Several others flew to Edinburgh from other cities, and skipped Antwerp.) The reason for doing this, aside from building in a safety margin for our 10:30 flight from Brussels Airport, was to pay an advance visit to the exhibition in the Rubenshuis of early Netherlandish drawings. At CODART VIJF, the exhibition curator, Fritz Koreny, gave us an enticing preview; the real thing was decidedly not a disappointment. We were met at the museum by the director Carl Depauw and his associate Véronique Van de Kerckhof, by Fritz Koreny himself and two of the Viennese members of his team, Georg Zeman and Léna Widerkehr.

Having this exhibition to ourselves was especially valuable. The objects are small, and one wanted to make constant comparisons and conduct constant discussions with the organizers and each other. We took ample advantage of this possibility.

To top off the visit itself, the museum made a special offer to CODART members to acquire

the catalogue. A discount of 30% is available to any member who writes to Ria Van Bastelaere (see p.3).

In CODART tradition, we moved from Ibis to Ibis. The Antwerp and Edinburgh hotels in this chain occupy ideal locations and are far and away the most inexpensive in their category. They also offer discounts to groups, allowing us to keep the cost of the trip down. In Edinburgh we stayed at Hunter Square, a few steps from the lively Royal Mile with its abundance of pubs and cafes. It was a short, picturesque walk downhill to the National Gallery of Scotland and an even shorter one to the University and the Torrie Collection. Because the program was too full to allow for free time in the city, it is up to those who were grabbed by Edinburgh to return there on their own. (Another EasyJet destination...)

Our arrival was a bit stressful. The flight came in a little late; the bus was not where we expected it to be; the traffic in town was abominable; the driver took a somewhat roundabout route; it was raining; and the small hotel lobby, when we arrived, was full with another group trying to check in. We dumped our bags in the luggage room and made off for Gladstone's Land, a few blocks away. There, Katrina Thomson of the National Trust for Scotland received us graciously. (Fortunately, our mobile phones allowed us to keep her up to date on our progress, so she knew we were going to be late.) On the sidewalk outside this 17th-century merchant's house and shop, she filled us in briefly on the urban situation of that part of historic Edinburgh. We then were able to visit the house, with its restoration of the 17th-century situation, individually. The few (minor) Dutch paintings hung in the house were on loan from elsewhere, as examples of the kind of paintings that would have been owned by a wealthy Edinburgher of the time.



Véronique van de Kerckhof and Carl Depauw, assistant curator and director respectively of the Rubenshuis in Antwerp, during the CODART preview of the exhibition of early Netherlandish drawings, 12 June 2002.



Kasteel van Loppem.

The afternoon visit took us to the restoration studio of the National Gallery of Scotland, which is located in the sister institution, the Scottish National Gallery of Modern Art. A special free bus runs between these museums, the Dean Gallery and the Scottish National Portrait Gallery.

Michael Gallagher, the chief restorer, showed us a work under treatment, van Dyck's *St. Sebastian*. This large canvas is one of several versions, of which the other major ones, each with considerable variations, are in Munich and Paris. With reproductions of the other paintings at hand, we discussed the difficult decisions that had to be taken regarding the state to which the Edinburgh painting should rightly be restored. Following the session, some participants admired the collection of modern art and the fascinating interior design and displays in the Dean Gallery, across the road. Of particular interest were the complete studio of the Edinburgh-London artist Eduardo Paolozzi and the documents and art works from the estate of Roland Penrose, both of which are built into the permanent display.

At 6 p.m. we were admitted to the private view of the exhibition *Rubens: drawing on Italy*, curated by Jeremy Wood. For those of us used to the massive openings in Dutch and Flemish museums, this was a chique and exclusive occasion, with about 150 people in attendance. The Acting Director-General of the National Galleries of Scotland, Michael Clarke, welcomed the CODART group in his opening

talk. The Italian ambassador was replaced on account of sickness by another diplomat from the Italian embassy in London, who (somewhat predictably) spoke glowingly of Rubens's work as a diplomat.

The following morning we came back to the exhibition for a private visit with the exhibition curator, Jeremy Wood. He elucidated the concept behind the show, which emerged from a volume he has written in the *Corpus Rubenianum* Ludwig Burchard on Rubens's adaptations and copies from Italian art. Some of the drawings in the show were by Rubens, but a larger number started as Italian drawings, later to be 'retouched', to use the word that Wood finally decided on for these interventions of various kinds, by Rubens. Before the public was admitted at 10 a.m., Wood went round the exhibition with us, going into the interpretative problems he encountered in a small number of examples. We were fortunate in having among us one of the few other specialists in this exquisite field, Anne-Marie Logan. The catalogue of the exhibition is available to all CODART members at a special price (see p.8).

For the rest of the morning, in three groups of ten, we were taken to three different locations in the museum. In the printroom, Valerie Hunter laid out a display of the best prints and drawings, making others conveniently available in green boxes for study and delectation. The drawings were published in

1985 in a summary catalogue by Keith Andrews, so the specialists among us knew that there were at least 881 Netherlandish drawings from the 16th to the 18th century in the collection. In a moment of forgetfulness, I asked to see one of them that I could have known was not available: Pieter Saenredam's drawing of the Mariakerk in Utrecht. Valerie told me gleefully that in a few weeks she was going to fly to Los Angeles to pick it up from the Getty Museum, where it formed part of the exhibition of Saenredam in Utrecht. The curator of that outstanding exhibition, Liesbeth Helmus, was on the study trip. Fortunately, she was not in the printroom when I was seized by this lapse.

A second group was taken by Julia Lloyd Williams to the paintings reserves in the museum. Many of the pieces there would otherwise have hung in the galleries, but were removed to make room for the exhibition. The space problem and its solution were the theme of the third visit, to the Playfair Project. William Playfair was the 19th-century Edinburgh architect who built both the National Gallery of Scotland and the Royal Scottish Academy, a stone's throw from the gallery and facing Princes Street, the main drag of Edinburgh. The two institutions are collaborating on a complete refurbishing of the academy, with exhibition rooms for the National Gallery, and on the construction of an underground concourse connecting the buildings. With hard hats on, in the pouring

rain, we saw the rebuilding of this Neoclassical masterpiece in its most dramatic phase, with holes in the ceilings and walls and workers carrying bundles of pipes over the muddy floors. Upon completion, the concourse will house the bookshop, restaurant, a state-of-the-art digital study center and other public and staff facilities. Scott Robertson, the project director, told us that the museum staff participated actively in preparatory discussions about the plans, but that they had no conception of how thoroughly their working conditions were going to be disrupted during construction. Jan Piet Filedt Kok of the Rijksmuseum, on the eve of the far more extensive New Rijksmuseum project, took anxious note of his remarks.

Between tours, or instead of particular blocks, we were free to savor the permanent collection of the National Gallery of Scotland, which should require no introduction to a CODART member. If you have not yet seen it, take the first possible opportunity. In the meanwhile, whet your appetite on the *Concise catalogue of paintings* of 1997, with its 1200 small black-and-white illustrations.

At the Scottish National Portrait Gallery we were received by the director James Holloway and his curatorial staff for a quick view of the Dutch and Flemish holdings in the galleries, the reserves and the printroom/library. One painting that stood out for its artistic and historical importance was Jan Lievens's portrait of Sir Robert Kerr, painted in the 1650s

after Kerr had fled the British Isles after the beheading of his king, Charles I.

We were introduced at the end of the day to the Torrie Collection, in a gallery built for it around 1800 in the Old College of the University of Edinburgh. Presently it is maintained as a sideshow to the Talbot Rice Gallery, where exhibitions of contemporary art are held. The curator, Dr. Duncan Macmillan, told us about the formation of the collection, which behind the scenes is being claimed by the National Gallery of Scotland, where it was on loan for many years. The works on display were collected by Sir William Erskine (1772-1825), 'an army man for 50 years, serving in America, Flanders, Germany and the Netherlands' (Julia, in 1992 catalogue). The best of the paintings, a monumental landscape by Jacob van Ruisdael, is still on *The Mound*. The collection is of uneven quality. Hendrik ten Oever's landscape with naked cowherds swimming in a canal stood out. The ambience was exceptional. Few universities provide such outstanding spaces to their art collections. The emptied library in the adjoining wing, in the same outstanding Neoclassical mode that helps make Edinburgh the magnificent city that it is, added a note of poignancy.

At the Torrie Collection we met Professor Richard Thomson, Head of the Fine Arts Department of Edinburgh University and Director of the Visual Arts Research Centre (VARIE: <http://www.arts.ed.ac.uk/varie/index.html>). This joint project with the

National Galleries of Scotland, National Museums of Scotland, National Libraries of Scotland, University of Edinburgh and Edinburgh Art College coordinates art-historical research and sponsors a program of conferences and publications. Prof. Thomson told us that the form of cooperation he finds most effective are small workshops on specific areas held once or twice a year and attended by the same international complement of participants. This encouraged me to pursue plans to introduce a model of this kind for workshops at the CODART congresses.

On Saturday, Sunday and Monday, 15-17 June, the emphasis lay on private collections outside Edinburgh. Julia guided us to the stately homes of collectors with whom she has old connections. Her exhibition of 1992, *Dutch paintings and Scotland: a reflection of taste*, lay at the basis of her extensive knowledge of the collections we visited and for her good personal and institutional ties with the owners. Most of the Dutch art in Scotland is still in country homes and therefore difficult to see and study, let alone publish. The first specific survey of Dutch art in Scotland came out of a quick trip by Cornelis Hofstede de Groot, resulting in two articles in *Oud Holland* in 1893. A more extensive reconnoitering was undertaken by Ellis Waterhouse during his tenure as director of the National Gallery of Scotland after the Second World War. His notes are now in the archive of the Getty Research Institute, where Julia consulted them. Another



Julia Lloyd Williams, chief curator and acting director of the National Gallery of Scotland in Edinburgh. Julia was the originator and the organizer of the CODART study trip to Scotland, 13-18 June 2002.



Michael Gallagher, Keeper of Conservation of the National Gallery of Scotland in Edinburgh, discussing work in progress on the museum's painting of *St. Sebastian* by Anthony van Dyck.



Dusting off Rembrandt in the National Gallery of Scotland in Edinburgh, June 2002.



The Playfair Project in the making. This extensive refurbishing and underground linking of the National Gallery of Scotland (left) and the Royal Scottish Academy (right) will create more exhibition space and museum facilities.

source, which we encountered here and there on the visits, are the inventories drawn up for the owners by Christie's. These offer the most systematic coverage, but they are not available to scholars.

The collections we visited date mainly from the late 18th and early 19th centuries. The works still on the walls tend to fall in a limited number of categories, mainly genre scenes and landscapes, with a smaller number of history paintings and portraits. Hardly any still-lives were to be seen, which came as something of a letdown for Fred Meijer. The accent lay on paintings from the second half of the 17th century. Whether this is indeed a reflection of Scottish taste is a matter of debate. For one thing, most of the collections have been pared through time. If the original collections were broader, what is left will show a pattern that was never intended by the original collectors. Moreover, some of the collections were first formed in London before being moved north. However this may be, the concentration of high-quality Dutch and Flemish paintings that we saw would be hard to equal in private collections anywhere in the world. Some indication of this is provided by the fact that the Rijksmuseum exhibition *Glory of the Golden Age* contained only six paintings from private collections, and of these two came from Scottish collections that we visited on this trip. (The other four are in Los Angeles, Boston, Caracas and the Netherlands.)

Three of the nine houses we visited are now in the care of the National Trust (Gladstone's Land, Hopetoun House, Kellie Castle), three are still owned and lived in privately (Balcarres, Gosford, Mertoun), one is inhabited royally but is otherwise largely open to the public (Holyroodhouse), one has been turned by the family that owns it into a cultural-commercial enterprise (Mount Stuart) and one is now a hotel-restaurant (Prestonfield House).

Hopetoun House was a major destination for CODART, not so much for the quality of the paintings on display as for the decorative scheme, which was executed by the Dutch artist Philips Tideman, a pupil of Gerard de Lairesse. The surfaces on which he worked were spread all over the section of the house that was added in the early 18th century, including mantelpieces, sopraportes, stairwells and ceilings. The program was full of allegorical allusions to the Hope family, which had major banking interests in Holland. In a presentation on the complex and slightly weird architectural history of the house, Paul Normand referred to theories that the plan was based on that of Huis ten Bosch in The Hague.

In addition to the decorations themselves, we were also shown documents from the house archive concerning the program and the commission. As a well-documented and reasonably well-preserved ensemble (some of the decorations have inevitably changed place

or have been removed), Hopetoun House is of eminent importance for the study of 18th-century interiors. One Dutch item not by Tideman is a handsome clock of the 1730s by Jan Henkels.

Commercial ties with the Netherlands also underlay the Dutch artistic connection of Prestonfield House, where we enjoyed an excellent dinner in exquisite surroundings. The 17th-century builder of the house, Sir James Dick, was inspired in the gables of his house by the forms of Dutch or Flemish examples, from countries where he conducted extensive trade. On 30 June 1691 he ordered his factor in Holland, Alexander Brand, to buy locally paintings that still hang on the walls of this warm and friendly house. His letter to this effect, a preciously rare document of its kind, is quoted in Julia Lloyd Williams's catalogue: 'Sir, I doe herewith deliver you Tenn Louidores in Gold to be bestowed upon good hansom Pictures to be bought in flanders or Holland, where you think fittest for hanging of my Staire-Caice of my house at Prestonfield which would be in number fromm Sixteen to Twenty four, as you can have them.' (Dick's easy equation of Flanders and Holland should be submitted as evidence in the ongoing discussion of the Dutchness or Flemishness of 17th-century painting.)

The integral ties with the Netherlands of Hopetoun and Prestonfield Houses, through family history, architecture and decoration, were vied, somewhat surprisingly, by

Holyroodhouse, one of the royal residences of the British crown. The family tie is that of the Stuarts with the House of Orange, through the marriage of Queen Mary with William III. The architectural plan, as ordered by Charles II in 1671, anticipates that of the slightly later Paleis Het Loo (begun 1685), the favorite residence in the Netherlands of William and Mary. The painted decoration, finally, is dominated by the gallery of the kings of Scotland, from Fergus I to Charles II, by the Dutch artist Jacob de Wet. Of the original set of 111 portraits, 89 are on view. It must be admitted that they serve, for the guides who lead you through Holyroodhouse, mainly as an object of fun, beginning with the observation that the noses of all 111 kings are said to be modelled on that of Charles II. (At Kellie Castle, which we fit in on our way to Balcarres, we saw a round ceiling painting by de Wet like one in Holyroodhouse. Otherwise, Kellie was mostly interesting for its mysterious garden.)

Not coincidentally, the architect of these three houses was one and the same man, the Scottish gentleman-architect Sir William Bruce (1630-1710). (At Holyroodhouse he was Surveyor-General of the Royal Works. The article on Bruce in the *Dictionary of Art* suggests that he may not, as traditionally believed, have actually designed the building.) Bruce had travelled in the Netherlands as early as 1658 and was conversant with lowlands building styles. When he built his own house, Kinross, starting in 1685, he employed two Dutch

masons, indicating perhaps a direct tie to the building project in Het Loo, begun the same year.

Our lunch in the stables, converted into a pleasant restaurant, was a bit too rushed for the good of the home-style cuisine, but such considerations were not allowed to slow down the pace we needed to maintain in order to see as much as we wanted to see.

The links with Dutch art in the other homes on the trip were limited to the authorship or origin of paintings, sculptures and other interior appurtenances, to which we did not pay special interest, such as clocks or furniture. Yet, some of the holdings from the Netherlands are rich indeed.

The oldest of the other collections was formed in the 18th century by Francis Charteris (1723-1808), the Earl of Wemyss. The visit was the most dramatic of the trip. The Wemyss house, Gosford, is a vast, rambling, eclectic house placed on a windswept bluff on the north shore of East Lothian, unprotected from the winds coming off the Firth of Forth. On the breezy day of our visit, we sensed a titanic struggle for survival against the elements, and listened with awe when Lady Wemyss told us that their concert grand had been blown clear across the width of the house when a window fell out some time ago. Not all of the house is inhabitable. A fire in 1940, when Gosford House was a billet for British troops, gutted part of the central hall; the restoration

campaign was complicated further by an attack of dry rot in the roof. This all lies behind the grand entrance hall, in colored marble, with two curved staircases sweeping up to the main floor.

The present, 12th Earl of Wemyss and March is 90 years old, deaf and not very hardy. Yet he received us most graciously, with his wife, a much younger Canadian woman who worked with the National Trust and has taken on with both hands the challenge of caring for her husband, the house and the collection.

The paintings hang in profusion in grand galleries, corridors, bedrooms, stairwells, closets, everywhere you looked. The collection is not very focussed, with paintings of all formats, modes and levels of quality from all the European schools. We saw 15th-century Italian paintings alongside work by Vouet and Chardin, Murillo and Dutch masters such as Willem van der Velde and Jacob van Ruisdael, with five landscapes, including a splendid view of Haarlem across the bleaching fields, in one room. That painting, and a similar view of an unidentified town, were in Julia's 1992 exhibition, along with an excellent early Salomon van Ruisdael river scene and a less than Rembrandtian tragic *Bathsheba* by Cornelis van Poelenburgh. Represented in that exhibition, but also in the *Glory of the Golden Age* in the Rijksmuseum (2000), was Jan de Bray's *David playing the harp*.

Lady Wemyss accompanied us with her copy of a Christie's manuscript inventory of



The staircase in Hopetoun House, decorated by Gerard de Lairesse's pupil Philips Tideman.



In the library and archive of Hopetoun House.



Paul Huvenne, director of the Koninklijk Museum voor Schone Kunsten in Antwerp, and Jan Piet Filedt Kok, head of the department of paintings of the Rijksmuseum in Amsterdam, on the ferry to Rotesay on the Isle of Bute.



The 'Victorian Gothic' Mount Stuart on the Isle of Bute.

the collection, jotting down our suggestions in the margins. As on the visits to all the houses, Jan De Maere proved to be an invaluable and highly appreciated source of knowledge and opinions. Among the unproblematical masterpieces in the collection is a large, early *St. Sebastian* by Cornelis Cornelisz. van Haarlem. The look and feel of Gosford House give the visitor the impression that there is a lot more to be discovered there. The group had to be chased down out of nooks and crannies when it was time for tea in the grand hall and for our departure.

As rich as they are, the collections we saw were once richer still. On a side-table in the salon of Balcarres, where we were kindly received by the Earl and Countess of Crawford and Balcarres, lay old photogravures of some Dutch paintings that had been sold in the first half of the 20th century – the de Hooch *Courtyard* now in the Mauritshuis, Rembrandt's *Titus at his desk* in Museum Boijmans Van Beuningen, the Hobbema *Water mill* in Toledo.

In addition to its 16th-century Franco-Flemish oaken panelling, Balcarres is also adorned with 17th-century bookshelves, reworked in the 19th century, which are said to come from the Rubenshuis. In his eloquent introduction to the collection, the Earl asked us what we thought of this traditional provenance. As it happened, the former director of the Rubenshuis, Paul Huvenne, was a member of our party. He was unable to confirm that the shelving came from that

house, or to think of a space there in which it would have fit. However, he could not eliminate the possibility. The file on this interesting case is still open, for he who would pursue it.

Before showing us to the paintings on the walls of Balcarres, Lord Crawford remarked that he had laid out some Dutch and Flemish items from his library for our perusal. He led us into a large room lined with bookshelves, a room with a far more serious look than most old libraries. Whereas these are generally dominated by long series of lovingly bound but unread periodicals, yearbooks, proceedings, almanacs, collected sermons, and other obligatory acquisitions, the library of Balcarres was clearly composed of choice titles that had been collected rather than accumulated through inertia or subscription. The great bibliophile in the succession was the 25th Earl, Alexander William, Lord Lindsay (1812-1880). With a modest air, the present Earl showed us one of the two surviving copies of the first book ever printed in the Netherlands, the *Speculum Humanae Salvationis*.

The motives behind the formation of this collection were more intellectual and spiritual than political or commercial. Lord Lindsay was the author of *Sketches of the history of Christian art* (1847), a three-volume, incomplete history of world art. 'In its artistic appraisals the book reflects [Lindsay's] belief that works of art should be judged by their moral and spiritual qualities, an attitude that led him to favour 14th-century Italian art' (Christopher Newall

in the *Dictionary of art*). The Dutch and Flemish art in the collection comes largely from other, later inheritances, notably those inherited by David Alexander Edward Lindsay, the 27th Earl, from Lord Overstone's collection. Some of these paintings had been bought from the legendary collection of Baron Verstolk van Soelen of The Hague. Like most of the collectors we visited, the Earl of Crawford maintains a lively relationship with the National Gallery of Scotland. Some of his best Dutch paintings, such as a magnificent Philips Koninck *Landscape* and the Pynacker *Landscape with stone bridge*, have been on loan since 1988 to Edinburgh.

We saw excellent work by Abraham Bloemaert, Jacob van Ruisdael, Jan Hackaert, Jan Wijnants, Jan van der Heyden, Adriaen and Willem van de Velde and David Teniers. Yet, the greatest impression in Balcarres is made by the Italian paintings of the quattrocento. During our visit the National Gallery of Scotland curator of Italian art, Aidan Weston-Lewis, joined us to discuss the Italian paintings. In 2000 he had organized the exhibition *A poet in paradise: Lord Lindsay and Christian art*, accompanied by a catalogue worthy of the bibliophile who was its subject.

Tea was served in the Chinese room, where we could absorb our impressions of masters like Fra Filippo Lippi in an oriental decor painted in part, very ably, by Lord Crawford's mother.

A collecting passion of a far different sort was



Mertoun House.



Participants in the Scottish study trip on the steps of Mertoun, accompanied by the Duke and Duchess of Sutherland (front, second and third from the left).

displayed by the younger contemporary of Lord Lindsay on the other side of Scotland, the 3d Marquess of Bute (1847-1900). He too was inspired by a love of late medieval Christianity, but gave expression to it in a far more exuberant, nearly manic fashion, than the retiring Lord Lindsay. Mount Stuart rose on the Isle of Bute, the family demesne. In the visitor's booklet to Mount Stuart, Gavin Stamp wrote of the house that 'it reflects the character of its creator: it is romantic and mysterious, deeply learned and eclectic, incorporating elements from several Continental as well as British sources into a unified whole.' While in scale and atmosphere, the vast Mount Stuart is far less private than the other houses we visited, the program of decoration is so personal as to be nearly intimate. The horoscope of the builder and his spiritual autobiography are built into the decoration in the form of murals, tapestries, stained glass, mosaics, portraits, heraldry, architectural symbolism, gardens.

The easel paintings seem extrinsic to this enterprise, and in fact they were brought to Mount Stuart from other Bute properties, especially Luton Hoo in Bedfordshire. They were collected mainly by the 1st Marquess of Bute (1744-1814), who had studied in Groningen and Leiden. As Julia Lloyd Williams wrote in her catalogue, 'Although not the first, it was arguably the greatest collection of seventeenth-century Dutch paintings in Britain.' The collecting gift did not desert the Butes. One of their greatest Dutch paintings,



Peter Black, curator of the Hunterian Museum in Glasgow, discussing the problems raised by the museum's version of a Rubens head known in several other versions as well.

Saenredam's *Bavokerk*, sold to the National Gallery of Scotland in 1982, was bought from an Amsterdam art dealer by the 4th Marquess in 1934.

In addition to portraits by all the great English, Italian and Scottish portraitists of the late 18th century – notably Allan Ramsay – the public spaces in Mount Stuart also contain numerous Netherlandish paintings, mainly, as elsewhere, landscapes and genre paintings. An *Orpheus among the animals* by Aelbert Cuyp measuring about 2 x 3 meters and a Jordaens portrait of his daughter stand out. In the private rooms, of which we saw those with the most Dutch and Flemish paintings, are many more, including work by great names of the Golden Age.

In Mount Stuart, we ate lunch in the new Visitors Centre, in a bright, upper-story restaurant overlooking part of the immense grounds. The visit was eminently *vaut le voyage* – a bus and ferry trip up and back from Edinburgh via Wemyss Bay, with bus and minivan transport to and from Mount Stuart.

The highest concentration of Dutch and Flemish paintings of any of the collections we visited was at Mertoun, the home of the Dukes of Sutherland. What we saw were the highly respectable remnants of about 300 paintings displayed in the early 19th century by the Duke of Bridgewater in his house on St. James's Square in London. Although much of the collection was dispersed by the 4th Duke before the First World War, and more was sold



Wierske Donkersloot and Angela Tamvaki, curators of the National Gallery in Athens, looking at emblem books in the printroom of the Hunterian Museum in Glasgow.

after the Second World War, the present collection remains of high museum quality. The house is no longer immense, since the former duke took down a wing with some 100 rooms when he and wife decided they were finished with entertaining on that scale.

The house is pleasantly homely, which it could not be had the family retained the priceless treasures by Raphael, Titian, Poussin – the *Seven Sacraments* in Edinburgh, just to give you an idea – Rembrandt, ter Borch, Hobbema etc. However, the level of this well-balanced collection of well-looked after paintings provided an incomparably satisfying close to our visits to private collections. After the death of the 6th Duke in 2000, the 7th Duke and his wife have been in more open communication with the art world and have shown greater readiness to lend out paintings for exhibitions. They received us in their dining room with tea and scones.

Our final evening in Edinburgh, the home base for all the above visits, was the social highpoint of the trip. The Patrons and Trustees of the National Gallery of Scotland invited the participants to a reception and buffet dinner held in Julia Lloyd Williams's lovely flat in New Town. Most of the curators and restorers we had met until then, and some others we met for the first time, also attended this warm event. CODART was able to express its gratitude to the hostess and author of the trip with an engraved copy by Cornelis Visscher after a portrait by Cornelis Jonson of Cologne of Anna Maria van Schuurman.

The final day in Glasgow provided an excellent close to this unforgettable trip, if only because it left us wanting more.

The collections of the University of Glasgow – the Hunterian – and the Kelvingrove Museum across the road – were unusual and exciting museum visits. In a depressing post-war building that we hope will speedily be replaced by something more along the lines of the Talbot Rice Galleries in the Old University in Edinburgh, the Hunterian houses some spectacular collections. We saw part of the Whistler collection, mainly from the artist's estate; the Charles Rennie Mackintosh holdings, including the actual interior of the artist's house and studio, moved to the museum; and a major collection of emblem books, including such extraordinary manuscript material as the drawings for Roemer Visscher's *Sinnepoppen*. We were received by our member, the Dutch-speaking printroom curator Peter Black, who discussed with us a research and exhibition project he envisages around a Rubens study head.

In its origin, the Hunterian was a bequest by the Glasgow physician Dr William Hunter (1718-1783), who (from Lloyd Williams 1992): 'was the first Professor of Anatomy appointed by Sir Joshua Reynolds for the Royal Academy at its founding in 1768. ...His eclecticism is well represented in the collections which later made up the Hunterian Museum and which included zoological specimens, ethnography, pathology, geology and anatomy as well as outstanding coins, books, manuscripts and his pictures (now in the Hunterian Art Gallery)... The Hunterian Museum ... was opened in 1808, the first public museum in Scotland. ...The most important Dutch pictures that Hunter acquired are undoubtedly Rembrandt's *The Entombment of Christ* and Philips Koninck's *Panoramic Landscape*.'

As guests of the university, we were able to lunch in the venerable faculty club, the fare at which was indistinguishable from pub food, against which no objections were registered. The resemblance to a pub was increased by the happenstance that we are there while the World Cup soccer match between Japan and Turkey was on the television, being watched by more viewers than there were eaters in the rest of the club.

At Kelvingrove, finally, we found a remarkable collection of Dutch and Flemish paintings in a completely different environment than the

traditional painting-galleries-with-printrooms of the National Gallery of Scotland and the Hunterian Museum. The Glasgow Art Gallery and Museum, called Kelvingrove, is a universal collection in which the old masters keep company with dinosaurs, knights in armor and highland kilts. It is a low-threshold institution that draws larger crowds than art museums, and that looks more like a railway station than an art museum. The curator who was first introduced to us as the curator of paintings, Hugh Stevenson, apologetically corrected our impression by letting us know that he was curator of all the fine and applied art in the museum. The way he said it, we had the impression that a function with even this degree of specialization was under critical discussion at the museum.

Stevenson showed half of us the painting reserves while our other half inspected the galleries. The collection of Dutch and Flemish paintings is surprisingly large, in fact the largest in Scotland. It was the subject of a complete catalogue by former curator Hamish Miles in 1961, totalling 284 paintings from the 16th to the 19th centuries, including a small number of German paintings. The top echelon of this collection was high indeed: Rembrandt's *Man in armor*, *Nature adorned by the Graces* by Rubens and Jan Bruegel, *The fruit seller* by Jacob Jordaens. The complex play in these three paintings alone of imagery and meaning revealed something about our Scottish experience, namely that the paintings remaining in the country houses tended to reflect a somewhat timid iconographic choice. This may not be the result of the choices of the original collectors, but of those of later owners who pruned their holdings for different purposes.

Most of the old Dutch and Flemish paintings in the gallery were acquired in three civic-minded bequests. The coachbuilder Archibald McLellan set an example by leaving his collection to the city at his death in 1853, followed by the insurance broker William Euing in 1856 (a gift) and 1874 (bequest) and in 1877 by the collection of the portrait painter John Graham-Gilbert, left to the Gallery by his widow. Extensive donations and bequests of 19th-century paintings followed around the turn of the 20th century.

The gallery space for paintings being quite limited, the Kelvingrove reserves are overfull. During the visit we discussed with Hugh Stevenson the possibility of putting the 1961 catalogue on the CODART website, with room for updated information and subsequent acquisitions.

The study trip revealed to the participants the wide variety of contexts in which Dutch and Flemish art was collected, alluded to by Julia Lloyd Williams in her 1992 catalogue. We were also left ruminating another remark in her invaluable introduction: 'By the end of the eighteenth century, Dutch paintings figure on almost every inventory of the major collections in Scotland. This was not a phenomenon peculiar to Scotland, and English collections also reflect such a trend but, interestingly, some of the most outstanding 'English' collections of Dutch art had been formed by Scots.'

Gary Schwartz

With thanks to Jan Piet Filedt Kok for the use of his notes on the trip.

CODART activities in 2003

CODART ZES: Collecting Dutch and Flemish art in New England

From the initiation of CODART, it was clear that sooner or later we were going to have to tackle the United States, not in one but in several campaigns. The program committee, once it was installed, was eager to get started there. The choice of a first foothold on the American continent came by itself, through a proposal from Ronni Baer that we visit Boston and environs. A good opportunity would have been provided by the exhibition she organized in spring 2002, *The poetry of everyday life: Dutch painting in Boston*, with 60-odd outstanding paintings from private collections in the Boston area. As it is, the exhibition catalogue provides a foretaste of what the participants in the study trip of late October 2003 can look forward to.

Once our gaze focussed on Boston, it became apparent that it offered a high concentration not only of public but also private collections with important holdings in our field. All the collectors we approached were kindly willing to receive us in their homes to show their collections. The approaches to the collectors were of course made by our members in Boston and Cambridge. They work closely with the collectors, who are also benefactors of the museums. As far as the program itself is concerned, the success of

this study trip is already assured.

First, however, comes our annual congress, CODART ZES. We have defined the theme as Collecting Dutch and Flemish art in New England. The first word underlines a difference between the earlier themes and this one. In contrast to the other geographical areas we have visited until now, the collections of New England were assembled mainly by private, individual art collectors. That cannot be said of the House of Orange or of the Russian, Spanish and Romanian states. Because private collecting preceded museum-building, and because the same people who collected for themselves were often the driving personalities behind the establishment of museums, the ties between collectors and museums in New England and in America in general were and are closer than in Europe.

At the congress, this theme is going to be worked out in several ways. The talks on the congress theme will be opened by Jim Welu, director of the Worcester Art Museum, whose dissertation on maps in Dutch paintings is or should be known to all of us. In this position, he has been working closely for many years with local collectors and will report on his experiences and more general conclusions based on them. Ronni Baer and Bill Robinson will then talk about the public and private collections of Dutch and Flemish paintings and drawings, respectively, in New England.

Another program point devoted to this general theme has been included in a new part of the CODART program. At the members' meeting of CODART VIJF, several speakers

from the audience asked whether we might not discuss more general issues than the particular ones raised by the succession of themes. We have taken this excellent suggestion to heart, and have instituted an afternoon at CODART ZES on the larger problems faced by museum curators. In taking this step, we are of course diluting to some degree the Dutch/Flemishness of CODART, but we think of this as an acceptable trade-off for potentially important gains. After all, the daily work of our membership involves responsibilities not directly related to the particular school under their care. To meet as a community of curators – and what other one is there? – without touching on the general problems involved in curatorial work has something forced about it.

The form we have come up with is also a new departure for CODART. Until now all of the sessions at our congresses have been plenary. All discussions have been conducted from the rostrum by a chairman, with an audience out there. This format has its advantages: everyone in the group knows what has been said by whom; individuals can address the entire group; they can make suggestions directly, in public, to the CODART staff or program committee; people



The old masters gallery in the Glasgow Art Gallery and Museum (Kelvingrove).



Jan Lievens, *Ruins of the castle of Brederode*. Pen and brown ink, brown ink framing lines, 292 x 383 mm. Collection Sheldon and Leena Peck, Newton.



Jan Lievens, *Forest with a Draftsman*. Pen and brown ink, 240 x 362 mm. Collection Maida and George Abrams, Newton.

can make themselves known better to the group. However, 80 or 90 people in an auditorium is a bit of a crowd. Not everyone gets a fair chance to speak his or her mind. Nor is that format conducive to arriving at decisions that are supported by the group.

For the more intense and lengthy discussion of larger issues, it seems to us that a workshop format is preferable. On the afternoon of the first day of our congress, we are therefore going to split the participants into four groups, to meet separately from each other at the same time. The workshops will meet for an hour-and-a-quarter, followed by a one-hour tea break during which the workshop chairmen will jot down the conclusions. These will be presented to the entire group in a closing session of an hour-and-a-quarter, during which all participants can comment on all the issues. We are eager to see whether this arrangement works as well as we hope.

In discussing themes for the workshops, we realized that some of the issues involved are permanent facts of curatorial life, and deserve to be discussed not just one time off, but year after year. Depending on the outcome of the 2003 workshops, the problems dealt with can be made the subject of yearly or bi-annual returning meetings.

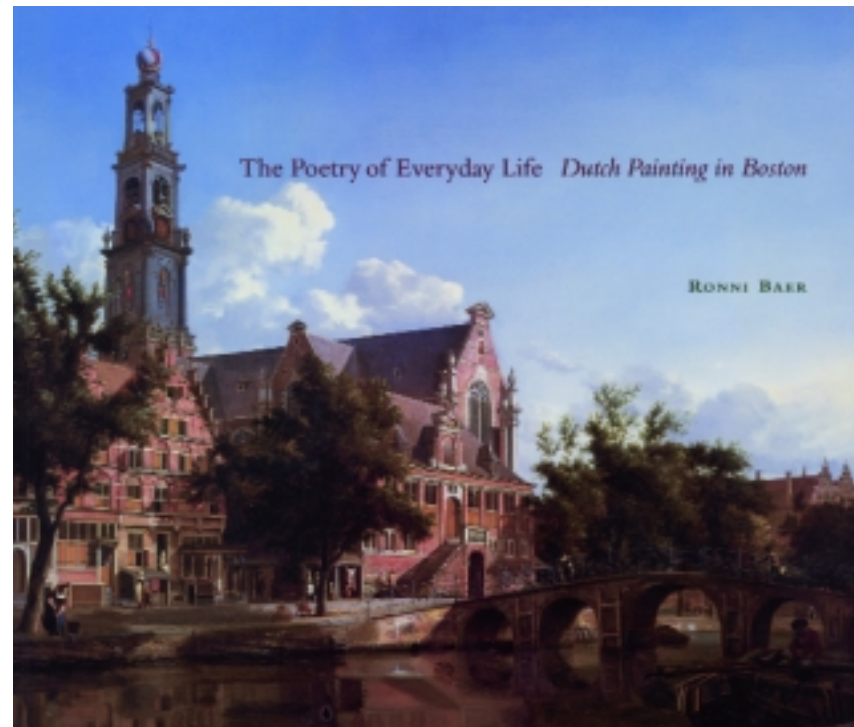
To return, then, to the theme of CODART ZES: one of the workshops will deal with the relationship between curators and collectors. It will build on the morning's discussions concerning New England, but will treat the subject in more general terms. In a period when public museums worldwide are being urged to improve their relations with the private sector in all its forms, this may well be an issue that deserves a regular place on the CODART agenda. The chairman for this workshop will be Ger Luijten, head of the Rijksmuseum printroom. This department of the museum receives more private donations than any other, thanks to the personal ties between its curators and visitors.

Equally likely to be a repeating topic is that concerning art research laboratories. A good understanding between are historians trained in humanities faculties and the scientists who in increasing numbers are turning to the study of works of art cannot be expected to emerge all on its own. This workshop will focus on the intercourse between humanists and scientists in the art lab, a relationship of great and growing importance in all matters concerning the work of art as an object as well as in questions of attribution. The chairman of this session is Alberto de Tagle, head of research at the Netherlands Institute for

Cultural Heritage. De Tagle is a Cuban who was trained in Eastern Germany and who was head of research of the Cuban National Center for Art before moving in 1991 to the United States, where he worked at the Winterthur Foundation and the Universities of Delaware and Pennsylvania before joining the Getty Center for Conservation in 1995. In 2002 he took up his present position in Amsterdam. In several places he has taught a course on scientific research for art historians, another qualification for leading this workshop.

One of the members who most warmly favored the introduction of topics of more general interest was Axel Rüger, curator of Dutch painting at the National Gallery, London. His initiative is being rewarded by chairmanship of the workshop on a recurring question of central importance: how to present the permanent collection of a museum, our very *raison d'être*, in an environment that demands constant novelty and constant media attention. A more or less predictable range of approaches is rediscovered and tried again and again by museums worldwide, without the emergence of a successful model. This workshop will try to come to grips with this issue, perhaps examining and comparing case studies year after year.

The fourth workshop emerged from a suggestion by Ivan Gaskell at CODART VIJF. He urged us to look for ways of expressing criticism of each other's work constructively as a road toward improving our own thinking and practices. The chairman of this meeting is Rik Vos, director of the Netherlands Institute for Cultural Heritage. Vos has served in



Ronni Baer, *The Poetry of Everyday life. Dutch Painting in Boston*, Boston (Museum of Fine Arts) 2002.



Willem van Aelst, *Still Life with peaches, Butterfly and Mouse*, 1674. Oil on canvas, 9 7/8 x 11 3/8 in. Museum of Fine Arts, Boston

numerous subordinate as well as managerial positions and has always succeeded in getting his honest opinion over, an opinion that is often unpopular or critical, without causing personal offense. The workshop will deal with selected test cases, including one to be brought in by Ivan Gaskell.

For the past three years, CODART has begun its meetings at the Bonnefantenmuseum on the Sunday afternoon following the opening of TEFAF. The congress itself was then held in a different location – CODART DRIE in Antwerp, CODART VIER in Cologne and CODART VIJF in Brugge and Antwerp. The Bonnefantenmuseum always outdid itself in its hospitality, for which we remain forever grateful. On each of those Sunday afternoons in March we were moreover shown a more than ordinarily interesting exhibition that we might otherwise have missed.

For several reasons, we have decided with CODART ZES to break with this tradition. One reason is a change in the planning of TEFAF. Whereas until 2002 the Private View was always held on Friday, in 2002, 2003 and probably in the future as well it will be held on Thursday. Not all of our members who stay on after the TEFAF opening for CODART will want to remain in Maastricht until Sunday afternoon. Beside that, this arrangement involved quite a lot of work for the CODART organization and a certain discomfort for the participants, having to bring their baggage to



Opening page of the section European Art with Saenredam's *Interior of the Choir of Saint Bavo's Church at Haarlem*, 1660. From: *Selected Works*. Worcester Art Museum, Worcester 1994.

the Bonnefantenmuseum, climb in and out of buses and so forth.

CODART ZES is therefore going to be streamlined. The timing is the same – Sunday afternoon to Tuesday evening following the opening weekend of the TEFAF – but the location and logistics are different. We are meeting in Amsterdam, and the participants will be left to make their own travel and hotel arrangements. There is no congress in the city during those days, 16-18 March, so it should not be a problem to find accommodations.

The opening reception takes place on Sunday evening March 16th at the Bijbels Museum, housed in two splendid 17th-century mansions on the Herengracht. From 17:00 to 20:00 there will be an opportunity to register for the congress, to mix and to have a drink and a bit of finger food.

The following morning, from 8:00 on, those who did not register the evening before can do so at the location where the opening meeting takes place, the Trippenhuis. There will also be an opportunity to take a brief guided tour of that famous monument, which was not only the foremost private house of 17th-century Amsterdam but also the home of the Rijksmuseum from 1815 to 1885. Tours for a maximum number of persons will be available at several times in the course of the morning. On the advance registration form for the congress you will be asked to fill in your preferences for a slot.

The meeting itself will not take place in the historical spaces of the Trippenhuis, which is now the seat of the Royal Netherlands Academy of Science, but in the modern, well-



Job Berckheyde, *The Baker*, about 1681. Oil on canvas, 63,4 x 53 cm. Worcester Art Museum, Worcester.

appointed Tinbergenzaal in an annex behind the old canal houses.

The congress meetings on Monday afternoon and Tuesday morning will be held at a different location, the buildings of the Netherlands Institute for Cultural Heritage (ICN) on the Gabriël Metsustraat, which you may know better from the past as the Centraal Laboratorium voor Onderzoek van Werken van Kunst en Wetenschap. The ICN offers pleasantly informal meeting rooms spread throughout a building in which the daily work of the ICN staff will be going on around us.

We will eat lunch on board to canal boats that will pick us up at the Trippenhuis and drop us off at the Rijksmuseum.

At 14:30 we are to assemble at the Instituut Collectie Nederland building on the Gabriël Metsustraat, a short walk from the Rijksmuseum. The rest of the afternoon is devoted to the workshop sessions described above. On Monday evening the congress dinner will take place at Felix Meritis, where CODART TWEE was held.

On Tuesday morning we will hold the members' meeting. It will be introduced by the director, who will present a review of activities on Dutch and Flemish art of the past year. Actually, since this is the first review of its kind, it will cover the last four years, from the time the CODART website was initiated. Highpoints and trends will be pointed out, with the intention of gaining an improved understanding of the place of Dutch and Flemish art in today's museum world.

At the members' meeting the Program Committee will present the plans for CODART congress themes and study trips for the coming years, and members will have the opportunity to give brief talks on future exhibition plans. It will close with a prelude to the afternoon, with an introduction to the Goltzius exhibition in the Rijksmuseum.

Lunch will be at the Van Gogh museum. This location was chosen for a number of reasons, the foremost being that van Gogh is by far the biggest success story, alas posthumously, in the history of Dutch art abroad. No organization based on the worldwide dispersal of Dutch and Flemish art should ignore him, as we have done until now. By coming to the Van Gogh Museum and lunching with its director and curators, we hope to remedy this situation and to begin to profit from the immense fame and popularity of van Gogh.

A readymade link between van Gogh and the Old Masters who until now have been the

nearly exclusive binding element in CODART is being provided for us by the Van Gogh Museum itself. The exhibition that is going to be running during our congress is entitled *Vincent's choice* and presents a selection of works of art mentioned with approbation by van Gogh in his letters or referred to in his art. It is one of the museum's special activities in connection with the 150th anniversary of van Gogh's birth on 30 March 2003. From the museum website: 'In *Vincent's choice*, Vincent van Gogh's *musée imaginaire* will be reconstructed. It will show about 200 works by artists admired by van Gogh, ranging from old masters such as Rembrandt, Ruisdael and van Ostade to academic contemporaries like Herkomer and Gérôme, from his great models Millet and Delacroix to artist friends such as Toulouse-Lautrec, Bernard, Signac and Seurat. Their work will be confronted with works by van Gogh himself.'

At 13:00 we will be welcomed by the director of the van Gogh Museum, John Leighton. During and after the lunch there will be a bit of time to see the exhibition, which represents a spectacular design effort by the museum.

After lunch CODART will be the guest of the Rijksmuseum. The director, Ronald de Leeuw, will greet us and describe in brief the plans for the New Rijksmuseum. For the rest of the afternoon we will have the opportunity for visits to the most complete exhibition ever devoted to Hendrick Goltzius, to the permanent display before it closes for at least five years, and to the newly opened study collection, a project headed by Jan Piet Filedt Kok.

At the end of the day the museum will offer us a reception to close CODART ZES.

The provisional program, in short

Sunday, 16 March 2003

17:00-20:00 Reception and registration at

Bijbels Museum

Herengracht 366-368

1016 CH Amsterdam

T +31 20 624 2436

F +31 20 624 8355

E info@bijbelsmuseum.nl

W http://www.bijbelsmuseum.nl

The Bijbels Museum is situated in two townhouses built in 1662 for the merchant Jacob Cromhout. The architect was Philips Vingboons. Numerous original features of the interior have been preserved, while some elements have been moved there from other locations. These include a monumental ceiling

by Jacob de Wit, as a companion to the de Wit ceiling that is original to the house. CODART is the guest of the Bijbels Museum and its director, our member Janrense Boonstra. At the time of the congress an exhibition on Byzantine icons from Greece will be running. There will also be an opportunity to visit two longstanding presentations of considerable interest, reconstructions of the Tabernacle and the Temple Mount, in the form of spectacular models and a display of source materials.

Monday, 17 March

Morning Trippenhuus

Kloveniersburgwal 29

1011 JV Amsterdam

T +31 20 551 0700

F +31 20 620 4941

E knaw@bureau.knam.nl

W http://www.knaw.nl

Our meeting takes place in a well-appointed modern hall, the Tinbergenzaal. However, for those of you who have never seen the historic interior, we have arranged for brief, half-hour tours to take place at several times in the course of the morning. We are sure you will not want to miss this opportunity. For a brief history of the building, see <http://www.knaw.nl/uksite/uk—trip.htm>

Starting at 8:00 Registration, opening, tour of Trippenhuus for group A.

9:00 Greeting by director, introduction by congress chairman.

9:20 Jim Welu, director of the Worcester Art Museum: Collectors and curators: the American way.

9:50 Coffee break, tour of Trippenhuus for group B.

10:20 Ronni Baer, Mrs. Russell W. Baker Senior Curator of Painting in the Art of Europe: Collecting Dutch and Flemish paintings in New England.

10:50 Coffee break, tour of Trippenhuus for group C.

11:20 Bill Robinson, Maida and George Abrams Curator of Drawings at the Fogg Art Museum, Cambridge: Collecting Dutch and Flemish drawings, prints and objets d'art in New England.

12:00 Questions, roundup by congress chairman.

12:30 Lunch on board canal boats.

Afternoon ICN building

Gabriël Metsustraat 8

1071 EA Amsterdam

T +31 20 305 4545

F +31 20 305 4600

W http://www.icn.nl

14:00 Greeting by Rik Vos, director of ICN.

14:10 Workshop meetings in four groups.

– Curators and collectors, embroidering on the morning's talk (Ger Luijten).

– Art research laboratories in and out of museums (Alberto de Tagle).

– What to do about the permanent collections? (Axel Rüger).

– Critical discussion of exhibition concepts (Rik Vos).

15:25 Tea, visits to ICN facilities.

16:45 Reports by workshop chairmen, discussion.

20:00 Congress dinner.

Felix Meritis

Keizersgracht 324

1016 EZ Amsterdam

T +31 20 626 2321

F +31 20 624 9368

E felix@felix.meritis.nl

W www.felix.meritis.nl

Tuesday, 18 March

Morning ICN, Gabriël Metsustraat

9:00 Director, review of year.

9:20 Program Committee, future CODART events.

9:35 Members' presentations 1.

10:15 Coffee.

10:45 Members' presentations 2.

11:30 Introduction to the Goltzius exhibition in the Rijksmuseum, which opens on 7 March.

12:00 Lunch

Van Gogh Museum

Paulus Potterstraat 7

1071 CX Amsterdam

T +31 20 570 5200

F +31 20 673 5053

E info@vangoghmuseum.nl

W http://www.vangoghmuseum.nl

Greeting by John Leighton, visit to exhibition *Vincent's choice*.

Afternoon Rijksmuseum

Stadhouderskade 42

1071 ZD Amsterdam

T +31 20 674 7000

F +31 20 674 7001

E info@rijksmuseum.nl

W http://www.rijksmuseum.nl

14:00 Ronald de Leeuw, greeting, presentation on the new Rijksmuseum

14:30 Individual visits to – the Goltzius exhibition.

– the study collection, reopened in November 2002.

– the full permanent display before it closes for at least 5 years.

17:00-19:00 Closing reception, offered by the Rijksmuseum.

Study trip to Boston, 29 October-3 November 2003

For those flying straight to the study trip and straight back, we recommend the convenient Northwest Amsterdam-Boston route.

However, since we expect that most participants from Europe will want to leave earlier and/or stay on later than the six days of the trip, we are not including a group flight in the arrangement. If it turns out that there are ten or more participants who do wish to take those flights, we will be pleased to help in arranging a group booking.

The program was put together with the invaluable help of our members in Boston and surroundings: at the Museum of Fine Arts Cliff Ackley, Ronni Baer and Tom Rassieur, at the Fogg Art Museum Ivan Gaskell, Bill Robinson and Ron Spronk; at the Isabella Stewart Gardner Museum Alan Chong; at the Worcester Art Museum Jim Welu; and as one of the few private CODART (associate) members, George Abrams of Newton, Massachusetts. We met in mid-August 2002, in the middle of the worst heat wave the city had ever experienced. This did not stop us from putting together an excellent plan for the trip, full of visits to private collections of the greatest interest to us.

The visit is timed to coincide with the exhibition *Rembrandt: painter, draftsman, etcher*, a major effort by Cliff Ackley and Ronni Baer. The exhibition is built around an extremely fine breakdown by Ackley of the themes of Rembrandt's etchings. He has singled out about 35 iconographies and motifs in Rembrandt's work that illuminate the structure and chronology of the oeuvre. Strange as it may seem, no earlier Rembrandt exhibition, as many of them as there have been, has taken as comprehensive an approach as this.

One of the aims of the show is to bring together oil sketches that can be associated with etchings or were intended as preparatory work toward a print. This part of the project is the responsibility of Ronni Baer. With its prominent position among American museums, the MFA was able to bring in a first-rate choice of loans in all media for the exhibition.

With our powerful group of New England members at work, the program wrote itself. Although we are not at liberty to indicate which paintings we are going to see at the houses of which collectors, we can tell more about the drawings collections on the trip. The world-famous Maida and George Abrams collection has been exhibited in many

museums, most recently in an exhibition that travelled to the British Museum and the Institut Néerlandais before returning to the Fogg Art Museum. This in itself is indication enough of its quality and importance. Landscape drawings from the Sheldon and Leena Peck collection were exhibited, with a catalogue by Frank Robinson and Sheldon Peck, in Chapel Hill, Ithaca and Worcester in 1999-2000. Going through the Peck catalogue and that of an older, 1991 exhibition of the Abrams collection reveals that both contain sheets by Allaert van Everdingen, Abraham Furnerius, Jan van Goyen, Jan Lievens, Pieter Molyn, Rembrandt, Roelandt Roghman, Jacob van Ruisdael, Cornelis and Herman Saftleven, Adriaen van de Velde and Cornelis Vroom.

As subscribers to CODART-L know, the Abramses made a major donation in June 1999 to the Fogg Art Museum, consisting of 110 sheets by Pieter Bruegel the Elder, Rembrandt van Rijn, Hendrick Goltzius, Jacques de Gheyn II and other masters. The Straus Center for Conservation of the Fogg Art Museum is conducting new research into the drawings. On our visit to the Straus Center, we will see the results of high-resolution digitization, low-energy x-ray imaging and other techniques applied to some of the donated drawings.

Two lesser-known collections of graphic art will provide interesting surprises. Dutch and Flemish drawings of the 18th century are the focus of the collection of Roger and Naomi Gordon in Boston, while in Concord we will visit a collection of 16th-century Netherlandish prints, that of Bob and Barbara Wheaton. This visit will link nicely into the Goltzius exhibition.

Equally surprising, although it should not be, will be the visit to the Worcester Art Museum. Although it is only an hour-and-a-half from Boston, Worcester lies off the track of international museum tourism. Works by Dutch and Flemish artists that the museum features in its handbook of selected works are a Flemish *Last Judgment* tapestry of about 1500, Quentin Matsys, *Rest on the flight to Egypt*, Hendrick Goltzius, *chiaroscuro* woodcut of *Hercules and Cacus*, Adriaen van de Venne, *Winter landscape with skaters*, Pieter Lastman, *Paris and Oenone*, Judith Leyster, *A game of tric-trac*, Daniel Seghers and Erasmus Quellinus, *A garland of flowers with the Education of the Virgin*, Michael Sweerts, *A young couple and a boy in a garden*, Jan Steen, *The rhetoricians*, Jacob van Ruisdael, *View on the IJ on a stormy day*, Pieter Saenredam, *Interior of the choir of Saint Bavo's Church at Haarlem* and Job Berckheyde, *The*

baker. A choice of the prints and drawings will be shown to us by David Acton, whose Ph.D. thesis was on 'Hendrik Goltzius and Rudolfine Mannerism in the Graphic Arts.' The director of the Worcester Art Museum, Jim Welu, also got his degree with a Dutch subject. He will be receiving us for drinks and dinner in his splendid early 20th-century Arts and Crafts home.

The biggest problem in arranging the trip, a problem that might have forced us to cancel it altogether, was formed by the high prices of hotel rooms in Boston. There is no Ibis there, offering basic accommodations at prime locations for reasonable prices. I visited hotels charging twice the rate we paid in Edinburgh that fell below minimum CODART standards. At the last minute I nonetheless succeeded, with the help of some good old Boston friends, in finding an excellent, well-located small hotel for a rate that we hope will not scare off potential participants.

At the John Jeffries House we were able to reserve single and double rooms, but for only 25 people. Some participants may have to be put up elsewhere, or asked to share a double room. Those who have friends in the area may prefer to lodge with them.

N. B. 'The John Jeffries House is a non-smoking facility.' Those of you for which this presents an insurmountable problem are requested to let us know when registering. We wish to abide by this provision religiously.

The John Jeffries is very conveniently located for public transportation and for road connections as well. Leaving the hotel, there are beautiful walks in Beacon Hill and along the embankment of the Charles River, or across the bridge into Cambridge. Boston Common is a ten-minute walk. Across the street from the hotel is the Charles St. subway station (called the T in Boston, for the MBTA; this is the Red Line), with connections in a few minutes to MIT and Harvard in one direction and downtown Boston in the other.

More information will follow for those who sign up after the registration forms are mailed in March 2003.

Wednesday, 29 October

14:15 Suggested flight: Northwest Airlines flight NW 37 from Amsterdam to Boston (not included).

16:05 Arrival at Logan Airport.

17:30 Check in to hotel.

John Jeffries House

14 David G. Mugar Way

(off Cambridge Street near Charles, across from the Massachusetts General Hospital,

called by Bostonians MGH)
 Boston, MA 02114
 T +1 617 367 1866
 F +1 617 742 0313
 E info@johnjeffrieshouse.com
 W www.johnjeffrieshouse.com

18:00 Group meets in lobby of John Jeffries House.

Evening Visit to Gordon collection or Brooke collection, dinner offered by collector (see Sunday).

Roger and Naomi Gordon are collectors of 18th-century Dutch drawings; the Brookes of 17th-century Dutch and Flemish paintings.

Thursday, 30 October

Morning Fogg Art Museum

32 Quincy Street
 Cambridge MA 02138
 T +1 617 495 9400
 W <http://www.artmuseums.harvard.edu/fogg/index.html>

Visits to the permanent collection and paintings reserves, guided by Ivan Gaskell, the drawing collection, under the care of Bill Robinson, and the prints, which are the preserve of Jerry Cohn.

Afternoon By bus to Newton for visits to two collections of 17th-century drawings, those of George Abrams and his late wife Maida, and of Sheldon and Leena Peck.

Evening Dinner is offered by George Abrams.

Friday, 31 October
 Museum of Fine Arts
 Avenue of the Arts
 465 Huntington Avenue
 Boston, MA 02115-5523
 T +1 617 267 9300
 W <http://www.mfa.org>

Morning Visit to Rembrandt: painter, draftsman, etcher.

Followed by coffee in seminar room, where we will discuss the exhibition. Visit to general collection.

Afternoon Lunch in the museum.

The painting reserves will be shown to us by Ronni Baer, the restoration lab by Rhona MacBeth and Jim Wright and the department of prints and drawings by Cliff Ackley and Tom Rassieur.

Close of the day

Isabella Stewart Gardner Museum
 280 The Fenway
 Boston, MA 02115
 T +1 617 566 1401
 F +1 617 278 5167
 W <http://www.gardnermuseum.org>

General visit and reception, met by our member Alan Chong. Although some of the greatest of the Dutch paintings in the museum are missing since the theft of 1990, the visit is of importance for the place of Dutch and Flemish art in an authentically preserved early 20th-century collection.

Evening Dinner offered by Bill Middendorf, collector, artist, former US Secretary of the Navy and Ambassador of the United States to the Netherlands, at

Somerset Club
 42 Beacon St
 Boston MA 02108-3694
 T +1 617 227 1731

Access Guide to Boston 'Painter John Singleton Copley lived in a house that once stood on this site, until he went to England in 1744 and never returned. Today, the Greek Revival granite bowfront that replaced Copley's house aggressively protrudes beyond its neighbors' façades, and houses an ultra-exclusive private club.'

Saturday, 1 November

Daytime Private collections of paintings in Marblehead (Eijk and Rose-Marie de Mol van Otterloo) and Manchester (Jim Mullen and Nora Anderson)

Evening Wheaton collection of 16th-century prints, Concord, with drinks and foods offered by Bob and Barbara Wheaton. Barbara Wheaton is a culinary historian and a cook of renown.

Sunday, 2 November

Morning Gordon collection or Brooke collection.

Afternoon After lunch, bus to Worcester Art Museum
 55 Salisbury Street
 Worcester MA 01609-3196

T +1 508 799 4406
 F +1 508 799 5646
 E webmaster@worcesterart.org
 W <http://www.worcesterart.org/>

Evening Jim Welu offers reception and dinner at his home.

10 Massachusetts Avenue
 Worcester MA 01609-1649
 T +1 508 756 2237

Monday, 3 November

Morning Straus Center for Conservation
 Harvard University Art Museums
 32 Quincy Street
 Cambridge MA 02138-3383
 T +1 617 495 2392

F +1 617 495 0322
 W <http://www.artmuseums.harvard.edu/straus/>

Ron Spronk will show us the state-of-the-art facilities and research equipment. To mark the CODART study trip, the Straus has given priority to work on the Abrams donation of Dutch and Flemish drawings.

Lunch End of study trip, at suitable location.

For those returning to Amsterdam, the suggested flight is
18:45 NW 38 Northwest Airline flight from Logan Airport, Boston, to Amsterdam.

Program subject to change.

CODART documents

At CODART VIJF, a red binder was distributed to all participants, containing:

- 1 General information
 - 2 Membership directory
 - 3 CODART Courant
 - 4 CODART EEN: The collections of the House of Orange and their dispersal
 - 5 CODART TWEE: Dutch and Flemish art in Russia
 - 6 CODART DRIE: The Spanish Habsburgs and the Netherlands
 - 7 CODART VIER: Dutch and Flemish art in Romania
 - 8 CODART VIJF: Early Netherlandish art and its dispersal
 - 8.1 Congress Program, 10-13 March 2002
 - 8.2 Participants
 - 8.3 Evaluation form
- Texts of presentations on Tuesday 12 March 2002:
- 8.4 Till Borchert, Jan van Eyck, *Early Netherlandish Painting and the south of Europe*. Brugge, Groeningemuseum, 15 March-30 June 2002
 - 8.5 Fritz Koreny, *Early Netherlandish master drawings from Jan van Eyck to Hieronymus Bosch*. Antwerp, Rubenshuis, 14 June-18 August 2002
 - 8.6 Bert Cardon & Kris Callens, *The masterly Middle Ages: miniatures from Charlemagne to Charles the Bold (800-1475)*. Leuven, Stedelijk Museum Van der Kelen-Mertens, 21 September-8 December 2002
- 9 CODART ZES: Dutch and Flemish art in Poland
 - 10 CODART ZEVEN
 - 11 Website
 - 12 Exhibitions on offer and other members' documents
- Exhibitions on offer:
- BELGIUM**
- 12.1 Antwerp, Koninklijk Museum voor Schone Kunsten, *Tussen Bosch en Bruegel: Frans en Jan Verbeeck (ca. 1540-1570)*, Autumn 2003 or later
- ESTONIA**
- 12.2 Tallinn, Art Museum of Estonia, *Dutch and Flemish art in Estonia*, September 2004
- GERMANY**
- 12.3 Dresden, Kupferstich-Kabinett, *Universal representation - 'Die Dresdner Klebebände'*

NETHERLANDS

12.4 Dordrecht, Dordrechts Museum, *Trompe-l'oeil*, 2006 or later

RUSSIA

12.5 Moscow, Pushkin State Museum of Fine Arts, *Rubens, Rembrandt, their predecessors and contemporaries: 16th- and 17th-century drawings in the Pushkin Museum, Moscow*, 22 February-12 May 2002

SLOVAK REPUBLIC

12.6 Bratislava, Slovak National Gallery, *Rembrandt and 17th-century Netherlandish art in Slovakia*, Autumn 2003 or later

Other membership documents:

BELGIUM

12.7 Brugge, Map

12.8 Brugge, Stedelijke Musea Brugge, folders

GERMANY

12.9 Braunschweig, Herzog Anton Ulrich-Museum. *Kunstmuseum des Landes Niedersachsen, History of the Herzog Anton Ulrich-Museum 1754-2004*, 2004

NETHERLANDS

12.10 Amsterdam, Amsterdams Historisch Museum, *Face values: Amsterdammers portrayed 1600-1800*, 10 October 2002-16 January 2003

12.11 Maastricht, Bonnefantenmuseum, folder

12.12 Rotterdam, Atlas van Stolck, *Batavia: city of the Dutch East India Company*, 23 February-16 June 2002

12.13 Museumdepot.org, information sheet

UNITED STATES OF AMERICA

12.14 Boston, Museum of Fine Arts, *The poetry of everyday life: Dutch painting in Boston collections*, 12 June-15 September 2002

12.15 New York, The Metropolitan Museum of Art, *Tapstry in the Renaissance: art and magnificence*, 12 March-19 June 2002

We will be working with a looseleaf system for CODART documents. More information on the system and its contents will be provided regularly.

Website news

Traffic on www.codart.nl is rising steadily. At the beginning of the year the average number of visitors per week was 650, accounting for about 25,000 total hits per month. By November more than 1,000 different users were clicking on one or another of the more than 200 pages on the site, racking up 30,000 hits or more. For the entire year, a Google search on 'Flemish art' put CODART.nl in the number 1 slot, and for most of the year 'Dutch art' as well. The Google rating of the site was 6/10, which is surpassed only by the sites of much larger institutions. The success of the site is largely due to constant, usually daily updating by the webmaster.

More assistance from CODART members in keeping the information on the website correct and current would be greatly appreciated.

At the members' meeting of CODART VIJF, a demonstration was given of the new website under design by Typography Interiority and Other Serious Matters (TI&OSM), our house designer, and Occhio, a website bureau in Amsterdam. The additional functionalities were received well by the audience. By the time this issue of the *Courant* hits the newsstands the new site should be in operation in its basic form.

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THE MUSEUM LIST The summary list of museum collections of
 Dutch and Flemish art as of December 2002.

ARGENTINA
 Buenos Aires Museo Nacional de Belas Artes
 Associate member Ángel Navarro
 AUSTRALIA
 Adelaide Art Gallery of South Australia
 Melbourne National Gallery of Victoria, Ted Gott,
 Irena Zdanowicz (associate)
 Perth Art Gallery of Western Australia
 Sydney Art Gallery of New South Wales
 AUSTRIA
 Graz Steiermärkisches Landesmuseum Joanneum,
 Gottfried Biedermann
 Innsbruck Tiroler Landesmuseum Ferdinandeum,
 Gert Ammann
 Linz Oberösterreichisches Landesmuseum
 Stadtmuseum Nordico, Herfried Thaler
 Rohrau Schloß Rohrau - Graf Harrach'sche
 Familiensammlung
 Salzburg Residenzgalerie
 Vienna Gemäldegalerie der Akademie der bildenden
 Künste, Renate Trnek
 Graphische Sammlung Albertina,
 Marian Bisanz-Prakken
 Kunsthistorisches Museum, Alexander Wied,
 Karl Schütz
 Associate members Katharina Bott, Fritz Koreny
 BELGIUM
 Antwerp Koninklijk Museum voor Schone Kunsten,
 Paul Huvenne, Paul Vandenbroeck, Sandra Janssens
 Museum Mayer van den Bergh, Hans Nieuwdorp
 Museum Smidt van Gelder, Hans Nieuwdorp
 Plantin-Moretus Museum, Francine de Nave
 Rockoxhuis
 Rubenianum and Nationaal Centrum voor
 Plastische Kunsten van de 16e en de 17e Eeuw,
 Arnout Balis, Frans Baudoin, Nora De Poorter,
 Marc Vandenven, Carl Van de Velde, Hans Vlieghe
 Rubenshuis, Carl Depauw, Véronique Van de Kerckhof
 Stedelijk Prentenkabinet
 Brugge Stedelijke Musea Brugge, Manfred Sellink
 Groeningemuseum, Till-Holger Borchert, Eva Tahon,
 Laurence van Kerkhoven, Willy le Loup
 Memlingmuseum Sint-Janshospitaal,
 Hilde Lobelle-Caluwé, Mieke Parz
 Museum Onze-Lieve-Vrouw ter Potterie,
 Hilde Lobelle-Caluwé
 Gruuthuse Museum, Stéphane Vandenberghe
 Stedelijk Museum voor Volkskunde,
 Sybilla Goegebuer
 Brussels Koninklijke Bibliotheek van België, Nicole Walch
 Koninklijke Musea voor Schone Kunsten,
 Eliane De Wilde, Joost Vander Auwera, Liesbeth De Bélie
 Charleroi Musée des Beaux-Arts
 Ghent Museum voor Schone Kunsten
 Loppem Kasteel van Loppem, Véronique Van Caloen
 Namur Musée des Arts anciens du Namurois
 Oostende Museum voor Moderne Kunst, Willy Van den Bussche
 Associate member Jan De Maere
 BRAZIL
 Rio de Janeiro Museu Nacional de Belas Artes, Zuzana Paternostro
 São Paulo Museu de Arte
 BULGARIA
 Sofia National Gallery of Western Art
 Associate member Todor Todorov

CANADA
 Kingston Agnes Etherington Art Centre, David de Witt
 Montreal Museum of Fine Arts, Hilliard Goldfarb
 Ottawa National Gallery of Canada, Catherine Johnston
 Toronto Art Gallery of Ontario
 CUBA
 Havana Museo Nacional, Maria del Carmen Rippe Moro
 CZECH REPUBLIC
 Liberec Oblastní Galerie
 Olomouc Museum of Art
 Prague Narodní Galerie v Praze, Olga Kotková,
 Hana Seifertová, Ania Ševčík
 National Heritage Department, Eliška Fučíková
 DENMARK
 Copenhagen Statens Museum for Kunst, Jan Garff, Olaf Koester
 Nivå Nivaagaards Malerisamling, Nils Ohrt
 ENGLAND
 The Royal Collection, Lucy Whitaker
 The National Trust, Alastair Laing
 English Heritage, Julius Bryant
 Banbury Upton House (National Trust)
 Barnard Castle Bowes Museum
 Barnsley Cannon Hall Museum and Art Gallery
 Bath Holbourne of Menstrie Museum
 Birmingham Barber Institute of Fine Arts
 City Museums and Art Gallery
 Brighton Brighton Art Gallery and Museum
 Bristol Bristol City Art Gallery
 Cambridge Fitzwilliam Museum, David Scrase
 Cheltenham Cheltenham Art Gallery and Museum
 Gateshead Shipley Art Gallery
 Great Bookham Polesden Lacey (National Trust)
 Hull Ferens Art Gallery
 Ipswich Art Gallery and Christchurch Mansion
 Knutsford Tatton Park (National Trust)
 Leeds Leeds City Art Gallery
 Leicester New Walk Museum and Art Gallery
 Leighton Buzzard Ascott (National Trust)
 Liverpool Walker Art Gallery
 London Apsley House, The Wellington Museum
 The British Library, Jaap Harskamp
 British Museum, Martin Royalton-Kisch
 Courtauld Galleries, Ernst Vegein van Claerbergen
 Dulwich Picture Gallery, Ian Dejaridin,
 Desmond Shawe-Taylor
 Greenwich, National Maritime Museum,
 Roger Quarm
 Kenwood, Iveagh Bequest
 Mansion House
 National Gallery, Axel Rüger
 National Portrait Gallery, Catherine MacLeod
 Somerset House
 Tate Britain, Karen Hearn
 Victoria and Albert Museum, Mark Evans,
 Paul Williamson
 The Wallace Collection, Jo Hedley
 Maidstone Museum and Art Gallery
 Manchester Assheton-Bennett Collection
 City Art Galleries
 Norwich Castle Museum, Andrew Moore
 Nottingham Nottingham Castle Museum and Art Gallery
 Oxford Ashmolean Museum, Christopher Brown
 Christ Church
 Petworth Petworth House (National Trust)
 Plymouth Plymouth City Museum and Art Gallery
 Plympton Saltram (National Trust)
 Richmond Ham House (National Trust)

Sheffield	Graves Art Gallery	Saint-Étienne	Musée d'Art et d'Industrie	Jan Nicolaisen	Rome	Galleria Borghese
Southampton	Southampton City Art Gallery	Saint-Omer	Musée de l'Hôtel Sandelin	Lübeck		Galleria Corsini, Givigliamo Alloisi
Swansea	Glynn Vivian Art Gallery	Strasbourg	Musée des Beaux-Arts de Strasbourg	Mainz		Galleria Doria Pamphili
Waddesdon	Waddesdon Manor (National Trust)	Toulouse	Musée des Augustins	Meiningen		Galleria Nazionale d'Arte Antica: Palazzo Barberini
York	York City Art Gallery	Tours	Musée des Beaux-Arts de Tours	Mönchengladbach		Turin
Associate members	Lorne Campbell, Sir Oliver Millar, Christopher White	Valenciennes	Musée des Beaux-Arts de Valenciennes	München		Venice
	ESTONIA	Associate members	Patrick le Chanu, Rodolphe Rapetti			
Tallin	Art Museum of Estonia (Kadriorg Art Museum), Maris Klaas, Kadi Pollo, Helena Risthein	Aachen	Suermondt-Ludwig Museum			
	FINLAND	Aschaffenburg	Staatsgalerie			
Helsinki	Sinebrychoff Art Museum, Synnöve Malmström	Bamberg	Staatsgalerie in der Neuen Residenz	Münster		
Mänttä	Gösta Serlachius Museum of Fine Arts, Maritta Pitkänen	Bayreuth	Staatsgalerie im Neuen Schloss			
	FRANCE	Berlin	Gemäldegalerie, Rainald Grosshans, Jan Kelch	Nürnberg		
Aix-en-Provence	Musée Granet		Jagdschloss Grunewald	Oldenburg		
Ajaccio	Musée Palais Fesch		Kupferstichkabinett, Holm Bevers	Oranienbaum		
Amiens	Musée de Picardie d'Amiens		Schloss Charlottenburg	Osnabrück		
Angers	Musée des Beaux-Arts d'Angers	Bonn	Rheinisches Landesmuseum Bonn	Pommersfelden		
Arras	Musée des Beaux-Arts d'Arras	Braunschweig	Herzog-Anton-Ulrich-Museum, Thomas Döring, Jochen Luckhardt	Potsdam		
Avignon	Musée du Petit Palais	Bremen	Kunsthalle	Rostock		
Bayonne	Musée Léon Bonnat	Bückerburg	Museum Schloss Bückerburg	Schleswig		
Bergues	Musée Municipal Mont-de-Piété	Coburg	Kunstsammlungen der Veste Coburg, Christiane Wiebel	Schwerin		
Besançon	Musée des Beaux-Arts et d'Archéologie		Museum Schloss Ehrenburg			
Bourg-en-Bresse	Musée de Brou	Darmstadt	Hessisches Landesmuseum			
Brest	Musée-Château National de Brest	Dessau	Anhaltische Gemäldegalerie	Stuttgart		
Caen	Musée des Beaux-Arts de Caen	Dessau-Mosigkau	Staatliche Museum Schloss Mosigkau (Kulturstiftung Dessau Wörlitz), Katharina Bechler, Wolfgang Savelsberg	Weimar		
Carcassonne	Musée des Beaux-Arts de Carcassonne	Dessau-Wörlitz	Gotisches Haus Wörlitz (Kulturstiftung Dessau Wörlitz)	Wiesbaden		
Chalon-sur-Saône	Musée Vivant-Denon		Schloss Wörlitz (Kulturstiftung Dessau Wörlitz)	Worms		
Chantilly	Musée Condé	Dortmund	Museum für Kunst und Kulturgeschichte Dortmund	Wuppertal		
Chateauroux	Musée Hôtel Bertrand	Dresden	Staatliche Kunstsammlungen Dresden - Gemäldegalerie Alte Meister, Uta Neidhardt	Würzburg		
Cherbourg	Musée Thomas-Henry		Staatliche Kunstsammlungen Dresden - Kupferstich-Kabinett, Thomas Ketelsen	Associate members		
Dieppe	Château-Musée de Dieppe	Duisburg	Städtische Sammlungen Duisburg-Rheinhausen	Athens		
Dijon	Musée des Beaux-Arts, Emmanuel Starcky	Düsseldorf	Kunstpalaat	Budapest		
	Musée Magnin de Dijon, Emmanuel Starcky	Emden	Ostfriesische Landesmuseum und Städtische Museum			
Douai	Musée de la Chartreuse	Essen	Villa Hügel	Associate member		
Dunkerque	Musée Municipal de Dunkerque	Frankfurt am Main	Städelsches Kunstinstitut und Städtische Galerie, Jochen Sander	Mumbai (Bombay)		
Épinal	Musée Départemental d'Art Ancien et Contemporain d'Épinal	Götha	Schloss Friedenstein - Schlossmuseum	Vadodara (Baroda)		
Grenoble	Musée de Grenoble	Göttingen	Kunstsammlungen der Universität			
La Fère	Musée Jeanne-d'Aboville	Hamburg	Hamburger Kunsthalle, Karsten Müller, Martina Sitt, Annemarie Stefes (associate)	Dublin		
Le Mans	Musée de Tessé	Hamm	Gustav-Lübcke-Museum	Jerusalem		
Le Puy	Musée Crozatier	Hannover	Niedersächsisches Landesmuseum (Landesgalerie), Meinolf Trudzinski	Tel Aviv		
Lille	Palais des Beaux-Arts, Alexis Donetzkoff	Heidelberg	Kurpfälzisches Museum der Stadt Heidelberg	Associate member		
Lyon	Musée des Beaux-Arts	Isselburg	Museum Wasserburg Anholt	Bergamo		
	Direction régionale des affaires culturelles des Rhône-Alpes, Eric Moinet	Karlsruhe	Staatliche Kunsthalle, Dietmar Lüdke	Florence		
Macon	Musée des Beaux-Arts de Macon	Kassel	Staatliche Museen (Gemäldegalerie Alte Meister), Bernhard Schnackenburg			
Metz	La Cour d'Or-Musée de Metz		Staatliche Museen (Graphische Sammlung), Christine Lukatis	Genoa		
Montpellier	Musée Fabre, Olivier Zeder	Kiel	Kunsthalle zu Kiel			
Nancy	Musée des Beaux-Arts de Nancy, Béatrice Salmon	Kleve	Städtisches Museum Haus Koekkoek, Guido de Werd	Milan		
Nantes	Musée des Beaux-Arts de Nantes		Museum Kurhaus Kleve, Guido de Werd			
Nîmes	Musée du Vieux Nîmes	Koblenz	Mittelrhein-Museum	Modena		
Orléans	Musée des Beaux-Arts d'Orléans	Köln	Schnütgen Museum, Hiltrud Westermann-Angerhausen	Naples		
Paris	Bibliothèque Nationale		Wallraf-Richartz-Museum, Ekkehard Mai			
	École Nationale Supérieur des Beaux-Arts	Leipzig	Museum der bildenden Künste Leipzig,			
	Fondation Custodia (Collection Frits Lugt) at the Institut Néerlandais, Stijn Alsteens, Mária van Berge-Gerbaud, Hans Buijs					
	Musée Carnavalet, Roselyne Hurlé					
	Musée Jacquemart-André					
	Musée du Louvre, Jacques Foucart					
	Musée du Petit-Palais, Sophie Renouard de Bussière					
Poitiers	Musée Rupert de Chièvres					
Quimper	Musée des Beaux-Arts de Quimper					
Rennes	Musée des Beaux-Arts de Rennes					
Riom	Musée Francisque Mandet de Riom					
Rouen	Musée des Beaux-Arts de Rouen, Diederik Bakhuys					

CODART DATES

1998

12 January Activities commenced at Netherlands Institute for Cultural Heritage.

15 January Mailing of first invitations for CODART EEN.

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

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

18 June CODART registered as a non-profit foundation.

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

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

30 November-1 December CODART TWEE ALPHA. Meeting of planning committee in Amsterdam, attended by curators from the Hermitage and the Pushkin Museum. In collaboration with the Foundation for Cultural Inventory. December CODART Courant 1 published.

1999

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

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

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

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

2000

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

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

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

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

2001

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

1 January CODART is granted a subsidy for 2000 and 2001 by the Ministry of Welfare, Health and Culture of the Flemish Community.

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

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

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

June CODART Courant 2 published.

December CODART Courant 3 published.

2003

13 March Opening TEFAF, Maastricht.

16-18 March CODART ZES congress, *Collecting Dutch and Flemish art in New England*, Amsterdam.

29 October-3 November CODART ZES study trip to Boston and surroundings.

2004

4 March Opening TEFAF, Maastricht.

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

9-15 March CODART ZEVEN study trip to Warsaw, Kraków and Gdańsk.

2002

2-6 March CODART TWEE study trip to Moscow.

10-12 March CODART VIJF congress, *Early Netherlandish art*, Maastricht, Brugge and Antwerp.

13 March Joint session with Historians of Netherlandish Art, *Looking and learning: Netherlandish art in museums and universities, 1902-2002-2102*, Koninklijk Museum voor Schone Kunsten, Antwerp.

13-17 March Congress of Historians of Netherlandish Art, Antwerp.

13-18 June Study trip to Edinburgh, Glasgow and surroundings.

December CODART Courant 4-5 published.