

# EZINE 5 WINTER 2014

## EDITOR'S NOTE

**All About Drawing****Geerte Broersma**

Two articles in the previous issue of the eZine had to do with drawings, but the editorial board has decided to spotlight this art by devoting an entire issue to drawings. Despite their huge diversity and the existence of splendid collections, these works of art are too often neglected by the art-loving public. Drawings are, after all, relatively sober in character and small in size, so it stands to reason that the average viewer is more easily seduced by the color and expressive splendor of paintings. In fact, the exciting aspect of drawings is often overlooked, namely that they afford the viewer a close-up glimpse of the creative process of the artist. The scant interest in drawings can also be attributed to their inconspicuous existence, since the fragility of works on paper means that they are usually kept in boxes, and displayed – if at all – only for short periods and in dimmed light.

Karel van Mander, who understood better than anyone the importance of drawing, wrote in 1604 in his *Grondt der Edel Vrij Schilder-const* (Foundation of the Noble Liberal Art of Painting) that the art of drawing is “the father of painting.” In one of the most important seventeenth-century texts on drawing, *Inleydinge tot de Al-ghemeene Teycken-Konst* (Introduction to the General Art of Drawing) of 1668, Willem Goeree wrote that every artist must master the art of drawing and that a pupil’s training must begin with drawing.

Yet in his opinion, drawing must not be limited to pupils; his advice to all masters was to continue drawing throughout their careers.

Little is known about how the art of drawing was viewed in the sixteenth century, let alone the fifteenth. Very few fifteenth-century Netherlandish drawings survive; there are only about seven hundred sheets worldwide. Artists did indeed engage in drawing, but this usually involved making copies after paintings, either as part of the learning process or as working material, such as drawings made preparatory to another artwork. Presumably, however, most of the preliminary drawings made at the time of Rogier van der Weyden were applied directly to the panel, which largely explains the small number of drawings that survive from this period. Many more drawings are known from the sixteenth century, by which time the function of drawing was changing, and more emphasis came to be placed on the artist’s own invention and his observation of the world around him. At the end of the sixteenth century, the art of drawing was developing rapidly: artists ventured to experiment with different techniques and had begun to draw from life. Some drawings, which took on the status of independent works of art, were even signed.

Drawings by many famous sixteenth- and seventeenth-century Flemish and Northern Netherlandish painters have been preserved. Peter Paul Rubens, for example, produced a great many drawings, which he considered unique working material that should not fall into the hands of other artists and perhaps be copied. He even stipulated this in his will. Rembrandt, too, was a gifted draughtsman, to whom some one thousand drawings are attributed, although the authenticity of some has been questioned.

It is interesting to note that a few great artists – Frans Hals, Pieter de Hooch and Johannes Vermeer – left no drawings that can be assigned to them with certainty. A number of masters who are less well known to the general public,

such as Willem van de Velde the Elder, were not only painters but also inspired draughtsmen, and there are, oddly enough, artists who had no notable reputation as painters but excelled as draughtsmen, such as Willem Pietersz Buytewech.

This eZine discusses not only well-known collections of Flemish and Northern Netherlandish drawings, but also collections in small, lesser-known museums and in private hands. In addition, Clara de la Peña McTigue examines a large-scale restoration project, providing the upbeat to the theme of the next issue, which will be devoted to technical art history.

***Art on Paper in the Eighteenth Century. Liber Amicorum Presented to Charles Dumas***

On 24 October in the Dordrechts Museum a *Liber Amicorum* was presented to our highly valued colleague Charles Dumas on the occasion of his sixty-fifth birthday. Many CODART members were involved in the production and realization of this book, either as editor or author, or as a lender of financial (and moral) support. The overall theme of the twenty-one scholarly contributions is the art of drawing and printmaking in the eighteenth century, topics on which Charles himself has published extensively. The book (280 pages, with color illustrations) contains English summaries and is available for € 30 (plus postage) from *Aleph Art Books* ([info@alephbooks.com](mailto:info@alephbooks.com)), as well as at the information desk – and soon via the webshop – of the RKD.

**Anniversary: 25 years *Delineavit et Sculpsit. Journal for Dutch and Flemish Prints and Drawings***

The periodical was launched in 1989 as an initiative of three curators and teachers at the Leiden University Print Room (since 2002 part of the Special Collections of the Leiden University Libraries). It is published by the foundation *Delineavit et Sculpsit*, which also provides relevant information (news, events, publications, back and forth-coming issues of the journal, etc.) on their dynamic website ([www.delineavit.nl](http://www.delineavit.nl)) to all those interested in Old Master drawings and prints.

## WELCOME

**The Princes of Serendip****Gerdien Verschoor**

Once upon a time in the far-off land of Serendip – which means “island of gold” – there lived three princes. Their father, King Giaffer, had them tutored by wise men before sending them on a journey. For years the three princes traveled about the country of King Bahram, where they had all kinds of adventures and made astute discoveries. Finally the princes returned to Serendip, where they became wise rulers.

The fairy tale “The Three Princes of Serendip” comes from *The Eight Paradises* (1302), a book of eight stories by Amir Khusrau, one of the greatest poets of the Persian language. Translated into Italian as early as 1374, it appeared in various other languages, including English, French and Dutch, in the eighteenth century. The British author Horace Walpole was impressed by a translation of this fairy tale. “As their highnesses traveled, they were always making discoveries, by accident and sagacity, of things which they were not in quest of,” he wrote to a friend. It inspired him to coin the word “serendipity.”

I thought of this when reading [Iloona van Tuinen](#)’s interview with [Jane Turner](#) in this issue of the eZine. A publication Turner co-authored with Sir Christopher White, the two-volume collection catalogue of Dutch and Flemish drawings of the Victoria and Albert Museum (V&A), appeared last July.

In the interview Van Tuinen and Turner pursue a burning question that has come up numerous times at CODART: whether to publish a collection catalogue online or in a printed edition. Even though she is a great supporter of the online medium, and even more so of a catalogue produced as an online/printed combination, Turner believes that it is precisely the printed catalogue that offers a voyage of discovery, allowing us to find things we weren’t necessarily looking for. “There is no other way of replicating that experience,” Turner says in this regard: it is the “serendipity factor” that is so highly important to the curatorial profession.

Horace Walpole and Jane Turner are not the only ones to have followed in the footsteps of the princes of Serendip. The British author Zadie Smith is also a fan of accidental discoveries, and she attributes her enthusiasm to what she calls “magical thinking.” “The middle of a novel is a state of mind,” she writes in her essay *That Crafty Feeling*. “Strange things happen in it. ... If you go outside, everything – I mean, *everything* – flows freely into your novel. Someone on the bus says something – it’s straight out of your novel. You open the paper – *every single story in the paper is directly relevant to your novel.*” (The italics are Zadie Smith’s.)

In the same essay Smith comes up with a nice metaphor that can be of importance to the creative process: “When building your novel you will use a lot of scaffolding. ... The majority of it is only there to make you feel secure, and in fact the building will stand without it. ... Later, when the book is printed and old and dog-eared, it occurs to me that I really didn’t need any of that scaffolding.” According to Smith, that’s why you have to take down the scaffolding when the project is completed, or at least cover it with a nice façade.

A book – and likewise an exhibition or museum display – with no hint of scaffolding: that is real art.

As I write this we at CODART are in the process of building all kinds of scaffolding – for focus meetings and this new eZine, for a revamping of [www.codart.nl](http://www.codart.nl) and activities for our Friends. The largest scaffolding, however, is being erected in support of the [CODART ACHTTIEN](#) congress in London. There will be lectures and discussions, excursions and a Speakers’ Corner, drinks and lunches. It will be a palace spacious enough to accommodate the princes of Serendip and all curators who wish to follow in their footsteps. By the time you read this, there might only be a couple of places left, so saddle up your camel and register now!

*Gerdien Verschoor is Director of CODART*



## CURATOR'S COLLECTION

## Dutch, Flemish and Netherlandish Drawings in Muzeum Narodowe w Warszawie

Piotr Borusowski

Present-day Poland is home to a significant number of Dutch, Flemish and Netherlandish drawings. The most important pieces are held at the National Museums in Gdańsk and Poznań, the Museum of the Princes Lubomirski, The National Ossolinski Institute (Muzeum Książąt Lubomirskich, Zakład Narodowy im. Ossolińskich) in Wrocław, and the Princes Czartoryski Museum (Muzeum Czartoryski) and the Jagiellonian Library in Krakow, while the Warsaw University Library (Biblioteka Uniwersytecka w Warszawie) houses the royal collections of the last king of Poland, Stanisław II August (1732–1798) and Count Stanisław Kostka Potocki (1755–1821), as well as works from the Society of Friends of the Sciences. Compared with the aforementioned institutions, the collection of the Muzeum Narodowe w Warszawie (National Museum of Warsaw) is smaller and less representative, but nevertheless contains a number of interesting and important works, whose provenance and history provide the key to discussing the collection and explaining its nature. The Muzeum Narodowe w Warszawie (MNW) was established in 1862 as the Museum of Fine Arts, which included a print room. In the first years of its existence, the institution focused on the acquisition and display of paintings. Prints and drawings were collected, but only modestly, and the collection depended almost entirely on bequests. One exception was the purchase of approximately one hundred Old Master drawings, including the *Soldier Taking Out His Sword* by Jan de Bray (1626–1697) from the collector Jan Jundziński (1802–1878) in 1883. Dutch and Flemish drawings constituted only a fraction of the works donated to the museum in subsequent decades. In the highly valuable collection of Seweryn Smolikowski (1850–1920), for example, we find the *Road through the Village* by Adriaen van Stalbeem, and in the bequest of Aleksander Lesser (1814–1884), a *Transfiguration* by an unidentified artist active at the turn of the sixteenth century. Among the drawings donated by the Warsaw priest Józef Mrozowski (1864–1924), a *Ship on Fire* attributed to Ludolf Bakhuizen is worthy of mention. Notable purchases include the *Baptism of Christ* by Jan Thomas (van Yperen) and *Portrait of a Girl* by Wallerant Vaillant, which were acquired in August 1939 on the eve of the Second World War.

As the borders of Poland shifted in the post-war years, the collections in Vilnius and Lviv, among others, remained in the cut-off territories beyond the new eastern border. Only a few – such as the collection of the National Ossolinski Institute, established in 1817 in Lviv – were transferred to new places in Poland. Wrocław became its new seat after the war, but only a small part of the original collection was relocated there. On the other hand, new lands, such as Lower Silesia and Western Pomerania, now became part of Poland. Large numbers of artworks from those territories – mainly from Wrocław and Lower Silesia – were meant to compensate for the tremendous destruction inflicted by the Germans during the war. Hidden by Germans in repositories all over the region, these works of art were secured by Poles after the war; most of them were sent to Krakow and Warsaw, but some also went to newly established cultural institutions in Wrocław.

Among the art transferred to Warsaw was the extensive collection of drawings that had once belonged to Albrecht von Sebis (1685–1748), a long-time mayor of Wrocław and later chairman of the city council. He had left his collection of drawings, prints and paintings to Ernst Wilhelm von Hubrig (1712–1787), who, in 1767, donated it to the city of Wrocław. It was at this time that the 1,133 drawings were mounted into two albums, *Dessins Originaux. Pars I and Pars II*, and deposited in the library of the Church of St. Mary Magdalene in Wrocław. They were relocated twice in the nineteenth century, first to the Municipal Library around 1853, and then to the Schlesisches Museum der bildenden Künste around 1880. Since 1945, they have been in the museum.

Among the sixteenth-century drawings from Sebis's collection, the most noteworthy include tapestry designs – *Esther before Ahasuerus* (ca. 1541–43) by Pieter Coecke van Aelst the Elder and *Jacob Wrestling with an Angel* by Nicolaas Orley – as well as designs for prints by Christijn van den Broeck and Maerten de Vos.

A group of landscapes from around 1600 by Philip van den Bossche, Frederik van Valckenborch, Peter Stevens the Younger and a follower of Anton Mirou represent some of the earlier seventeenth-century Flemish works, while later works worth mentioning include *The Martyrdom of St. Barbara* by Theodoor van Thulden, *St. Peter Baptizing the Centurion* by Jan Erasmus Quellinus and *St. Christopher* by Willem Panneels. The Panneels belongs to the same set as the so-called *Rubens cantoor*

in Copenhagen. Religious drawings by Jan de Herdt, educated in Antwerp and active mostly in Moravia, represent the largest and most coherent group. The most important Flemish drawing of the group remains the recently rediscovered *Joan of Arc*, reattributed to Peter Paul Rubens.

The group of seventeenth-century Dutch drawings is distinguished by two works by Jacques de Gheyn the Younger, which are preparatory studies for Willem Isaacs van Swanenburg's print *The Land Yacht, Allegory of Summer* by Gerard ter Borch the Elder, *Agony in the Garden* by Paulus van Vianen or Paulus Willemsz van Vianen, *Samuel Appearing to Saul at the House of the Witch of Endor* by Ferdinand Bol (?) and *Joseph Telling His Dreams*, attributed to Aert de Gelder. The most interesting set consists of almost seventy figure, landscape and animal studies associated with Cornelis Saftleven. It should be noted that many of the attributions of drawings from Sebisch's collection that have been published in recent decades have not been upheld.

This was the case with drawings from the school of Rembrandt and with landscapes formerly attributed to Bartholomeus Breenbergh and Jan Asselijn.

In 1942 the possessions of the Zachęta Society for the Encouragement of the Fine Arts were incorporated into the museum's holdings. The Zachęta Society was established in 1860 to support Polish artists, acquire works of art – with a particular focus on contemporary works – and educate members of the society. The exhibitions it organized, boasting works by the most renowned Polish artists, attracted flocks of visitors. The Zachęta Society was remarkable in that it was driven by the needs of the nation, operating without the support of (and sometimes even contrary to) the Russian partitioning powers. In about 1900 it began to acquire older works, dating as far back as the Renaissance. The small number of works from the Zachęta collection that would interest CODART members include *Couple Embracing at a Table* by Jan Miense Molenaer, *Adoration of the Magi* by Jan Symonsz Pynas, *Allegorical Figure* by Mattheus Verheyden and *Two Scholars in a Study* by Michiel Versteegh.

A major highlight of the Zachęta collection is the group of European drawings assembled by the eminent Warsaw banker Jan Gottlieb Bloch (1836–1902) and donated to the Zachęta Society in 1903 by his widow, Emilia Bloch, née Kronenberg. The Bloch collection represents one of the most important Warsaw collections – if not *the* most important – of the late nineteenth century. Although its core is formed by nineteenth-century French drawings, a few Old Master drawings stand out: Lodewijk Toeput's *View of an Italian Villa*, Abraham Bloemaert's *Moses and Aaron*, Jan de Visscher's *Portrait of Bernardus Somer*, Pieter Jansz Quast's *Three Marys* and *St. John the Evangelist at the Foot of the Cross*, Melchior d'Hondecoeter's *Study of a Bird*, Claes Moeyaert's *Bacchus and Ariadne on Naxos* and Willem Schellinks's *View of an Italian Garden with a Fountain*.

Designs for prints, including Gerard van Honthorst's *Old Woman Singing* and Cornelis Dusart's *Allegory of Taste*, are a feature of the collection.

After the war, only sporadic purchases were made to augment the collection of prints and drawings, the most notable acquisition being Peter van Lint's *Young Man Entering the Gate of Virtue*. The Netherlandish, Dutch and Flemish drawings from the MNW collection have not yet been the subject of a separate monograph or critical catalogue. Until now they have received attention only in the broader context of Old Master drawings. Their present state of cataloguing is the remarkable achievement of post-war curators and employees of the Department of Prints and Drawings with a particular interest in the art of the Low Countries: Maria Mrozińska, Anna Kozak and Maciej Monkiewicz. Recent research into attributions and provenances proves that the collection has much potential for discovery. A splendid example of this is the manuscript containing images of eminent persons and coats of arms of knights of the Order of the Golden Fleece, which, until recently, was associated with Nicolaas van der Horst, but now, as a result of research conducted by [Joanna A. Tomicka](#) in consultation with international experts, has been assigned an earlier date and is most likely by someone working in the circle of Maerten de Vos or Hans Bol.

The drawings published thus far can be found, with images, on the MNW website ([www.cyfrowe.mnw.art.pl](http://www.cyfrowe.mnw.art.pl)). The most recent findings have appeared in the *Journal of the National Museum in Warsaw (New Series)*, among other publications.

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*Selected publications:*

Maria Mrozińska and Stanisława Sawicka (ed), *Rysunki szkół obcych w zbiorach polskich*, Warsaw, 1976

Maria Mrozińska and Stanisława Sawicka (ed), *Polskie kolekcjonerstwo grafiki i rysunku*, Warsaw, 1980

Anna Kozak and Maciej Monkiewicz (ed.), *Master European Drawings from Polish Collections*, Kansas City (Nelson-Atkins Museum of Art) [etc.], Washington 1993-94 (with earlier literature)

Antoni Ziemia and Anna Kozak (ed.), *Sztuka cenniejsza niż złoto. Obrazy, rysunki i ryciny dawnych mistrzów europejskich ze zbiorów polskich*, Warsaw (Muzeum Narodowe w Warszawie), 1999

Maciej Monkiewicz, "Rubens and Rembrandt, their predecessors and successors: 16th- to 18th-century Flemish and Dutch drawings in Polish collections", *CODART Courant* 8 (June 2004), pp. 23–26

Piotr Borusowski, "Tehnilised uuringud ja päritolu selgitamine Albrecht von Sebischi (1685–1748) joonistuste kogu rekonstreerimisel / Technical examination and provenance research in the reconstruction of the drawing collection of Albrecht von Sebischi (1685–1748)", *Eesti Kunstimuuseumi Toimetised / Proceedings of the Art Museum of Estonia. Tehniline kunstiajalugu – kunstiajaloo tehnikad?*, 2 (2012) no. 7, pp. 107–32



## CURATOR'S COLLECTION

**The Liberna Collection: A Hidden Treasure****Thera Folmer-von Oven**

For over seventy years, from 1941 to 2012, the Liberna Collection was known only to specialists, mostly librarians and art historians. The collection owes its existence to Bernard Brenninkmeijer (1893–1976), who began collecting in the early 1940s, when he was living in London. His keen interest in art and literature prompted him to collect books, prints and drawings, and he continued collecting until his death in January 1976. By then the Liberna Collection – Liberna is a conflation of Liber (book) and Bernard – was housed in the library of his private home in Hilversum.

From 1975 onwards the collection was professionally curated. Catalogues were compiled and small exhibitions were organized for family members and friends. Later on the individual objects were digitized. The collection was occasionally studied by scholars and people whose special field of interest was represented in the collection, but the library was not open to the public. This changed in 2012, when the Liberna Collection was moved to Forum Draiflessen in Mettingen (near Osnabrück in Germany), a museum owned by the Brenninkmeijer family that had opened in 2009. In its new premises the Liberna Collection is housed in a large study room – the Liberna Studienraum – together with the reference library. This room also serves as an exhibition space for objects from the collection. A new series of catalogues has been launched (“The Liberna at the Draiflessen Collection”). The first exhibition in the study room, *Marken und Monogramme*, dealt with printers’ marks and artists’ monograms of the late fifteenth and early sixteenth century (see exh. cat. Mettingen 2013 in the list of catalogues at the end of this article). The current exhibition on Saint Anne, *Die Heilige Anna – Bildform und Verehrung*, showing medieval manuscripts, woodcuts and engravings, runs until 15 March 2015.

The broad approach to the subject, with early printed books displayed alongside prints and drawings, is a natural result of the collection’s mixed contents. From the very beginning, starting in his early years in London, Mr. Brenninkmeijer sought to acquire both books and graphic art. He initially focused on the fifteenth century: illuminated manuscripts (such as books of hours) and incunables (books printed between ca. 1450 and 1500, during the infancy of printing), as well as “Einzelblätter,” the rare surviving woodcuts from this period. But his interest soon broadened to the sixteenth and seventeenth centuries: Bibles, atlases, travel books and other illustrated works – such as emblem books and festival books – as well as prints and drawings, mainly by Dutch and German masters. The core of the graphic collection consisted of works by a great German and a great Dutch artist: Albrecht Dürer and Rembrandt van Rijn. Dürer was also represented by first editions of his art-theoretical works and by many of his illustrations to other books. The prints offer a good opportunity to study his graphic art in depth.

Rembrandt made very few book illustrations. One of these, an etching titled *The Ship of Fortune*, served as an illustration to Elias Herckmans’s *Der Zee-vaert Lof* (1634). A copy of this book is in the collection. Bernard Brenninkmeijer also succeeded in acquiring an early drawing by Rembrandt (see Mettingen 2012, no. 104). Another drawing – assigned in Werner Sumowski’s *Drawings of the Rembrandt School*, vol. VI, no. 1528, to Salomon Koninck – has recently been attributed to Rembrandt by Bernhard Schnackenburg (see exh. cat. Mettingen 2012, no. 105).

To build a serious collection it was essential to engage able advisers. The choice fell on Heinrich Eisemann (1890–1972), a refugee antiquarian from Frankfurt who had settled in London in 1937. For more than twenty years, Eisemann was the chief negotiator in acquiring books, prints and occasionally drawings for the collection. Although his name is now all but forgotten, he was a well-known figure in the London art trade. The collection of drawings received a significant boost when another German refugee, the art historian Edmund Schilling (1888–1974), was engaged as an adviser. Schilling, a drawings specialist, had been curator of prints and drawings at the Städelches Kunstinstitut in Frankfurt am Main, and had advised collectors, dealers and museum staff about their purchases. Schilling's role is not very well documented, because he did not conduct any purchases himself, but we may assume that he acted as an adviser to Eisemann on this score. The main acquisitions for the Liberna Collection were Dutch and German Old Master drawings, but occasionally there were also successful bids on “foreign” masterpieces, such as a landscape drawing by Fra Bartolommeo from an album with drawings by this master, sold at Christie's, London, on 20 November 1957.

In the war years, purchases were confined to the London art market, particularly the auction houses of Christie's and Sotheby's and the art dealer Colnaghi. The first acquisitions, in 1941, offer a varied picture: in addition to printed books and graphic works by Dürer and Rembrandt, sixteen drawings by Dutch and Flemish artists from a dismantled scrapbook were acquired, including five sketches by Jan van Goyen, a design for a title page by Hendrik Hondius, a watercolor of a house front by Isaac van Ostade and a self-portrait drawn on vellum by Cornelis Visscher. The works acquired in the war years include a design by Crispijn de Passe the Elder for one of the prints in the series *Speculum Passionis Christi* and a watercolor by Jacob Jordaens, probably a tapestry design. Both drawings relate to books in the library.

The De Passe drawing may be compared with the books published and illustrated by this master, while the subject of the Jordaens drawing, *Amor docet Musicam*, fits in perfectly with the contemporary emblem books and songbooks in the collection.

In 1950 the Liberna Collection moved from London to Hilversum. Bernard Brenninkmeijer continued collecting, not only on the London art market but also in Amsterdam, New York, Zürich and other places. The library was significantly enriched by the acquisition of a hand-colored copy of the twelve-volume Blaeu Atlas (1667) and major purchases from renowned book collectors, such as C.W. Dyson Perrins, Sir Thomas Barlow, Paul May and the Dukes of Arenberg. By the early 1970s the collection of drawings numbered almost two hundred sheets (including ca. 165 works by Dutch and Flemish masters) and the time had come to document Mr. Brenninkmeijer's holdings. The collection required permanent supervision, and the need was felt for a collection catalogue. In April 1975 I was appointed curator of the Liberna Collection, a post which I held until my retirement in 2013.

Although the library was the most important part of the collection (it was considered one of the finest private collections of early printed books in the Netherlands), as an art historian I was extremely interested in the prints and drawings. Many of the drawings were unpublished. Fortunately I was able to build up a discreet network of curators from Dutch and foreign print rooms. Thanks to these contacts the collection was studied by various specialists, who came to Hilversum to share their knowledge with us. As a result, quite a few of our drawings have appeared in various publications, though without mention of their provenance. Two drawings by Allaert van Everdingen, for example, are included in Alison Davies's 2007 monograph on the artist (cat. nos. 96 and 230), and three red-chalk drawings by Moses ter Borch appear in Alison McNeill-Kettering's book on the Ter Borch Studio Estate, published in 1988 (vol. II App. 1, cat. nos. 63, 64, 65). In the journal *Delineavit et Sculpsit*, I discussed individual drawings: Van Goyen, in no. 5, May 1991; Pieter Jansz, in no. 7, June 1992; Leendert Overbeek, in no. 19, November 1998).

A chimney-piece design by Jacob de Wit is the subject of my contribution to *Kunst op papier in de achttiende eeuw: Liber Amicorum Charles Dumas* (October 2014). After the publication in 1989 of our *Catalogue of Drawings* – which I compiled together with Jaap Bolten, then director of the print room of the University of Leiden – the contents of the collection began to reach a wider public (see Bolten & Folmer-von Oven 1989). Although the catalogue was not for sale, copies were sent to the colleagues with whom we had had contact during our research. Gradually the network expanded. As one of my colleagues put it, “it was the best-kept public secret.”

The Liberna drawings have been lent to exhibitions on a regular basis. Beginning in 1984 with the sketch by Peter Paul

Rubens for Tobias Stimmer's Bible illustrations, which was lent to the Stimmer exhibition in Basel (exh. cat. 1984, no. 100), our drawings have traveled to Berlin, Colmar, Cologne, Fort Worth, London, Los Angeles, Milwaukee, New York and Washington, as well as to various Dutch museums. Among the Dutch drawings, the *Presentation in the Temple* by Arent de Gelder is one of the favorites. It has been shown at three different exhibitions together with the related drawing by Rembrandt in the Heyblocq Album from the National Library in The Hague (with regard to the last venue, see exh. cat. Los Angeles 2009-10, cat. no. 40,2). Another drawing much in demand is the interior of a painter's studio by Jan Lievens. It recently appeared at the Lievens exhibition, which was held in Washington, Milwaukee and Amsterdam in 2008-09 (exh. cat. no. 106). A popular loan object among our Flemish drawings is the outstanding sketch by Anthony van Dyck for the San Rosaria altarpiece in Palermo, which Christopher Brown has called "undoubtedly the most important surviving drawing from Van Dyck's Italian years" (exh. cat. New York/Fort Worth 1991, p. 167). Right now two tapestry designs by Pieter Coecke van Aelst, both from a series of the Life of Paul, are on loan to the Coecke exhibition at the Metropolitan Museum in New York (exh. cat. nos. 26 and 41). Needless to say, it is an honor for the Liberna Collection to contribute to important exhibitions and to be included in scholarly catalogues.

Personal contacts between curators is of vital importance to the loan traffic between museums and private collections, and my membership of CODART has been very helpful in this respect. One of our drawings, a flower piece by Jan van Huijsum, is from the famous Cobenzl collection, which was purchased in 1768 by the Russian Empress Catherine the Great. It still has the old Cobenzl cartouche on the mount. During the CODART trip to St. Petersburg in 2009 we were guided by Catherine Phillips, who is writing her dissertation on the Cobenzl collection. I sent her an image of our drawing and she was delighted to hear that the "missing"

counterpart of a Van Huijsum drawing in the Hermitage – with the same dimensions and provenance – is still in existence (see exh. cat. Mettingen 2012, no. 120). As stated earlier, the significance of the Liberna Collection lies not only in the individual quality of the works of art, but also in the integration of the different parts – the illustrated books and manuscripts together with the prints and drawings – which allows one to study the objects in a wider context. An album of ten designs by Adriaen van de Venne for illustrations to several books by Jacob Cats is the perfect exhibition partner of the many Cats editions in the collection. Another Dutch poet whose works are present in the collection, the more serious Joost van den Vondel, is portrayed in a delicate chalk portrait by Jan Lievens.

The integration of the various fields is apparent from the subject of the first major exhibition of the Liberna Collection at Draiflessen, organized on the occasion of its transferal to Mettingen in 2012. The exhibition, titled *Von der Schönheit der Präzision. Faszination Buchkunst und Grafik mit der Liberna Collection*, contained nearly eighty highlights, including illuminated manuscripts, printed books, and prints and drawings (see below), as well as some loans from other museums.

*Thera Folmer-von Oven* has been an associate member of CODART since 2004. From 1975 to 2013 she was the curator of the Liberna Collection in Hilversum. She has been a member of the editorial board of *Delineavit et Sculpsit*. Journal for Dutch and Flemish Prints and Drawings since its foundation in 1989.

*List of catalogues of the Liberna Collection:*

The books were published in the seven-volume *Catalogue of Books of the Liberna Foundation* (arranged by subject), between 1977 and 1984. A separate catalogue of the manuscripts and miniatures appeared in 1982. The drawings were published in J. Bolten and A.T. Folmer-von Oven, *Liberna Foundation Catalogue of Drawings*, Hilversum 1989. All catalogues are privately published and not for sale.

Since 2012 the Draiflessen Collection has published the following exhibition catalogues:

*Von der Schönheit der Präzision / On the Beauty of Precision / Over de schoonheid van precisie*. Mettingen (Draiflessen Collection) 2012. With an introduction on the history of the Liberna Collection and an essay on the drawings by Thera Folmer-von Oven.

*Marken und Monogramme / Merken en Monogrammen / Marks and Monograms*, Die Liberna in der Draiflessen Collection 1/2013. Edited by Dagmar Täube, with contributions by Iris Mentrup and Thera Folmer-von Oven, Mettingen 2013.

*Die Heilige Anna – Bildform und Verehrung / De Heilige Anna – Beeldvorm en Verering / Saint Anne – Image and Worship*, Die Liberna in der Draiflessen Collection 1/2014, contributions by Anne Margreet As-Vijvers, Iris Ellers, Thera Folmer-von Oven, Olesja Nein, Dagmar Täube, Hiltrud Westermann-Angerhausen, Mettingen (Draiflessen Collection) 2014.

The study room of the Draiflessen Collection is open by appointment only to scholars and other interested persons. The Liberna Collection is available in the study room. Please contact my successor, the curator of the Liberna Collection in Draiflessen, Iris Ellers, for an appointment. [www.draiflessen.com](http://www.draiflessen.com) / [iris.ellers@draiflessen.com](mailto:iris.ellers@draiflessen.com)

## CURATOR'S COLLECTION

## Flemish and Dutch Drawings in the Museums of Northern France

David Bronze and Patrick Descamps

In 2011 and 2012 the museums of Northern France displayed their collections of drawings in a series of temporary exhibitions. Despite their geographic proximity to Belgium and the Netherlands, these collections contain relatively few Dutch and Flemish works. Two museums proved to be exceptions, however: the Palais des Beaux-Arts of Lille, which is best known for its exceptional Italian holdings, and the small museum of Bergues, the extent of whose collection became apparent on this occasion. Both of these institutions hold predominantly Flemish drawings, although it must be noted that the Bergues museum has an important sheet by Maarten van Heemskerck and an outstanding study for a stained-glass window by Pieter Aertsen. Other museums in this area, notably the Musée de la Chartreuse in Douai and the Musée des Beaux-Arts in Valenciennes, have only a few Northern sheets in their collections.

The graphic arts collection of Lille's Palais des Beaux-Arts contains about 260 sheets of the Flemish school from the sixteenth to the eighteenth century, as well as works from the Belgian school of the nineteenth and twentieth centuries. Some of these works, including a drawing by Denys Calvaert, are from the Wicar Collection (1762-1834), and in 1898 the city of Lille acquired a large set of drawings of these schools from a certain Henneart of Ypres.

Moreover, the Lille museum benefited from the donations of two benefactors in particular: the Trachet bequest in 1979 and the Elisabeth and Jacques Foucart donation in 1999. More recently, a purchase made in 2012 made it possible to add a drawing by Jan Brueghel the Elder to the collection. The sheet once belonged to the famous collector Mariette, whose mark it bears. The artist probably executed the work around 1595 during his trip to Italy in the service of Cardinal Federico Borromeo (1564-1631). In addition to sheets by such prominent masters as Anthony van Dyck and Jacob Jordaens, the collection contains drawings by lesser-known artists, an example being a work in oil on paper by Gerard Seghers that depicts the apparition of the angel to Saint Joseph. Also worthy of mention is a rare set of drawings by the painter Victor Boucquet, who was born in Furnes.

The Musée du Mont-de-Piété in Bergues has a collection of drawings bequeathed in 1877 by the painter and restorer Pierre Antoine Augustin Verlinde. These works have scarcely been studied. A native of Bergues, Verlinde – after his artistic training in Belgium, first with Joseph Ducq and then with Mattheus Ignatius van Bree – settled for good in Antwerp in 1827. A collector and dealer – over 1,600 paintings were auctioned from his estate after his death – he took advantage of opportunities that presented themselves over the years to collect a body of drawings that can be split into two distinct groups. The first group comprises about 1,000 sheets, dating from the sixteenth to the nineteenth century, not only by Dutch and Flemish artists, but also by artists of the Italian, French and German schools. The collection has not yet been thoroughly studied, but the proportion of works by artists of the Northern schools is obviously larger and is estimated to include some seven hundred sheets. Besides the two Dutch drawings mentioned above, it is important to note an outstanding set of eight preparatory drawings by Jan Boeckhorst, made as designs for a series of tapestries illustrating the story of Apollo, which was commissioned by the Antwerp collector Anton van Leyen in about 1664-68. A recent study of the collection has enabled the identification of thirty-eight sheets by Abraham van Diepenbeeck – a set which might prove to be larger – as well as two sheets by Caspar-Jacob van Opstal the Younger, an Antwerp artist whose drawings are quite rare.

One sheet by the Master of the Hermitage Sketchbook has also been identified. It can be related to a painting by Sebastian Vranckx that is now in Hamburg (*A Campsite*, Hamburg, Kunsthalle, inv. no. 334), which has rekindled the debate over the identity of this famous anonymous master. Other highlights of the Bergues collection include drawings by Flemish sculptors, such as Pieter Verbruggen the Younger and Pieter Scheemaekers the Elder. Another noteworthy discovery is the magnificent *Adoration of the Shepherds* by Anthony van Dyck, which Anne-Marie Logan has dated to 1618-20, the first Antwerp period of the artist. This constitutes an important addition to our knowledge of the young Van Dyck. Finally, this part of the collection contains over twenty drawings made by Mattheus Ignatius van Bree in the nineteenth century,

including several large studies for his painting *The Death of Rubens* (Koninklijk Museum voor Schone Kunsten, Antwerp). The second distinct group within this collection consists of nineteenth- and twentieth-century academic works produced at Antwerp's Academy of Fine Arts, as well as a large number of preparatory drawings made by Mattheus Ignatius van Bree for his book *Leçons de Dessin* (1821).

The collection of drawings belonging to the Musée des Beaux-Arts in Valenciennes contains relatively few works by artists of the Flemish and Dutch schools. Most of these works were donated to the museum in the late nineteenth or early twentieth century by Valenciennes collectors. A few recent acquisitions have been added to this group, which is nevertheless limited to twenty or so works. Worthy of mention is a beautiful study of the head of a bearded man, attributed to Peter Paul Rubens, which entered the museum's collection in 1922. Other notable works include a drawing by Victor Honoré Janssens that depicts the *Miraculous Healing of the Duke of Cleves*, and eleven splendid sheets portraying the life of Ulysses, which Charles Dumas reattributed to the Dutchman Mattheus Terwesten in 2008. Among the recent acquisitions we must not fail to mention the purchase in 2006 of a beautiful red-chalk drawing by Adam Frans van der Meulen, which is a preparatory study for *The Storming of Valenciennes*, a painting also owned by the museum.

The Musée de la Chartreuse in Douai also has a few Flemish sheets, the most notable of which are five beautiful grisailles in oil by the Flemish painter Otto van Veen.

*David Bronze* is Scientific Associate in charge of the Department of Drawings (fifteenth-eighteenth century) at the [Université de Liège](#), Service des Collections artistiques (Galerie Wittert). He has been a member of CODART since 2013.

*Patrick Descamps* is Curator at the [Musée du Mont-de-Piété](#), Bergues.



## CURATOR'S PROJECT

### Van de Velde Drawings at the National Maritime Museum: Looking at Conservation and Technical Research

**Clara de la Peña McTigue**

#### **Introduction**

In the late 1630s Willem van de Velde the Elder established his studio in the flourishing city of Amsterdam, where art and culture took center stage. Economic prosperity in the Netherlands in the sixteenth and seventeenth centuries was inextricably linked to commerce and warfare at sea.

The Elder and his oldest son, Willem van de Velde the Younger, found a niche business dedicated exclusively to marine subjects. They produced for Dutch government officials and private clients purposeful official documents for battle and recreational pieces for bourgeois households. By the 1670s, with a reputation as the best marine artists of their time, they moved to London and entered the service of Charles II, who set them up with a generous monthly salary and a studio in the Queen's House at Greenwich. For the Van de Veldes sketching was part of a lifelong career of depicting ship compositions and natural phenomena. Preliminary sketches show the thoroughness of their drawing methods, whether they were studying perspective by means of lines and dots connecting ships in a scene, writing notes to accompany a drawing, or concentrating on details in the rigging, sails, ship decorations, the positioning of ships and their behavior under different weather conditions. The Van de Veldes worked together for forty years and created a business that prospered for more than seven decades. Their studio business outlived them, extending into the eighteenth century and deeply influencing future generations of British artists, who would become avid collectors of their drawings.

The National Maritime Museum (NMM) has recently completed a project funded by the Esmée Fairbairn Foundation to study, conserve and preserve our vast collection of around 1,500 drawings by Willem van de Velde the Elder and the Younger.

For more than three hundred years these drawings have been in the hands of private collectors and public institutions. Acquired by the Museum from the 1930s onwards from major European collections, these works boast illustrious provenances, including Sir Joshua Reynolds and Paul Sandby. Close examination enables us to unpick the layers of material history revealed by collectors' inscriptions, stamps, backings and old additions. More recently, preservation decisions and conservation treatments have significantly altered the appearance and nature of the artworks. This valuable collection, the largest of its kind in the world, constitutes a mine of information on seventeenth-century materials and techniques. The findings, put in a larger context, could well redefine the interpretation of these works of art, informing a much-needed curatorial reevaluation of the Van de Veldes as draughtsmen.

Thanks to the concerted efforts of staff members, contract conservators, volunteers and students, we have conserved around three hundred drawings by these artists, developed a long-term preservation plan for the NMM collection, and compiled important findings on materials and techniques. Researching and examining the collection has shed light on the present condition of the drawings. Although conservation treatments carried out in the second half of the twentieth century have often proved beneficial for the preservation of these drawings, certain interventions using inappropriate materials for repair or deacidification have, over time, altered the nature of some of the supports and media.

Today cultural institutions in the UK and the rest of Europe are increasingly faced with financial constraints that lead to staff reductions and dwindling resources. External fundraising for this project proved feasible and enabled us to address long-term collections care in which specialized

conservators worked alongside permanent staff, thus allowing us to focus on a valuable part of our Prints & Drawings Collection. Furthermore, the Van de Velde conservation project was supported by the NMM's public program. We created an opportunity to share our findings with other museum professionals and the wider public by holding a one-day seminar and a Van de Velde conservation display (September 2013-February 2014) at the Queen's House, the historic site that

houses our art collection. We also relied on an external advisory group of curatorial, scientific and conservation experts, who advised us in matters of conservation treatment and analysis, preservation and housing, and art-technical and historical research. Not only their advice, but also the networking links they provided in the course of this project helped to ensure the quality of the outcome.

The detailed conservation survey carried out as part of the project took nearly six months, during which time conservators and students examined each drawing and recorded all relevant information, which is now available on our NMM integrated museum database as a reference for conservators and curators. Prior to this project, the technical description of supports, media, mounting and housing methods had not always been sufficiently accurate or readily available. Centralizing the information was a key part of the project, since this collection is in great demand for in-house exhibitions and outgoing loans, and is frequently consulted by scholars in our reading rooms. The Van de Veldes were incredibly prolific draughtsmen, and large numbers of the surviving drawings are preserved in other major UK and international institutions. Comparative research of other Van de Velde drawings at the British Museum, the Victoria & Albert Museum, the Courtauld Institute of Art, the Rijksmuseum and Museum Boijmans Van Beuningen enabled us to complement the information gathered from our survey and to understand how differences in the history of collecting and conserving can affect their current condition.

### **Photography, Technical Research and Analysis**

The drawing methods used by the Van de Veldes hold the key to a unique intellectual and creative process, inseparably linked to their particular use of a limited range of drawing materials. Fortunately, we were able to rely on the services volunteered by two experienced photographers,

which enabled us to make a visual record of the technical details of the collection of Van de Velde drawings. In addition to obtaining ambient, raking and transmitted light images, the photographers took ultraviolet and infrared images of the works. They continue to record the watermarks in the sheets used by the Van de Veldes, expanding on Michael Robinson's earlier tracings of the symbols.

The Van de Veldes mostly drew on Dutch and French handmade papers of exceptional quality, which gives some indication of their comfortable circumstances and artistic status. Long portable rolls of paper – consisting of sheets pasted together to make a landscape format – were the ideal support for sketches of battles witnessed at sea, which were then copied or worked up in the studio. The Van de Veldes often corrected elements in the original designs by pasting pieces of paper onto their drawings or cutting out areas

which were then incorporated in new drawings. Rimpastare, joining paper, originated in the Renaissance to assemble cartoons, a method Vasari described thus: "Sheets of paper, I mean square sheets, are fastened together with paste of flour and water cooked on the fire." Spot-testing and UV-imaging carried out during the project verified that pasting papers with starch was the Van de Veldes' method of choice. This information helped us to distinguish these joins from later paper additions, which collectors and artists pasted on with different adhesives.

British artists' fascination with the Van de Veldes can often be traced through alterations to the media. Charles Gore, an eighteenth-century amateur artist, collected drawings by the Van de Veldes and practiced his early drawing technique on them before attempting to make drawings of his own. Visual examination helped us to distinguish the differences in media and technique of the ink outlines added by Gore. Other additions – such as a thick lead white impasto, possibly made by the collector and marine painter Dominic Serres (1722-1793) over a damaged drawing by Van de Velde the Younger – are clearly distinguishable with UV photography.

To make outlines the Van de Veldes preferred graphite, which was rarely used as a drawing material in the seventeenth century. This fact is often omitted – or the material itself misidentified – in art-historical publications on these artists. Before the invention of the ground graphite pencil, which was commercialized later in the eighteenth century, the Van de Veldes used graphite in its pure form for outlining compositions. Raman spectroscopy carried out by Janet Ambers on NMM



drawings in the scientific department of the British Museum verified that the Van de Veldes used graphite in their drawings rather than chalk, the latter being much more common in the seventeenth century. Graphite is impermeable, very precise and ideal for transfer. The Van de Veldes used the offset method extensively as a means of transfer from drawing to drawing, which enabled them to speed up the working process and copy compositions they wished to modify.

## **Treatment and Display**

Three hundred drawings underwent conservation treatment ranging from minor interventions – such as improving the primary housing and mounting conditions of individual drawings – to more complex treatment aimed at reducing severe structural damage or chemical degradation. It must be noted that, generally speaking, the full conservation treatments carried out on some of these drawings have, over time, compromised the integrity of the supports. For example, by washing, flattening or lining a drawing, the burnishing marks on the verso left by offset transfer methods were sometimes unintentionally removed. A few decades ago, the degradation of iron-gall ink justified the

removal (and often disposal) of historical backings in order to perform deacidification treatments. Conservation research, which has contributed to our understanding of these drawings, has demonstrated the importance of preserving all relevant historical evidence, and this in turn has prompted a less invasive and more visually sympathetic approach to conservation treatment. We have prioritized conservation and mounting solutions that can be adapted to our storage facilities yet guarantee the long-term preservation of our collection. This careful approach has even extended to preserving Colnaghi mounts from the 1950s, which are closely linked to the formation and cataloguing of the NMM collection and the history of our museum.

An important concern during this project was the damage caused by light to the collection of Van de Velde drawings. To reach a more informed decision on the fading rate of our drawings, Dr. Jacob Thomas, science adviser to the Van de Velde project, used a recently developed microfademeter to measure the lightfastness of the drawing materials. On the whole, the graphite, carbon black inks and handmade papers were less susceptible to exposure to light than other, more modern art materials, but the iron-gall inks used by the Van de Veldes in their drawings must be closely monitored, especially when on display.

## **Conclusion**

Thanks to the Esmée Fairbairn grant and generous contributions from a large network of museum professionals, the project has been brought to a successful conclusion. In future we hope that our findings, including the information compiled on the materials and techniques used in seventeenth-century marine art, will open up new avenues of research and cross-disciplinary collaboration that will feed into a much-needed curatorial revision of the literature on the Van de Veldes and their legacy as draughtsmen. The staff at Royal Museums Greenwich look forward to welcoming you to the upcoming CODART Achtien conference in January 2015, “Curators and the Art Trade: A Discussion of Opportunities and Dilemmas,” which includes an optional visit to the Queen’s House that will feature some of the Van de Veldes’ drawings treated during this project.

*Clara de la Peña McTigue is Senior Conservator Prints & Drawings at the [Royal Museums Greenwich](#), London.*

## CURATOR'S INTERVIEW

Jane Turner interviewed by Ilona van Tuinen

Jane Turner received her undergraduate degree in art history from Smith College. After an internship at the Cooper Hewitt Museum, she was asked to join the curatorial team at the Morgan Library & Museum, New York, in 1978. She worked there until 1984, while pursuing in her spare time her PhD at the Institute of Fine Arts, New York University, with Egbert Haverkamp-Begemann. Between 1985 and 2001 she edited an astounding 31,600 pages while working at Macmillan Publishers in London as the Editor-in-Chief of the monumental thirty-four-volume *Dictionary of Art*.

In 2011 she took up her current position of Head of the Rijksprentenkabinet in Amsterdam, a position she holds next to that of Editor of *Master Drawings*. Turner is the author of various articles, collection catalogues (most notably the 2006 catalogue of Dutch drawings at the Morgan) and exhibition catalogues. In July 2014, the two-volume collection catalogue of Dutch and Flemish drawings of the Victoria and Albert Museum (V&A) appeared, which Turner co-authored with Sir Christopher White.

For this eZine issue devoted to prints and drawings, Jane Turner was interviewed by Ilona van Tuinen, Assistant Curator at the Fondation Custodia in Paris.

**Congratulations on the publication of the beautiful catalogue of Dutch and Flemish drawings of the Victoria and Albert Museum. These drawings are relatively unknown, even among art historians. Would you please tell us about this collection and the organization of the catalogue?**

The catalogue has entries on 442 Dutch and 158 Flemish drawings from the fifteenth to the nineteenth centuries, as well as 62 drawings by anonymous artists. The core of the V&A's collection is formed by several major bequests, the most important being the 1869 bequest of the Rev. Alexander Dyce, which constitutes about a quarter of the collection today. This group includes wonderful drawings, such as Rembrandt's *Study of the Actor Willem Ruyter*, a gorgeous drawing by his gifted student Carel Fabritius, and an important group of drawings by Rubens.

The first volume of the catalogue contains all the Dutch drawings. The second features the Flemish drawings and the anonymous drawings by both schools. Except for the large group of drawings by Willem van de Velde the Elder and the Younger, I was responsible for all the entries on Dutch drawings. Christopher wrote the entries on the Van de Veldes and all the Flemish drawings. We shared the work on the anonymous drawings.

**What were some of the challenges you faced when you started working on the catalogue?**

At the V&A, the drawings are stored by date of acquisition rather than by school. That's not a problem for the larger bequests (where the drawings are subdivided by school and alphabetically by artist), but otherwise a given box might contain Dutch drawings mixed in among Italian sheets and a handful of British watercolors. Because it was impossible to

go through all the boxes of 20,000 drawings, we can never be sure that we got all the Netherlandish drawings. Long before I joined the project, a student assistant had compiled a list by combing through the acquisition register, but names that did not look Dutch or Flemish, like Anton Mauve, were excluded. One of the first things that Christopher and I did after I joined the project in 2004 was to update and refine the list of artists.

**At the last CODART congresses, a recurring topic has been the growing number of online collection catalogues. What do you think of this development? Was it a conscious decision to publish this catalogue as a book?**

The V&A took the decision early on to make it a printed catalogue, and they are very proud of that. I think it takes a great deal of courage to publish a collection catalogue in print and I fully support it. I recently gave two talks on this topic. I took as an example Martin Royalton-Kisch's 2009 British Museum online collection catalogue of drawings by Rembrandt and his school. Under "all objects" on the opening screen, it's possible to click through all 392 images. (This is already an advantage over some online catalogues.) I asked the audience whether anyone had actually done this. Not a single person had, not even myself. The British Museum catalogue is incredibly thorough—fantastic when you know what you are

looking for, less practical if you don't.

At the launch of the V&A catalogue I described the difference between an online and printed catalogue, using the analogy of the function of a dictionary and a thesaurus. You consult a dictionary for the correct spelling or meaning of a specific word you have in mind; a thesaurus is more like a journey of discovery, when you're unsure what you're looking for. The serendipity factor—which is so important for our profession—you get only from a printed catalogue. There is no other way of replicating that experience.

I believe there are two contexts with strong arguments for doing a printed collection catalogue. One is for lesser-known collections such as the V&A, where you simply don't expect to find that many or that quality of drawings. Few people would think to look there for Poelenburch, who is represented in the V&A by three magnificent gray-wash drawings. Being able to quickly flip through a group of images is still a key way in which we do our job. The second context is a reference collection, like that of the Rijksprentenkabinet, where we have one of the most representative and fullest selections of Dutch drawings in the world. It is important to have these reference works on the shelf to consult.

That being said, I'm a great supporter of the online medium. Both the Rijksmuseum and the V&A are planning to put all the basic material online, before or after the printed catalogue, to reflect the updated attributions and dating. I think this hybrid solution is the best, because it caters to both kinds of research needs.

### **What was your favorite discovery while working on the V&A catalogue?**

I'll tell you my favorite funny discovery, which ties in with our discussion of online catalogues. On the list that Christopher and I had, under anonymous Dutch or Flemish, there was a drawing of two sheep, one of which is urinating.

Although the drawing bears an inscription *Giovanni Battista Foggini fecit*, the Foggini scholars I consulted did not think it was by this Italian artist. For most of the project, this drawing languished in our anonymous section. One day, I don't know what prompted me to do this, I typed "pissing sheep" into Google images, and there on the top row of hits was an etching with exactly the same composition. The image came from the website of a sheep farmer and had no caption, but at least I knew that the drawing was a copy after this print. In the summer of 2011, exactly as I was packing up and moving to the Netherlands, the Rijksmuseum uploaded 100,000 images of prints and drawings for the first big launch of PK Online. As soon as I put "pissend schaap" into the new search engine, I found that the original print was in fact by Nicolaes Berchem. This story illustrates the usefulness of having images and basic data online.

### **What are you working on at the Rijksprentenkabinet at the moment?**

We've just worked out a program to finish all the permanent collection catalogues for the seventeenth-century Dutch drawings. The last one was published in 1998, and contained artists born between 1580 and 1600. We are planning to make four more printed catalogues: artists born between 1601 and 1620 (without Rembrandt and pupils); Rembrandt and his school; artists born between 1621 and 1650; and artists born between 1651 and 1675. A portion of the entries on Rembrandt students will be soft-launched on our website in February, to coincide with the opening at the Rijksmuseum of the *Late Rembrandt* exhibition, and the corresponding Rembrandthuis show of drawings by late Rembrandt pupils, mostly from our collection.

### **Apart from your high-profile job at the Rijksprentenkabinet, you are also the Editor of the quarterly journal *Master Drawings*, for which you not only edit, design and do the layout, but also translate articles from Italian, French, and Dutch into English. How do you manage to combine two such demanding positions?**

I'm extremely fortunate that the Rijksmuseum fully supports my work for *Master Drawings*, which involves my having to go to New York four times a year, and the proofreading is shared with a great Editorial Board. That the Netherlands offers the possibility of a four-day work week is also crucial. Especially now with the work on the V&A catalogue out of the way, I can comfortably divide my time between these two positions. Ultimately the different jobs I've had in the past, often simultaneously, have prepared me well. It is by now entirely intuitive that I pull out an article to edit while waiting to board a plane, or whenever I have half an hour to spare.

### **When you took up your current position of Head of the Rijksprentenkabinet in 2011, it meant**

### **working in a museum for the first time since you left the Morgan in 1984. How is it to be back?**

In a sense, I never really left the museum world. I kept my toes in all along. I went back and forth to the Morgan while working on their catalogue of Dutch drawings (2006) and their exhibition on the Clement C. Moore Collection (2012). Through my work for *Master Drawings* I've maintained strong connections with curators worldwide. To be fully back, however, is a great privilege. My heart flutters, because I realize how very, very much I love this world, the wonderful collection, the colleagues, and being part of it all. It is just fabulous to be here.

*Jane Turner* is Head of the Print Room at the [Rijksmuseum](#) in Amsterdam, The Netherlands. She has been a member of CODART since 2010.

*Ilona van Tuinen* is Assistant Curator at the [Fondation Custodia, Collection Frits Lugt](#), in Paris, France. She has been a member of CODART since 2012.

## CURATOR IN THE SPOTLIGHT

Eva Michel, Albertina, Vienna

I was appointed Curator of Early Netherlandish, Dutch and Flemish Drawings and Prints at the Albertina in 2012, after the retirement of my colleague [Marian Bisanz](#). In addition, I am currently substituting for a colleague responsible for Austrian art of the twentieth century, which is one of my other research interests. One of the largest and finest collections of graphic art in the world, the Albertina is a treasure trove for anyone concerned with drawings and prints. The collection derives its name from its founder, Prince Albert Duke of Saxe-Teschen (1738-1822) – son-in-law of the Austrian Empress Maria Theresa – who,

by the time of his death in 1822, had assembled almost 14,000 drawings and 200,000 prints. When Austria became a republic in 1918, after the First World War, the ducal collection was nationalized, merged with the print collection of the former Court Library and transformed into a museum. Albert's heirs and all subsequent directors of the Albertina have continued the work of enlarging the collection, which now comprises over 50,000 drawings, nearly one million prints and more than 100,000 photographs. Because works of art on paper are sensitive to light, they are exhibited only in temporary exhibitions; since 2009 the Albertina has also presented a permanent exhibition of paintings – ranging from Impressionism to contemporary art – on permanent loan from the Batliner Collection.

In my current position, I am responsible for almost 4,000 drawings and over 100,000 prints dating from the fifteenth to the nineteenth century, including a precious series of drawings depicting the twelve apostles from the workshop of Jan van Eyck, Jheronimus Bosch's *Treeman*, more than forty drawings by Rembrandt and some charming portraits of Rubens's family, to name but a few.

After my studies in art history at Vienna University, I gained experience in the graphic arts by participating in a research project on early Netherlandish drawings at the University of Vienna from 2004 to 2010. No more than several hundred Netherlandish drawings from the fifteenth century survive worldwide, and many of them have never been studied in detail. Working on these rare, previously unstudied drawings – including silverpoint drawings by Gerard David and a group of drawings by Dieric Bouts and his circle, some of which I was able to assign to this workshop for the first time – was a very special experience, and it paved the way for my future career.

In 2010 I was appointed curator of the exhibition [Emperor Maximilian I and the Age of Dürer](#) at the Albertina, which focused on the *Triumphal Procession*, one of Maximilian's largest and most important commissions. The woodcut series executed from 1516 by Hans Burgkmair and others was intended for broader distribution, but it was preceded by a luxury manuscript edition of the *Triumphal Procession* – consisting of colored pen drawings on vellum, made by the German artist Albrecht Altdorfer and his workshop around 1512-15 – produced for the Emperor's personal possession. The procession as depicted never took place in reality; rather, it is an idealized review of the most important persons and events in the life of Maximilian (1459-1519). Joined together to form a frieze, the complete cycle of 109 large-format painted parchments must originally have been more than one hundred meters in length. Only the second part – measuring more than fifty-four meters – has been preserved and now belongs to the Albertina; the lost first part is known only from two copies made in the early seventeenth century. I was entrusted with the scholarly research on this work, once again discussing its attribution. My engagement with the *Triumphal Procession* brought unexpected insights into Altdorfer's workshop practice, and I was able to demonstrate the impact exerted on the conception of the miniatures by illustrated chronicles and contemporary entry pageantry – familiar to Maximilian through his marriage to Mary of Burgundy. I especially enjoyed collaborating with my colleagues in the Albertina's conservation department; we spent weeks together studying the material. All the remaining parchments underwent conservation treatment, which allowed us to present – for the first time since Maximilian's day – the remaining part of the *Triumphal Procession* at its full length of fifty-four meters, placed like a diagonal axis through the center of the exhibition space. Starting my career at the Albertina with such an extraordinary project was both a challenge and a dream come true.

To mark the tenth anniversary of the reopening of the Albertina after its renovation in 2003, we mounted an [exhibition](#) of the highlights of our early Netherlandish, Dutch and Flemish drawings. It is possible that some of these works were

purchased in the Netherlands, as Duke Albert and his consort, Archduchess Marie Christine (1742-1798), acquired many works by Dutch and Flemish masters during their governorship of the Austrian Netherlands from 1781 to 1792, before settling in Vienna in the palace that now houses the Albertina.

In the course of the exhibition [The Origins of the Albertina](#), on display from March to June 2014, I studied the history of Duke Albert's collection, which provided me with enriching insights into the history of collecting prints and drawings in the eighteenth century. During preparations for the exhibition, some of Duke Albert's letters, dealing with the origins of his collection, came to light. The Albertina was able to acquire these previously unknown letters, and I was privileged to be able to read, transcribe and translate the correspondence from French and Italian into German. The [letters](#) exchanged by Albert and the imperial ambassador Count Giacomo Durazzo (1717-1794) in Venice bear witness to their regular correspondence between 1774 and 1781 about acquisitions and their ideas on how the ducal collection was to be structured. This throws a completely new light on the impact of the Duke himself: until now it seemed that Albert had merely been the passive recipient of a collection compiled by Durazzo, which formed the rootstock of his later acquisitions. The letters, however, testify to his keen interest in systematizing his holdings. All important acquisitions were reported immediately to the Duke, who also kept a critical eye on the prices.

What makes Albert's collection so impressive is the large number of world-famous master drawings, such as Albrecht Dürer's *Hare*. To make the collection of the Albertina easily accessible to the public, we are continuously working on a [new collection website](#), which, at the moment, provides online access to more than 61,000 works of art. Recently we were able to put all of our Rembrandt prints online; the next step is to make our early Netherlandish prints of the fifteenth century available on the website.

To share my experiences during my work at the museum, I enjoy teaching in the Department of Art History at Vienna University, which gives me an opportunity to provide students with a deeper understanding of drawing and printing techniques as well as insights into the planning and realization of exhibitions.

Given the size of the Albertina's holdings, it hardly seems possible for a curator to engage with every part of the collection to an equal degree – a task at once challenging and intimidating. While the highlights of the Dutch and Flemish masters have been included in several exhibitions and are also often requested as loans, large numbers of works are still waiting to be discovered and researched. The eighteenth-century Dutch and Flemish drawings, for example, have never been published in a scholarly catalogue; the large group of works by Rembrandt's circle needs to be reviewed and reassessed; and many of our Netherlandish drawings of the fifteenth and sixteenth centuries were last published in Otto Benesch's catalogue of 1928. My personal ambition for the near future is to take that as a starting point for a research project on Pieter Bruegel the Elder. The Albertina owns at least six drawings by his hand, such as the unique and ironic *Painter and Buyer*, as well as several problematic attributions and the complete printed oeuvre.

I consider it a great privilege to work so closely with artworks on a daily basis. Drawings – with their intimate formats and delicate nature – allow, more than any other media, an immediate encounter with the artists at work, with their techniques and ideas, and therefore provide fascinating insights into their workshop practice. Consequently, opening a new box or album is always an adventure.

*Eva Michel* is Curator of the [Albertina](#), Vienna, and has been a member of CODART since 2012.



## FRIENDS

**Bob Haboldt interviewed by Gerdien Verschoor**

Bob Haboldt, born in Amsterdam's Staatsliedenbuurt, set up his own art dealership, Haboldt & Co., in New York in 1983. He concentrated mainly on Dutch and Flemish Old Masters, but also focused on the Italian, French and Spanish schools. Over the years he expanded his business by establishing branches in Paris (1990) and Amsterdam (2009). *Singular Vision*, an ode to the more than two thousand works of art that Haboldt and his team have bought, studied and sold to museums and collectors over the years, was published in 2012 to mark the thirtieth anniversary of Haboldt & Co.

Haboldt has been a member of the board of the Friends of CODART Foundation since 2013, and he was the first person to support CODART as a Patron for Life. From his vantage point as an art dealer, he works closely with museums that are seeking to mount exhibitions and carry out research. On the eve of the [CODART ACHTTIEN congress](#) on "Curators and the Art Trade: A Discussion of Opportunities and Dilemmas" we publish an interview with the man described by the New York Times as "one of the most brilliant players in the Old Masters arena."

**The grandson of an Amsterdam grocer who became a passionate art dealer ...**

That's right, for someone of my background, art history was certainly not an obvious choice. I come from a family of entrepreneurs and grew up above my father's shop in the Staatslieden district of Amsterdam. Later we moved to Baarn, to a small house with a garden, where, as a boy of twelve, I undertook "archeological excavations" and as a result became fascinated with Egyptology. Part of my adolescence was spent at an English boarding school in Switzerland, where I did a lot of drawing. This helped me to train my eye early on, and to develop an international outlook on life. After graduation I wanted to continue on this international course. I received a scholarship to Lewis and Clark College in Portland, Oregon, where I also worked as a trainee at the Portland Art Museum. I received a very broad education there, and that made it increasingly difficult to choose between Egyptology and Western art history, which interested me more and more. In the end I returned to the Netherlands and in 1977 enrolled at the University of Amsterdam – then still the GU, or Gemeente Universiteit (Municipal University) – to study art history.

**But you didn't become an art dealer simply by studying art history.**

The necessity of earning money had been instilled in me since birth, and my dream was to combine that with art. While still studying I began as a trainee at Sotheby Mak van Waaij on the Rokin, and after that my first job was with Phillips on the Spiegelstraat. It was soon apparent that I possessed both the intellectual curiosity and the entrepreneurial spirit necessary in the art trade, and these jobs gave me an opportunity to continue training my eye. It also became increasingly obvious that I would choose the Old Masters instead of archeology. I went to work for Christie's in New York and three years later I was asked to set up Colnaghi's new branch there. Later still, I opened my own office in New York, and from that base I led two expeditions to Peru to inventory the colonial art in churches in the Andes: many works had been stolen from the churches and put on the market illegally.

**Your vision of business is the result of your past?**

Basically, yes, and by that I mean the combination of

entrepreneurship – an integral part of which is the will to socialize – and the fact that I always had the opportunity to improve my knowledge and my eye. Those are the three pillars of my business: contacts, knowledge and a good eye. And because it's not possible to know everything, it's important to be receptive to the knowledge and ideas of others.

In *Singular Vision* I describe the identity of my business. Its outer ring is determined by its international character. I'd like to define the inner ring as choosing for quality – of both the artwork and its state of preservation – and authenticity. A work of art must also have "appealing subject matter – a subject that makes you want to look at it over and over again." But the book is also, of course, about looking at art.

### **And about taste.**

As an art dealer I like to think of myself as someone who deals in good taste. I want to sell works I believe in myself. Variety is also important to me. Big names are interesting, of course, but it's an art to be able to recognize lesser names and arouse enthusiasm for them in others. Quality remains an important criterion in this respect. I find it increasingly difficult to work with mediocrity.

One nice thing about working in the art trade is that you can continually develop your connoisseurship, taste and refinement, since a very large number of artworks pass through your hands and you're constantly talking about them, with experts and lay people alike. The nicest part of the business is the one-on-one contact with another *aficionado* and looking at art with that person. I'd like to pass on my knowledge of art and the pleasure I take in it. I think I have a didactic role to play as well: I want to instruct people about a work of art and stimulate them to develop their taste.

### **For that you must build up a relationship of trust with your clients.**

That's crucial for a good art dealer. In recent years a completely different pattern has emerged in the buying of art: much more is bought through auction houses and the internet, and this is gradually eroding the intimacy and quality of our profession. New markets such as China and the Middle East are developing at lightning speed, but people there buy in a completely different way – via the internet or auction houses. These days an anonymous Chinese buyer can purchase a cleverly marketed copy by Vermeer after an Italian baroque painting in a London saleroom by placing a single bid against a stunningly high reserve price; such a thing was unthinkable a few years ago. These are, to say the least, confusing and often conflicting elements in our world and are making the traditional art market more and more difficult for art dealers.

### **How can you expand your own activities in such a market?**

I derive great satisfaction not only from expanding my personal knowledge about art, but also from sharing my understanding of the mechanics of this profession. I think that increasing our store of knowledge is also important within CODART, and I'm happy to work towards that goal by supporting a network like CODART and by being part of the community as a Patron.

### **Do you consider yourself a Maecenas?**

No, not at all. To my mind a Maecenas is someone who mainly offers financial support or commissions artists to produce new work. My contribution has more to do with expertise: I like to help think about exhibitions, the conceptual framework and the works to be displayed. My network and my knowledge of which artworks are where means that I can sometimes contribute to the organization of exhibitions.

### **You work with museum curators and other experts on a regular basis. You asked several connoisseurs, including a few members of CODART, to write essays for *Singular Vision*.**

Yes, that's exactly what I was just talking about. I love discussing an artwork, trying to get my message or interpretation across, and I think that museum curators of old art have an important educational role to play. After all, what chance does a small drawing by an Old Master have against an enormous installation by a contemporary artist? How can you exhibit the present without any knowledge of the past, certainly in a situation in which old art is much more difficult to explain than contemporary art? In my opinion, that "didactic mission" is a hugely important part of the curator's job. Naturally the curator can fulfill that role only if he or she is well-grounded in the subject matter – whether or not we're talking about a super curator with a super eye or a focused specialist, who spends a lifetime establishing the significance of a single, forgotten master. It's one of the tasks of the curator to help the public by bridging the gap between that small drawing by an Old Master and that huge modern work. The exhibition *Rubens and his Legacy*, now showing at the [BOZAR](#) (Center for Fine Arts) in Brussels and moving in January to the [Royal Academy in London](#), is an example of this. I'm fascinated by the permanent and temporary installations by contemporary artists in collections of old art, such as Cy Twombly and Wim Delvoye in the Louvre. The relationship between modern architecture and old art is also something I find immensely interesting.

### **What makes an exhibition special for you?**

An artist has achieved something if he or she forces you to pause and think about the meaning of an artwork: that's the best part of the exhibition experience. You're drawn to a work, you observe it, you feel compelled to understand it, you're forced



to develop a singular vision. It's wonderful when an exhibition opens your eyes – that, too, is part of the curator's task.

### **What in your opinion is the role of CODART in the task of the curator?**

Within CODART curators can share their knowledge and stimulate one another to broaden their views. CODART members exchange not only art-historical expertise but also their experiences of how to share that expertise in a museum context. CODART should provide all those people with a platform – eagle-eyed curators and specialists alike.

CODART could also manifest itself in different areas. If you think of CODART as a single apple hanging on a tree, then it should be possible, with the help of CODART's network, to graft an Italian and a French apple onto that tree. CODART is exceptional. The network can be a fount of inspiration for curators in fields other than Dutch and Flemish art, and it can facilitate ties with other specialisms.

I take great satisfaction from my friendships with CODART members. We as Friends wish to support CODART, not only by offering financial support but also by expanding the network and establishing new ties with people outside CODART, making it possible for us to help in other ways. Ultimately the contact between the members and the Friends can make it possible to mount exhibitions and facilitate loans to those exhibitions.

The ethics of the ties between the museum world and the art trade is a very important theme in museology. Neither could exist without the other. This entanglement is fascinating, and we both learn from mistakes made in the past by both sides. Exchanging information on this score and documenting precisely those ties between the art trade and the museum world is a valuable undertaking, not only for CODART, of course, but also for the [RKD](#) and various societies of art dealers, such as [VHOK](#), [TEFAF](#), and [CINOA](#). Naturally I'm curious to see how this theme develops at the CODART congress.

### **What are the nicest things about your profession? Does it also have a downside?**

I have no collection of my own, but I'm surrounded by artworks that I either cannot or do not want to sell. It's wonderful to be able to look intensely with a client at a work of art and to live intensely with an artwork. But it's also nice to be able to part with it and find peace in an empty wall. Even so, I often part with some regret from certain artworks, such as Elsheimer's *Flight into Egypt*, which I sold early on in my career to a private collector, Peter Sharp, and many years later to the Kimbell in Fort Worth, and *The Nativity* by Fra Bartolomeo, which I sold in 2005 to The Art Institute of Chicago. Sometimes I keep certain drawings or paintings as long as possible, or even hide them in a box or a cupboard, hoping that the world will forget they are with me, and I take them out once in a while to look at them in solitude.

It is true joy, however, to find the perfect home for an artwork: a museum, for example, where it is viewed with interest and studied by people who appreciate the work as much as I do.

*Singular Vision. Haboldt & Co.'s Old Master Paintings and Drawings since 1983* (Amsterdam-New York-Paris, 2012) is available for €120 from [oldmasters@haboldt.com](mailto:oldmasters@haboldt.com).

## CODART ACTIVITIES

### CODART*Focus* Budapest 2014 Review

**Peter Black**

The CODART*Focus* meeting in Budapest took place just before the opening of the very impressive *Rembrandt and the Dutch Golden Age* exhibition. So as well as a chance to network with colleagues, it provided an opportunity to study that show, which contains no fewer than 178 paintings, including twenty Rembrandts, three Vermeers and works by a further 110 artists arranged thematically. Forty-two colleagues gathered on Sunday, 26 October, including several who had travelled as couriers with works for the exhibition. The majority of delegates were from Eastern Europe or Holland and the numbers were favorable for socializing and networking. CODART and the Szépművészeti Múzeum, especially the curators Ildikó Ember and Júlia Tátrai, are to be thanked for organizing such a rewarding event.

The main event on both days was a private view of the exhibition with Ildikó and Júlia. Sunday's proceedings began with welcome speeches from Gardien Verschoor and Mária Mihály, the Museum's deputy director. Ildikó gave an account of the making of the exhibition as well as a history of the series of exhibitions which the Museum of Fine Arts has organized since 2006 and which are designed to provide a

comprehensive overview of regional schools. The shows stimulate visitors by mixing works from the exceptional holdings of the permanent collection with choice loans.

The overriding aim on this occasion was to make the viewer fall in love with Holland and explain why so many Dutch pictures are to be found in Hungary. The project

was launched in 2011 and greatly benefited from advance awareness of the temporary closure of the National Museum in Stockholm, which lent no fewer than thirty-one works, including one Rembrandt. Ildikó's priority was to obtain works by Vermeer and Rembrandt. Although the Szépművészeti Múzeum's own collections are particularly rich in Dutch works, all of their Rembrandts have been rejected in recent years.

After the introductory talks we looked at the exhibition for two hours before a dinner provided by the museum in one of the main halls. As we left the museum, some of the pleasure of the evening was taken away by the sight of blue flashing lights from the police cordon thrown around Heroes Square to keep away crowds protesting against the proposed imposition of a new tax on internet use (since withdrawn). This subject was addressed on Monday morning in the welcome speech given by the Dutch Ambassador, Gajus Scheltema, who spoke of the need to speak up when "friends and family" do things we cannot agree with, affecting, as in this case, something as important as freedom of speech and information. The Ambassador's warm welcome was followed by Júlia Tátrai's account of the development of the Dutch and Flemish collections in Budapest, where Júlia has been curator of Dutch and Flemish paintings since 1997. Part of the imperial Austrian collections formed by Leopold Wilhelm and sent from Brussels to Vienna in 1657 were in Budapest until they were sold off in the mid-nineteenth century. This dramatic loss was partly compensated for by the acquisition

of another huge and important collection, formed mainly in the eighteenth century by the Eszterházy family. Júlia showed slides of some of the treasures of the exhibition, focusing on Rembrandt. One intriguing image was a woman's portrait (inv. no. 316), now given to Willem Drost but in the past attributed variously to Rembrandt and Vermeer.

Two lectures followed in the morning section about the impressive (and in some ways surprising) group portrait by Aelbert Cuyp of the Sam Family. This work is in the permanent display of the Szépművészeti Múzeum, not in the exhibition. However, it has been the subject of recent research by chief conservator András Fáy and Rudi Ekkart, for the recent volume on the museum's Dutch and Flemish Portraits 1600-1800. Fáy showed us "before and after" shots, as well as UV photographs, which reveal that the beautiful and very characteristic landscape – with cattle resting in front of a Rhineland scene bathed in golden light – was inserted as an afterthought. What is unusual about the figures in the background is that they are tasting wine, the business in which the Sam family made its fortune. An x-ray showed the once-visible wine casks

that are now covered by the landscape. Rudi Ekkart went on to tell us about Cuyp, whose early work includes portraits. He assigns the *Sam Family* to ca. 1653, one year or so after the death of Cuyp's father, Jacob Gerritsz Cuyp, who was a leading portrait painter. The questions at the end centered mainly on the interpretation of details in the painting, such as the girl in the blue and yellow dress who points across the gap to her brothers at the right. The Ambassador asked about the rules governing the export of artworks from Hungary and we learned that the law protects registered works of art.

After lunch, Christiaan Vogelaar, Curator of Old Master Paintings at Museum De Lakenhal, spoke about one of the paintings in the exhibition, *The Parable of the Buried Treasure*, formerly attributed to Rembrandt and Gerrit Dou, his first pupil. Their relationship became the focus of the afternoon. Christiaan gave an excellent, measured attribution of this fine painting, showing that Dou sometimes worked with Govert Flinck, a fact recorded in an inventory of 1669. We saw details of landscapes by Flinck and a *tronie* of a man, which compared convincingly with the landscape and the head of the figure in the Budapest painting. His conclusion, that the painting "may be by Flinck and Dou," was an interesting prelude to the section on problematical research issues (led by Rudi Ekkart), because one of the Budapest pictures brought out for study, *Man in Armour*, is possibly by Dou. It was much appreciated that The Leiden Collection had brought to Budapest their painting of an *Artist in his Studio*, so that it could be compared with the Budapest *Man in Armour*. (Neither work is signed.)

The still life in the *Man in Armour* has, interestingly, a round shield which Rembrandt also used in his well-known early *History Piece*. Christiaan Vogelaar and Tico Seifert, Senior Curator of Northern European Art at the Scottish National Gallery, gave us their views of these paintings, based on their respective knowledge of Dou. Not all of the works assessed by the group came as close as these two did to obtaining an agreed attribution. Edwin Buijsen, Head of Collections at the Mauritshuis, gave an introduction to a work by Van der Venne, the date of which is in question: is it 1625 or 1628? Other works included a family portrait formerly given to Thomas de Keyser, with troubling perspective possibly indicating that it functioned like one of Hoogstraten's doorway trompe l'oeils. We examined a *Calling of Matthew* from the circle of Terbruggen, a mannerist work portraying the discovery of Callisto's pregnancy, but these "remained as mysterious as before," to use Ekkart's words. Even more challenging was a beautifully painted still life of vegetables and a pot, which is no longer regarded as the work of Jan Fyt and which Bob Haboldt believes to be German – he once had a painting by the same hand.

The day at the museum ended with another chance to see the exhibition or view the permanent display of Dutch paintings with Ildikó. We were then taken by bus to the Ambassador's residence, where Gajus Scheltema again addressed us. The highlight of his speech was the announcement that Ildikó had been awarded the

"Ridder in de Orde van Oranje-Nassau" for her services to Dutch culture, which provided this Focus meeting with a delightful climax.

*Peter Black*, Curator of Dutch and Flemish Paintings and Prints at the [Hunterian Museum and Art Gallery](#) in Glasgow, has been a member of CODART since 2002.

CODART thanks the [Szépművészeti Múzeum](#) (Museum of Fine Arts), the Royal Netherlands Embassy in Budapest and the Friends of CODART Foundation for supporting this CODART focus meeting.

The introduction to the exhibition, which Ildikó Ember gave on Sunday 26 October, is now available online: [On the genesis of the show Rembrandt and the Dutch Golden Age in Budapest](#). Júlia Tátrai's lecture, which she gave on Monday 27 October, on [The History of the Dutch and Flemish Art Collection of the Szépművészeti Múzeum](#) can also be accessed.

A [video](#) of the Szépművészeti Múzeum on the Rembrandt exhibition and CODART*focus* is also available online (in Hungarian and partly in English, made by Johanna Rieger).