

Alfred Bader Fonds

Chemistry and Fire
More Adventures of a Chemist Collector

Stalen Paintings

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BOX	10
FILE	4

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FROM DR. AL BADER

Stolen
Gonzalez Cognac.

Stolen 12 XI 94

Kept by police for
3 years, then sold
at auction!

1890

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Alfred Bader funds

Stolen Paintings file

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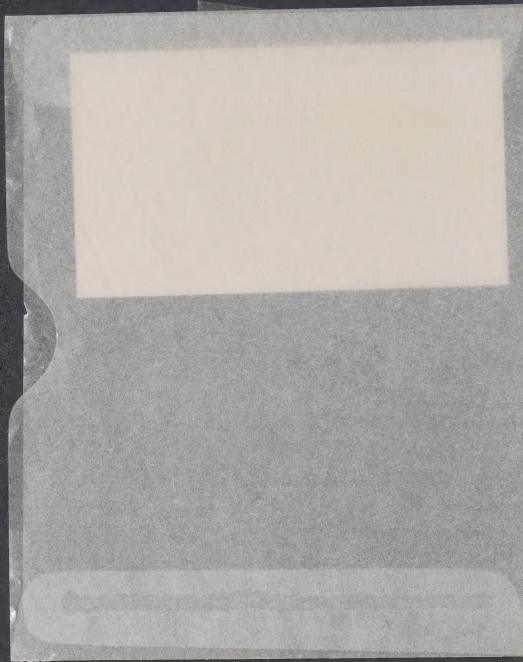
BATEMOR

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Tiiny Portrait



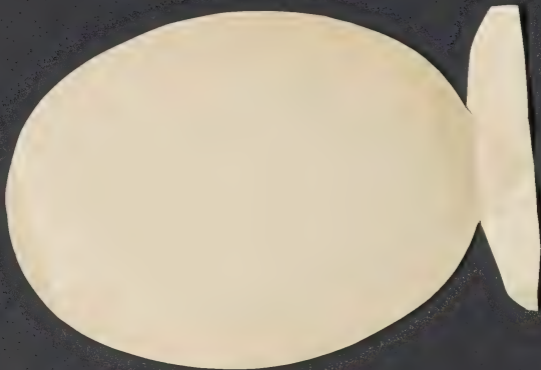
Before treatment

FUJICHROME



Gerard Dou: Bildnis von Rembrandts Mutter.
Berlin.





report

WINTER 1999

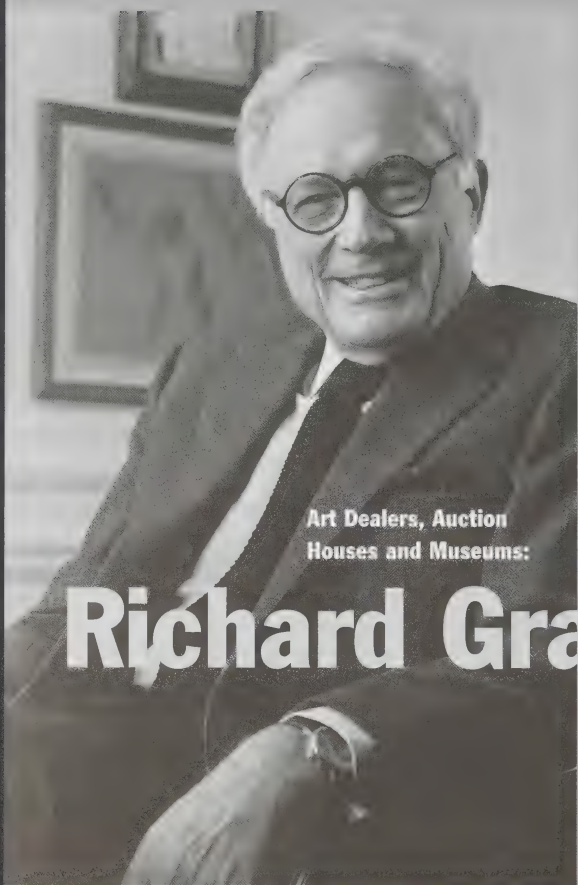
ART DEALERS ASSOCIATION OF AMERICA



LOOTED ART

and the Art Dealer

An Interview with Hector Feliciano,
author of *The Lost Museum: The Nazi Conspiracy to
Steal the World's Greatest Works of Art*



Art Dealers, Auction
Houses and Museums:

Richard Gray

on Success in the
New Millennium

Richard Gray is a familiar figure on the international art scene, participating in major museum events, auctions, art related conferences and symposia. His gallery is one of America's most influential and successful, specializing in the field of Modern Masters and Contemporary Art, and enjoys a world wide clientele. As the president of the Art Dealers Association of America, Gray will lead the organization into the 21st Century. Richard Gray has been a member of the Association for over 30 years, serving several terms as a Director.

Gray believes that the coming years will be a period of significant opportunity for art dealers and for the Association. On the issue of competition with the auction houses, Gray speaks as the experienced and successful dealer he is: "I believe that it is advantageous for our business to have healthy competition and a diversity of professionals actively engaged in our marketplace. What the auction houses clearly do for us all is to significantly expand the art market by employing their unique and considerable resources. During my 35 years as a dealer I have watched the art world grow continuously, with increasing numbers of talented artists, dedicated corporate and private collectors, ambitious museums and, yes, a growing cadre of highly motivated individuals actively engaged as dealers. The auction houses with their successes and the power to attract media attention to our world, contribute considerably to that growth and consequently to our own increasing opportunities."

Gray has thrived in an atmosphere of competition, and he encourages fair and healthy competitive activity in the business as a means of expanding the universe in which dealers operate. When he started the Richard Gray Gallery in Chicago, Gray was entering a marketplace where others had staked claims – and he entered to compete and to succeed. As he built his success, Gray says there were some other dealers who resented his incursion into what they thought of as their territory – but Gray knows that his entry contributed to making the whole business broader, bringing increased opportunities for his colleagues. Gray has always invited competition, freely sharing information and advice with young people wanting to enter the field and helping dealers from other areas who wanted to go into business in Chicago, not out of altruism but rather motivated by enlightened self interest.

Gray points out that many active collectors, now important regular clients of art dealers, began their collecting in auction rooms. Often as collectors gain knowledge and experience, they are drawn to the unique resources that dealers offer: special expertise, more regular personal attention, and greater access to a wider choice of works usually unobtainable at auction. In a gallery setting, collectors have relaxed opportunities to ponder, compare, examine and consider, works on approval – to acquire without the urgency and pressure inherent in the auction environment. For these reasons and more, art dealers have their own considerable competitive advantages.

Gray believes that the dealer's role in the expanding art business is not only a critically significant one, but largely irreplaceable. "Every single successful artist owes a major debt to at least one dealer who has contributed importantly to establishing and developing that artist's career and reputation. It is almost always a dealer who first identifies an emerging talent and takes the risks necessary to bring that artist to public attention. Dealers' regularly sharing their unique knowledge and resources is of critical importance to exhibition planning and the collecting activities of museums as well as private and corporate collectors. Where but in art dealers' exhibitions and inventories can one find and experience first hand, and in depth, the current work of the emerging as well as the most established artists? The primary market is uniquely the art dealer's realm."

Gray says further that, "The role and strengths of established secondary market dealers are of equal importance. They are actively engaged specialists in their fields and markets with the experience, knowledge and studied connoisseurship which affords them the qualifications to make superior judgements about the artistic merit and value of works of art in their areas of expertise. They after all put their own money at risk every day." He also observes that they deal confidentially and directly with their clients and as relatively small business people, with great agility and flexibility. There is a milieu mostly free of the public spotlight and the inherent often costly competitive climate characteristic of the auction experience.

"The dealers' regular sharing of their unique knowledge and resources is of critical importance to exhibition planning and the collecting activities of museums as well as private and corporate collectors."

Gray is working to lead the Art Dealers Association of America and its dealer members around the many obstacles to success, real and imagined, that are regularly confronted. He suggests that dealers should and can play a greater role in the not-for-profit world of visual art and in the museum sector particularly and do so to great effect. Gray is undisturbed by the imagined potential for conflict of interest that often influences museum leadership to reject greater active involvement by dealers in governance and advisory roles. They are often willing and especially well qualified to make important contributions to museums that choose to involve them.

Extremely active himself in civic non-profit activity for years, Richard Gray is a member of the Board of Trustees of the Chicago Symphony Orchestra, the Goodman Theatre, WTTW Public Television, Vice Chairman of the Humanities Festival and Chairman of the Board of the University of Chicago's Smart Museum of Art. He gives countless hours of his time to these and other Chicago and national organizations. Gray feels strongly that experienced dealers should be invited to serve on major museum boards and committees. Their superior knowledge of the marketplace alone would guarantee their ability to make very valuable contributions. He suggests that many museums would be well served having a highly qualified ethical dealer as a trustee. Many individual collectors and other non-dealers now serving as trustees clearly have at least some of their own potential conflicts of interest. "If there was no potential for conflict at all, there would likely be little prospect of making a significant contribution." Dealers have often enough proved their willingness to provide important unselfish support to our museums. Just a few colleagues whose extreme generosity has enriched our museums include Sydney Janis, Eugene V. Thaw, Klaus Perls, Stephan Hahn, and Heinz Berggruen, all of whom have made major gifts of significant collections to various public museums in recent years.

In a candid conversation about a wide range of other subjects concerning the art business and the part dealers play, Richard Gray talks about his belief in the significant role that recognition of consensus plays in our field. "Artists' reputations are built upon the collective judgement of some critical mass of individual opinions as to the quality and artistic merit of the *oeuvre* of the artist. The same process is at work in appraising the relative importance as well as the monetary value of individual works of art." He observes that even in matters of authentication, it is usually a consensus of several "experts" together expressing their individual views that becomes the accepted opinion as to authorship.

Gray commented also about another way in which dealers regularly share their own special experience and knowledge. "One important part of the dealer's job is to educate, to help develop among the collecting public an awareness and appreciation for aesthetic values in works of art. And, dealers participate in the building of the kind of consensus that provides guidance for those traveling the often unmarked paths of the contemporary art world." He sees that the road ahead for the dealer is also one with some barriers to overcome along the way but with considerable opportunity for satisfying growth and tangible success. "I feel extraordinarily fortunate to have spent three and one half decades immersed in this world of creative enterprise and chance for constant learning. I look forward, together with my colleagues, to many opportunities for new aesthetic experiences and continued business growth." ■

ADAA Announces Six New Members of the Board of Directors

Six new members have been elected to the board of directors of the Art Dealers Association of America (ADAA).

Richard Gray, president of ADAA, announced that the six new board members are:

Jill Weinberg Adams
Lennon, Weinberg

Carolyn Alexander
Alexander and Bonin

Jay Gorney
Gorney Bravin & Lee

Robert Mnuchin
C&M Arts

Susan Sheehan
Susan Sheehan Gallery

Manny Silverman
Manny Silverman Gallery

Other members of ADAA's board of directors are Richard Gray (President), Paula Cooper (Vice President), Richard T. York (Vice President), Richard L. Feigen, Robert S. Fishko, Robert C. Graham, Jr., Barbara Krakow, Curt Marcus and Alan Salz. In addition, ADAA's distinguished past presidents are *ex officio* board members. ADAA's Executive Committee comprises the officers and Mary-Anne Martin, as Chair of the Public Relations Committee.

Looted Art



Jan Vermeer

The Astronomer

1668

Louvre Museum, Paris,
formerly Guy de Rothschild Collection

Photo courtesy of G. de Rothschild

and The Art Dealer

An Interview with Hector Feliciano

The Art Dealers Association of America, through its Public Relations Committee, chaired by Mary-Anne Martin, organized a public forum on the subject of looted art at The Metropolitan Museum of Art in October 1997. This forum brought to the United States Hector Feliciano, journalist and author of the acclaimed book, *The Lost Museum – The Nazi Conspiracy to Steal the World's Greatest Works of Art* (Basic Books, 1997.)

In a recent candid interview, Hector Feliciano shared his thoughts concerning Looted Art and the commerce of art with ADAA REPORT editor Robert Fishko:



Hector Feliciano

RF: Speaking about the art looted by the Nazis in the Second World War, how did this art find its way into the world art market?

HF: This is art that was laundered somehow. It was looted by the Nazis in an organized, methodical, systematic way. There were sometimes inventories, and photos. The inventories were prepared by art historians, experts in uniform, in the employ of the Nazis, part of a special military unit under Alfred Rosenberg, controlled by Goering and Hitler's office. France was the most looted country in Western Europe. Much of the looted art now found all over the world comes from France. The Nazis started looting Old Masters, but they also looted Impressionists and modern art. Modern art, for the Nazis, was so-called "degenerate art." Instead of destroying this "degenerate art" by Matisse, Picasso, Braque and other painters they were finding, they said, "Why don't we sell them?"

RF: The degenerate paintings.

HF: Yes. They wanted money, and also Old Master paintings in exchange. So there was a whole bartering system established in the Paris art market, and between Paris and the Swiss art market. Most of the paintings that were taken into Switzerland from Paris were taken through the German diplomatic pouch. This way they could avoid customs and any indiscrete eyes. So once these works went into the marketplace, there were many

people who knew where they came from. Remember, we are talking of quite well-known pieces, including many masterpieces. And even though Paris was the center of the art market and had been for about 100 years, the market was a very small one. There were few collectors and few dealers, and people knew each other. And they knew, more or less, what the others had.

RF: So they knew when they were looking at looted paintings?

HF: Many people knew. But instead of telling themselves, "Well, this is looted," they said, "If I don't sell it, it's going to be someone else who will sell it." There are many interrogatory reports, when people were asked after the war, "Didn't you know this belonged to Alphonse Kann?" or "But you knew this painting belonged to Paul Rosenberg," and the answer was "Yes, but I was told that they were dead." The implication was that the original owners of the works had been taken to Auschwitz or someplace, and had died. But in fact, a lot of these people never questioned the anti-Jewish laws that had allowed this to happen. They said, "Okay, these paintings fell into my hands. I don't want to see or know *how* they fell into my hands."

RF: And in Switzerland, where many of these paintings went to be sold on behalf of the looters...

HF: ...and still are...

RF: ...and still are. Was it against the law to sell a looted painting?

HF: No, it wasn't against the law, because Switzerland has a very particular type of law concerning theft. First, it has a statute of limitations of five years. This means that if the paintings were looted in Paris in 1940, by 1945, when the war ended, the owners, the real owners, could not claim them anymore under Swiss Law.

RF: Perfectly legal, then, for the new "holder" to sell the painting.

HF: And if you buy it in good faith, it's yours, forever. Also, in Switzerland, if the rightful owner could somehow get the current owner to trial and win a case to get the painting back, the rightful owner would have to give the current owner the full amount he paid...for the rightful owner's painting.



Pierre Bonnard

Breakfast

(whereabouts unknown)

1995— © AdAGP, Paris
1995, © by Spadem, 1995 (63 x 91 cm)
Josse Bernheim-Jeune Collection
Photo courtesy Bernheim-Jeune

RF: Full compensation, by the rightful owner.

HF: Exactly. So these are absurd things which meant that looted art coming from the Nazis found a paradise in Switzerland. Because not only did the art find stringent laws, but also a functioning economy that was not at war, neutral, a very rich economy, selling many products to the Germans. Hence there was a lot of money coming in, and there were good collectors, museums and art dealers. So in fact, this was the best of all places.

RF: And there were auction houses as well.

HF: Yes. There were some auction houses, in Geneva and in Zurich. And naturally they attracted a part of the looted art, and also shady art — art that had been sold under duress or under very harsh conditions...by people who probably were going to be deported and at the last minute had to sell, or had to sell because they wanted to escape.

RF: Were people able to barter works of art for their lives?

HF: Yes. In some cases, they were able to do it. There were, for example, some art agents, Jewish art agents in Paris, who managed to last all through the war by selling bits and pieces to Goering.

RF: To Goering himself?

HF: To Goering himself, or to his staff. And Goering would protect them because they were able to find good pieces for him. So he let them live. Of course, they had to live half in hiding. They could not lead a normal life, but they were somehow protected.

RF: Let's talk about those people, these art agents who were allowed to live and to function by the Nazis. Were they also used by the Nazis to sell or barter looted art?

HF: Some were.

RF: So when the war was over and the Nazis were no more, what was their responsibility when they found that they were in possession of some looted art?

HF: This is how I see it. Some of these people were dealing in looted art, and others were merely dealing in regular art, art going through normal channels, but they were also dealing very closely with the Nazis. Selling to Goering...

RF: Collaborating?

HF: Exactly. Collaborating. Selling to German museums. We have to remember between 1940 and 1941, one German museum bought about 40 or 50 pieces in six months in Paris. They could do it because Hitler, in the French armistice of 1940, devalued the French franc. So overnight, the German collectors and museums saw their budget for art double or triple. They owned reichsmarks, which were suddenly worth two to three times as much as the day before. Plus also they had the psychological advantage of the victors. They came into Paris, and they could get whatever they wanted. All of a sudden you had many art dealers in Paris, which was the center of the art world, and these dealers were saying, "Okay, we have to work with the Germans."

RF: They won the war.

HF: The shock of the defeat was big in France and in the rest of Europe. They said, "The Germans won the war, they are in control, we have to deal with them." They never asked themselves any questions concerning these Nazi dignitaries nor any questions concerning the looted art that had come their way. Of course, these were not the only collaborators. There was collaboration at every level of French society and also in other industries, in the car industry, in the aviation industry, in the food industry. And we call them collaborators.

RF: Well, it's 50 years later, it is easy for us to say now what we think we would have done.

HF: It is true. And we should not give lessons in morality. It is not our duty. But we can try to understand how these things can happen. And I think what is interesting is, at the end of the war, to come back to your question, you see a lot of these dispossessed owners who start claiming what is due to them. And they are claiming what is rightfully theirs. I look at these dealers and see what they said and what they did. I see all of this from the point of view of those who were looted. And this is the angle I take still, until this day. I believe it is the only possible angle to look at it.

RF: Do you think that a dealer, even today, who finds himself in possession of an art object that was looted is responsible to return it to its original owner, regardless of how much he paid for it or how it was obtained?

HF: Well, I think these are elements that all dealers have to consider.

RF: This is difficult and very troubling. We have already covered that, in Switzerland, if a five-year period went by, it became perfectly legal, for a Swiss dealer, for example, to sell an object that had been looted or stolen.

HF: Actually, he could sell it immediately. Only the claimant, after five years, could no longer assert his claim.

RF: Right. So here is the question. In 1941, a Swiss dealer sells a looted painting to a Swiss collector, on behalf of the Nazis. The war ends in 1945, the Swiss collector who now owns the painting waits a couple of years for the smoke to clear, and in 1948 or 1949 or 1950, he brings the painting on an airplane to New York and sells it to a New York dealer. Now the art dealer in New York has the painting in the fifties, and he sells it to an American collector. If the American collector brings the painting to me today, in 1999, what should I do?

HF: I think you should do the necessary ownership or provenance research. And I am sure that your reaction will be not to touch this painting...or would you?

RF: Well, I'm asking where the responsibility of art dealers is. My hypothesis is that the painting has become legal property of the present owner. Sold legally under Swiss law, and sold again in America. Perfectly legal, and with no claims made or asserted against the painting by anyone. The fact that it was looted in the first instance by the Nazis, poisons or taints the painting from a moral and an ethical point of view, but from the point of view of commerce and legality, for me not to touch the painting, I feel, would require all dealers to unite and say they are not going to knowingly traffic in goods of this kind.

HF: I think this is very important, yes. And I assume that, if you do the ownership research, and you find out that there is an element in the chain that makes you think that this may be a looted painting, then, first of all you will not touch it and also you will tell the present owner that you think this is a looted painting. And, probably, you might even go to the family from whom it was looted and contact them. We have an example with the manuscripts returned to Georges Wildenstein now being claimed by the heirs of Alphonse Kann. James Marrow, the art historian who saw the manuscripts in 1997, started asking questions, and found out that these were manuscripts that had not been out in commerce in 50 years. So he contacted another expert, a German who is the world's expert in this type of manuscript. And the German expert looked into the files and found that these manuscripts had been looted from Alphonse Kann in Paris. Before that, I had been doing some

research from another direction, and had learned that the looted Kann manuscripts had surfaced after the war and been returned, apparently erroneously, to Georges Wildenstein. And the Kann family claimed them in Autumn 1996. And three or four months after they were claimed by the heirs of Alphonse Kann, the manuscripts were put on sale by Wildenstein and Co., who was selling them to a London dealer, Sam Fogg. And it was Sam Fogg who contacted James Marrow in 1997, who, in turn, went to look at the manuscripts and contacted the German expert. Finally, James Marrow contacted the Kann family, and the circle was complete.

RF: Is there any question in your mind that these manuscripts are the same manuscripts?

HF: In my opinion, the weight of evidence shows that these manuscripts belonged to Alphonse Kann. He was a very big collector. He owned more than 20 Picassos, including the 1915 *Harlequin* and Matisse's *Yellow Curtain*, both now at the Museum of Modern Art. He also owned Degas' *Madame Camus at the Piano*. These paintings were looted by the Nazis. The Picasso and the Matisse were recovered by Kann after the war and sold later under perfectly legal conditions. *Madame Camus* was bought during the war by Emil Buhrlé, a Swiss industrialist. It was one of a group of 13 looted paintings from the Paul Rosenberg and Alphonse Kann collections.

RF: In fact Buhrlé was probably delighted because the prices were low.

HF: Yes, maybe.

RF: But what about the Kann family?

HF: They claimed them after the war, and had to go to court against Buhrlé, just as Paul Rosenberg did. Buhrlé lost, so he bought the paintings from the Kann family a second time. He paid for them again. But the illuminated manuscripts were not recovered in this way. Some are very valuable manuscripts. They were taken by the Nazis and included in their inventory. There are 1,202 pieces in the Kann Nazi inventory. The Nazis kept meticulous records.

RF: And we were able to recover all these records?

HF: Yes.

RF: And on what basis does Wildenstein resist the claim of the Kann family now?

HF: Their lawyer says they are the property of Wildenstein and Co., that they bought them before the war and also that these are different manuscripts.



Paul Cézanne *Les murs de La Glacière*, (whereabouts unknown)

Gennevilliers, or

The Walls at La Glacière

Josse Bernheim-Jeune Collection

Photo courtesy Bernheim-Jeune

"I assume that, if you do the ownership research, and you find out that there is an element in the chain that makes you think that this may be a loved painting, then, first of all you will not touch it and also you will tell the present owner that you think this is a loved painting."



Pierre-Auguste Renoir

Vase with Anemones

1869

(whereabouts unknown)

Josse Bernheim-Jeune Collection

Photo courtesy Bernheim-Jeune

RF: The records seem to say otherwise?

HF: Yes, after the war, the Allies found these manuscripts and they started a new file. And they catalogued them again. And again they stated that these were the manuscripts taken from the Alphonse Kahn collection. When the Nazis catalogued the things they stole, they catalogued them with notations. All the things stolen from the Kann collection were noted as "K.A." with a number. The manuscripts all have "K.A." numbers. James Marrow, the American expert who examined the manuscripts at Wildenstein and Co., saw the "K.A." numbers on the manuscripts. These manuscripts were returned to the French government at the end of the war, and they were returned to Georges Wildenstein, apparently by mistake, after the war. And then they disappeared until after my book came out and the Kann family claimed them.

RF: Well, this is a useful example. Because it illustrates that we will need much more than just a group of art dealers getting together and agreeing not to do certain

things in order to prevent this kind of situation from arising in the future. Something much stronger, some sort of international agreement as we have for copyright.

HF: Like Unidroit?

RF: Well, that's different, and the dealer community is not universally in favor of Unidroit. It has not been adopted, for example, by the United States.

HF: Correct. I believe that many art dealers have thought that this will create too many constraints on their daily lives, on their jobs. But Unidroit has been signed by many important art dealing countries in Europe. It has been signed in France, for example, not ratified yet, but signed. And the Swiss have signed it and they are backing it. And what is interesting is that Unidroit, on a long-term basis, will create a mentality. In the case of plundered art, it will not include Nazi plundered art because it will not be retroactive. But it will create a mentality, an attitude. And an attitude, in legal, juridical terms, can be very important. This attitude can create a context for judges and jurors, and slowly I believe this will happen. Why am I saying this? Because already, Swiss tribunals have been taking decisions involving art that was stolen. Not plundered in the war, just stolen. And in their decisions, they have been quoting Unidroit. So I believe that the sooner that art dealers start to accept this, they will not see Unidroit as a constraint.

RF: Perhaps. But until there is some law or body of law or international agreement, we are left with the individual art dealers. Art dealers who may well ask, why should they be in a position of substituting their ethics for the laws of commerce, why should they have to pay when they are not the guilty ones?

HF: I understand. And of course, there has got to be negotiations concerning claims. But what cannot exist anymore is silence. The fact that we are talking openly about ethics is very important. Everybody is led by ethics. Everybody has ethics. Good or bad, or whatever, everybody has ethics. Abstract or subconscious, it is there.

RF: We live by this.

HF: Exactly. What is interesting is that we are talking about looted art and others are talking more about it. My concern is that I don't want this interest to disappear a few months from now. Silence cannot be accepted. When I did the research on all the paintings in my book, I found out that there has been, in the best of cases, a lot of negligence in provenance research. Negligence by art dealers, by auction

houses, by art museums and curators. I am even more critical of auction houses.

RF: Why?

HF: Because they have the necessary staff. Even though it is true that they may have 200 pieces that they have to write catalogue entries for, sometimes in two months, they still have a staff, and libraries. They have the means and the resources to look into all these things. When you see that a painting is listed in the *catalogue raisonné* as having been stolen by the Nazis, as was the case with a certain Frans Hals, and then it was sold at auction three or four times, and only once did the auction catalogue mention this fact, you know there is something wrong.

RF: You think they deliberately dropped that part of the provenance?

HF: I think someone just turned the page in the *raisonné*, he or she just didn't want to see it.

RF: You are in contact, aren't you, with the various people who have been involved, as you are, in trying to track down art objects looted by the Nazis?

HF: Oh yes. We are in close contact; in fact, we are engaged in a sort of new profession...we don't know exactly what to call ourselves. But yes, we are in contact with each other. I would like to add that I am a journalist and my living is from my book, my writings and lectures. I don't charge for the research I perform.

RF: Well, have you or any of your colleagues in the field ever been contacted by an auction house, to see if you would perhaps go to work for them, so that they can be sure that goods they are offering are not looted art?

HF: When my book first came out in the U.S., Christie's in London called me, because they saw a painting in my book that could have looked like a painting they were selling at that moment. But it was a different painting. There was no problem with it. But that was all. But Sotheby's, on the other hand, has been quite proactive and conscientious in doing provenance research. I know that they are doing a very good job.

RF: Let us hope that this dialogue will stimulate some contact in the future. And that dealers and auction houses and journalists and collectors and all interested parties can continue to move this dialogue forward.

HF: This is what is necessary. ■

Hector Feliciano is currently a National Arts Journalism Fellow at Columbia University.

A STATEMENT by the Art Dealers Association of America (ADAA) on Nazi-looted Art

Among its many other atrocities, the Nazi regime looted works of art on a scale unprecedented in history, violative of international law and the norms of civilized behavior. Many art dealers and their families, including past and present members of ADAA, were victims of Nazi persecution. Some perished, some were imprisoned in concentration camps, and some came to the United States where they made important contributions to the cultural life of this nation.¹ For this reason, among many others, ADAA and its members are especially sensitive to the issues arising from Nazi looting which still haunt us after more than fifty years.

Much of the information about this looting has only recently come to light. We applaud the scholarship of Lynn Nicholas and Hector Feliciano whose books have brought many previously unknown facts to the world's attention, and we commend the research still being carried on by others.

It is critically important that all traffic in Nazi-looted art be ended. To that effect we pledge that no ADAA member will knowingly purchase or sell any such work.

It is also critically important that the identity of all such works and those persons seeking their recovery be identified and made widely known. The most effective tool which dealers, collectors and museums could utilize in determining whether a given work of art has been stolen is a reliable, central source of information about its identity and the identity of any claimants to the work. ADAA has therefore strongly urged the creation of such a database where claims for the recovery of Nazi-looted works could be registered and the information made available to all interested parties.

We understand that such a database is now being created and will be maintained by the World Jewish Congress's Art Recovery Project. ADAA will cooperate with this enterprise and will make its experience in the field of stolen art and its expertise in works of art available. We urge all other interested parties to do likewise in the hope that the database will be as complete as possible and fully operational in the near future. We are advising ADAA members to avail themselves of this important facility as well as other such facilities as The Art Loss Register.

ADAA members will continue to research the history of the works of art which they offer and make every effort to supply as complete and accurate a provenance as the available information permits. Like all art professionals, ADAA members know that research into provenance is not a title search, and that there are frequently gaps in a provenance for perfectly legitimate reasons. Collectors may be assured, however, that ADAA members warrant good title for every work they sell, that research into the history of each work will be professionally conducted by dealers uniquely qualified to do so because of their specialized knowledge and experience in the field.

Cases involving Nazi looted art often involve complex and difficult issues of fact and law which can result in lengthy and expensive lawsuits. We urge the parties to any case that might arise involving Nazi-looted art to consider other mechanisms which exist for resolving disputes without the necessity of litigation, such as mediation, arbitration and alternative dispute resolution. Resolving such disputes promptly, fairly and inexpensively is in the best interest not only of the parties involved but of the entire art community.

September 14, 1998

1. ADAA's first President and a founding member was Alexander P. Rosenberg of Paul Rosenberg & Company who escaped from France, fought with the Free French army and headed the detachment which stopped the train, laden with works looted from French museums and dealers, which was on its way to Germany when Paris fell to the Allied forces. The Rosenberg family is still searching for many works looted from Paul Rosenberg's Paris gallery.

ADAA Exhibitions

NEW YORK

ACA Galleries

41 E 57 Street

January 23-February 27: Benny Andrews: Critic Series and A Musical Interlude. "I'll Make Me a World," a film featuring Benny Andrews and other artists, produced by Black Side Film for PBS, will premiere on February 1, 2 and 3; March 6-27: Jon Schueler—Paintings: 1964 to 1975. Coinciding with the publication of "The Sound of Sleat: A Painter's Life by Jon Schueler," edited by Magda Salvesen and Diane Cousineau with an introduction by Russell Banks. Picador, USA.

Rachel Adler Fine Art

1200 Broadway • By Appointment

February-May: Work available by Annenkov, Archipenko, Arp, Bauer, S. Delaunay, Dubuffet, Exter, Grosz, Laurens, Matare, Matta, Moholy-Nagy, Picasso, Popova, Severini.

Alexander and Bonin

132 Tenth Avenue

February 4-March 13: Paul Thek: Selected Drawings 1966-1988; March 18-April 24: Robert Bordo: New Paintings; May 1-June 5: Willie Doherty: New Work

Brooke Alexander

59 Wooster Street

March 6-April 24: Markus Raetz: Double

Babcock Galleries

724 Fifth Avenue

Through February 5: American Masterworks, 1850-1950; February 11-April 9: Marsden Hartley: The Berlin Prints

C&M Arts

45 E 78 Street

February/March: Early 20th Century and Abstract Expressionist Paintings and Sculpture; April/May: Brice Marden: Classic Painting

CDS Gallery

76 E 79 Street

Through February 27: A Latin American Project: Roberto Aizenberg, Marcelo Bonevardi, Gonzalo Fonseca, Elsa Gramcko; February 17-22: The Art Show, Booth #D-14: Works by Albers, Bonnard, De Kooning, Edwards, Fontana, Lam, Marisol, Matta, Merida, Torres-Garcia. Mural studies by Anshile Gorky, 1940 and Diego Rivera, 1932; March 2-May 8: International 20th Century Art: Bonnard, De Kooning, Edwards, Gorky, Lam, Marisol, Matta, Merida, Morales, Motherwell, Otero, Richter, Rivera, Sterne, Toledo, Torres-Garcia; May 14-June 30: Jorge Michel: Sculpture

Garth Clark Gallery

24 W 57th Street

February 2-March 6: Ralph Bacerra: Large Covered Vessels in Imari Style; Beatrice Wood: A Selection of Work; March 9-April 3: Ceramic Figures; Marek Cecula: Violations; April 6-May 22: Ruth Duckworth at 80

Paula Cooper Gallery

534 W 21 Street

Through February 13: Rudolf Stingel: New Works; Zoe Leonard: Recent Photographs; February 20-March 20: Wallworks in collaboration with Edition Schellmann; March 26-April 26: Julian Lethbridge; May-June: Tony Smith

Maxwell Davidson Gallery

41 E 57th Street

February 9-March 20: Tom Wesselmann: Small Survey Small Scale; March 23-April 24: Barbara Kassel: New Works; April 27-May 28: Pedro de Movellan: New Sculpture

Davis & Langdale Company, Inc.

231 E 60 Street

February 20-March 13: Robert Andrew Parker; March 20-April 10: Call and Response: Harry Roseman and Joseph Cornell; April 17-May 8: Pam Sheehan: Recent Paintings; May 15-June 5: Stanford White

Tibor de Nagy Gallery

724 Fifth Avenue

February 11-March 13: Stuart Shils: Recent Paintings; March 18-April 24: Neil Welliver: New Paintings; April 29-May 4: Brett Bigbee: Recent Work; Rudy Burckhardt: Photographs

Richard L. Feigen & Co.

49 E 68th Street

Through April 2: Strange Beauty: A Century of Mannerism, 1520-1620

Ronald Feldman Fine Arts

31 Mercer Street

Through February 20: Roxy Paine: New Installations, Sculpture, Painting; February 27-March 27: Keith Cottingham: New Digitally Constructed Photographs; April 3-May 8: Bruce Pearson: New Work

David Findlay Jr Fine Art

41 E 57 Street

January 14-February 27: After the Hudson River School; March 4-April 3: Joel Corcos Levy: Cityscapes and Seascapes; April 8-May 12: Female Abstractionists from the 1930s and 1940s; May 14-June 19: Works on Paper by Gallery Artists

Fischbach Gallery

24 W 57 Street

February 4-27: Lois Dodd: Flower Paintings; Paul Rickett: Watercolor Landscapes of Maine; March 4-27: Billy Sullivan: New Paintings and Works on Paper; 8" x 10"—Exhibition of Small Works; April 1-24: Glen Hansen: Venice Series; Kevin King: Recent Paintings; April 29-May 22: Wet Paint—gallery group exhibit; Helen Berggruen: London Series

Forum Gallery

745 Fifth Avenue

Through February 20: Max Weber: Discoveries; February 25-March 27: Animation: New Drawings by Susan Hauptman; April 1-May 8: Paintings by Paul Fenniak; May 13-June 11: Bernardo Siciliano: Urban Views

Galerie St. Etienne

24 W 57 Street

Through March 20: Henry Darger and His Realms; March 30-June 5: Sue Coe: The Pit

James Graham & Sons

1014 Madison Avenue
Through February 12: Peter Hayes & Geoffrey Swindell; February 25-March 3: Tom Leaver

Richard Gray Gallery

1018 Madison Avenue
Through April 20: Modern and Contemporary Masters: Paintings, Drawings and Sculpture; April 29-May 25: David Hockney: A Drawing Retrospective, 1961-1998

Joseph Helman Gallery

20 W 57 Street
Through February 20: Charles Simonds: Houseplants; February 24-March 27: Dennis Oppenheim: Recent Work; March 31-April 24: Joseph Cornell; April 28-June 5: Joe Andoe

Nancy Hoffman Gallery

429 W Broadway
Through February 24: Mark Calderon, first NY solo show of wall-mounted and free-standing sculpture; Mark Depman, new cibachrome still-life photographs; Project Space: Michael Gregory: New Paintings; February 27-March 24: Yuko Shiraiishi: first NY solo show for Japanese-born, London-based abstract painter; March 27-April 24: Carolyn Brady: New Watercolors; May 1-June 2: Viola Frey: larger than life ceramic figures.

June Kelly Gallery

591 Broadway
February 5-March 2: Frances Hynes: Shape of Time: Paintings and Works on Paper; March 5-March 31: Kay WalkingStick: Recent Drawings; April 2-May 4: Stan Brodsky: New Paintings, concurrent with retrospective exhibition at The University of Bridgeport, CT; May 7-June 2: Debra Priestly: Paintings and Installation

Kennedy Galleries, Inc.

730 Fifth Avenue
February: Poetic Landscapes of Samuel Colman

Kraushaar Galleries

724 Fifth Avenue
Through February 6: Robert Lahotan: Paintings; February 13-March 13: Ann Sperry: Where is Your Heart-Sculpture; March 20-April 24: Selections: New Paintings and Sculpture; April 29-June 5: John Sloan: The Art of the Printmaker; May 1-June 5: John Von Wicht: Works on Paper from the 1940s and 1950s

Jan Krugier Gallery

41 E 57 Street
Through March 13: Picasso and Rembrandt: Influences and Affinities; March 19-April: Modern Masters of the 20th Century; May 6-July: Still Life

Lennon, Weinberg

560 Broadway
Through February 6: Michael Goldberg: New Paintings and Drawings

Luhring Augustine

531 W 24 Street
February: Albert Oehlen; Large Scale Abstract Paintings

Curt Marcus Gallery

578 Broadway
Through February 6: Group Exhibition; February 12-March 13: Roy Dowell (Reception Feb. 11, 6-8pm); March 19-April 17: Richard Petribone (Reception March 18, 6-8pm); April 23-May 29:

Mark Tansey (Reception April 22, 6-8pm); June 4-July 31: Invitational Exhibition (Reception June 3 6-8pm); August: Gallery Group Exhibition

Mary-Anne Martin/Fine Art

23 East 73rd Street
February-April: Revolving exhibition: Works by Botero, Carrington, Climent, Cruz-Azaceta, Gerzso, Kahlo, Lam, Matra, De Obaldia, Orozco, Rivera, Siqueiros, Tamayo, Toledo and Zenil. May 19-June 26: El Nuestro: New Paintings and Drawings by Contemporary Mexican Surrealist, Alfredo Castañeda.

Barbara Mathes Gallery

41 E 57 Street
Through February 27: Jan Dibbets: Photographs; Karin Kneffel: Paintings; March 4-April 10: Gallery Selections: Works available by Calder, Degas, Demuth, Francis, Kusama, LeWitt, Marden, Matisse, Picabia, Richter, Stoll, Wesselmann; April 17-May 29: Serse Roma: Drawings

Metro Pictures

519 W 24 Street
Through February 20: Group Drawings Show. Works by Jim Shaw, Mike Kelley, Jorge Pardo, Francis Alÿs, Tony Oursler, Gary Simmons, Carrol Dunham, Matthew Ritchie, Martin Kippenberger; February 27-March 27: Jim Shaw. Works based on dreams by the artist.

Robert Miller Gallery

41 E 57 Street
Through March 6: Lee Krasner: The Little Image-The Large Canvas; Jennifer Bartlett: Rhapsody; March 16-April 17: William Bailey; Two Visions Brasilia: An Exhibition of Photographs by Todd Eberle and Robert Polidori

Achim Moeller Fine Art

167 E 73rd Street
February 17-22: The Art Show, 1999, Seventh Regiment Armory, 67th Street and Park Avenue, booth #A-3: Impressionist and Modern Masters from Degas to Kitaj; Through February 27: German Expressionists and Masters of the Bauhaus; March 3-April 10: Drawing for Life: Beatrice Wood-Eighty Years of Drawings, 1917-1997; April 15-May 22: Impressionist and Modern Masters: Recent Acquisitions. Including works by Klee, Kandinsky, Jawlensky, Feininger

Nolan/Eckman Gallery

560 Broadway
Through February 27: Hans Bellmer: Drawings; March 6-April 17: Erwin Pfrang: Drawings; April 24-May 29: Albert Oehlen: New Work on Paper

P.P.O.W.-Pilkington•Olsoff Fine Arts, Inc.

476 Broome Street
Through February 6: David Wojnarowicz & Peter Hujar; February 11-March 13: Jill Levine; Gallery 2: Stacey Davidson

Max Protetch Gallery

511 W 22nd Street
Through February 27: Zhang Huan; March 6-April 3: Zaha Hadid: Architectural Drawings; April (dates TBA): Oliver Herring; May (dates TBA): Scott Burton

Susan Sheehan Gallery

20 W 57th Street

Through March 6: Alexander Calder—Works on Paper. Including drawings, gouaches and prints from the 30s to the 70s; March: American Master Prints. Works by Cassatt, Diebenkorn, Hopper, Homer, Kelly, Lichtenstein, Marden, Mangold, Mitchell, Stella, Twombly, Warhol.

Stair Sainy Matthiesen

22 E 80th Street • By Appointment

Through March 26: Collectanea 1700-1800. Works by Bellotto, Canaletto, Guardi, Batoni, Crespi, Magnasco, Pittoni, Tiepolo, Monsiau, Mattier, Pater, Robert, Vernet, among others.

Allan Stone Gallery

113 E 90th Street

Through February 20: Steven McCallum: Paintings

Joan T. Washburn

20 W 57th Street

Through February 13: Richard Baker: Recent Still Life Paintings; February 17-March 27: Abstract Painting: The 1930s & 1940s; April 1-May 1: Ray Parker: Works on Paper from the 1960s

Zabriskie Gallery

41 E 57th Street

Through March 6: Richard Stankiewicz: Drawings and Sculpture; March 9-April 10: Au Revoir Paris: French Photographers Whose First American Exhibition Was at Zabriskie Gallery (on the occasion of the closing of Galerie Zabriskie Paris (1976-1998); April 13-May 15: Pat Adams: Paintings

BOSTON

Barbara Krakow Gallery

10 Newbury Street

Through February 27: Kiki Smith; Project Room: Jim Stroud

CHICAGO

Richard Gray Gallery

875 N Michigan Avenue

Through February 25: Modern and Contemporary Masters: Paintings, Drawings and Sculpture; March 5-April 9: Jennifer Bartlett: New Paintings; April 23-May 28: Jaime Plensa

Rhona Hoffman Gallery

312 N May Street

Through February 20: Tim Rollins & K.O.S.; March 5-April 10: Sound & Vision. Group exhibition to benefit the Association for the Advancement of Creative Musicians (AACM); April 23-June: Jenny Holzer, Richard Tuttle; Group Exhibition; Exhibiting at Art Chicago, 1999 at Navy Pier

Worthington Gallery, Inc.

645 N Michigan Avenue

Through February 27: Michael Triegel: Watercolors, Drawings, Hand-Colored Etchings; February/March: German Expressionism; March 4-31: Marc Velten: New Watercolors and Gouaches; April 9-May 29: Käthe Kollwitz: Originals, Graphics, Sculpture; Group Show of Gallery Artists. Works by Bangert, Brüne, Heisig, Hunt, Jansen, Petersdorff, Triegel, Velten, Wieghardt.

HOUSTON

Meredith Long & Company

2323 San Felipe Road

Opening February 4: Charles Schorre; Opening February 18: Donald Sultan; Opening March 4: Kenneth Noland; Opening March 11: Motherwell, Olitski, Poons, Frankenthaler; Opening April 8: Jacob Collins

LOS ANGELES

Margo Leavin Gallery

812 N Robertson Boulevard

February 13-March 20: Amy Adler: Nervous Character; March 27-April 24: Jasper Johns: Prints

Manny Silverman Gallery

619 N Almont Drive

Through February 20: The January White Show; February 27-April 10: Adolph Gottlieb and Robert Motherwell; April 17-May 29: Michael Goldberg: Paintings from the 1960s

PHILADELPHIA

Locks Gallery

600 Washington Square South

Through February 19: Ars Longa, Vita Brevis. Guest curated by Leah Douglas

SAN FRANCISCO

Rena Bransten Gallery

77 Geary Street

February 11-March 13: Chris Finley—Paintings; Bing Wright—Photographs; March 18-April 24: Miguel Rio Branco—Photography; Dennis Gallagher—Sculpture; April 29-June 5: Uta Barth; Erik Smith

Fraenkel Gallery

49 Geary Street

February: The Man in the Crowd: The Uneasy Streets of Garry Winogrand; March 4-April 10: Richard Misrach: Golden Gate; April 16-May 29: Susan Derges: Woman Thinking River

SANTA FE

Riva Yares Gallery

123 Grant Avenue

March 26-April 26: Michael Wright; Elias Rivera; April 30-May 31: James G. Davis

SCOTTSDALE

Riva Yares Gallery

3625 Bishop Lane

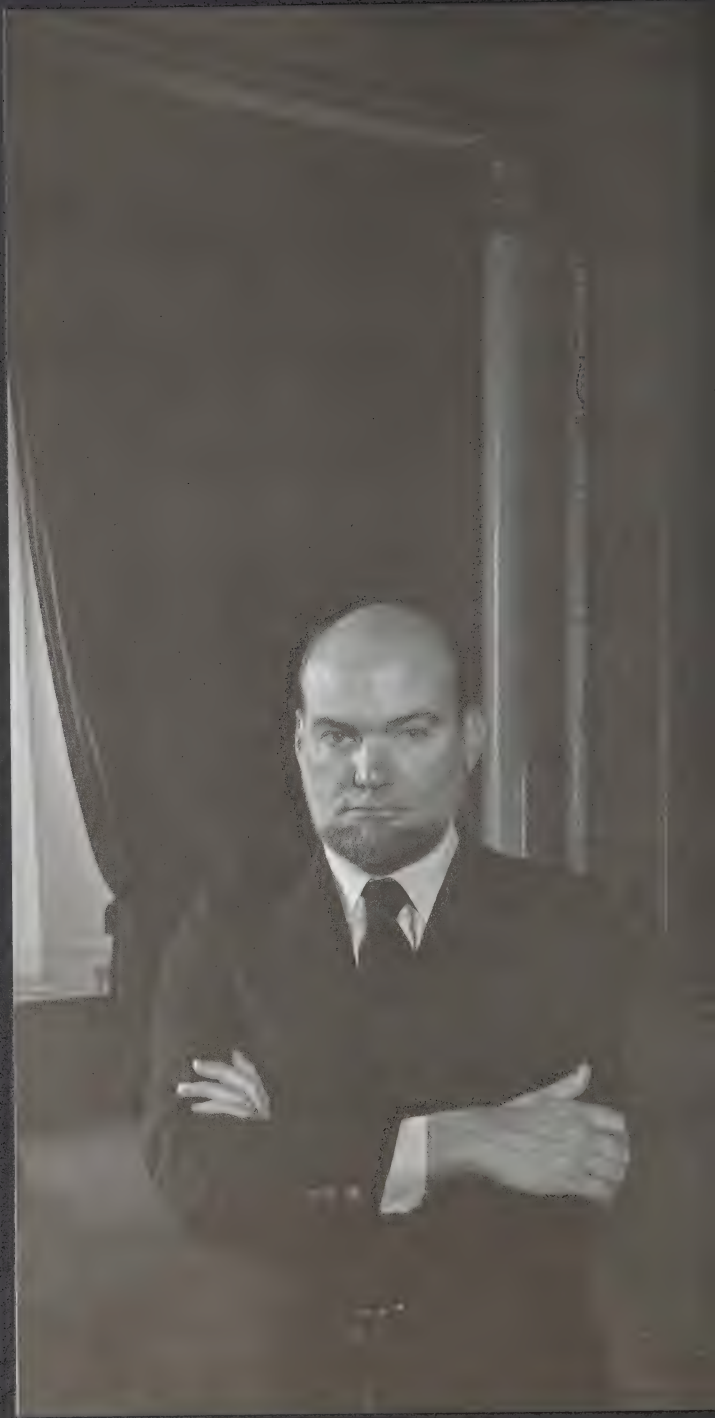
Through February 8: James G. Davis; February 13-March 8: Jim Waid; March 13-April 12: Milton Avery; Hans Hofmann; April 17-May 17: Esteban Vicente; November 13-December 31: Roberto Marquez

VENICE

L.A. Louver, Inc.

45 N Venice Boulevard

Through February 20: Guillermo Kuitca; February 25-April 3: Ed Moses



Art Dealers Remember
HARRY H. LUNN JR.
1933-1998

"Harry Lunn and I had lunch last year at Harry's favorite café in Paris, which was located on the corner near his apartment. From our ideally situated booth, Harry ran an on-going commentary on everyone who walked in. He could infer by their clothes, what they stood for — from Saville Row to Givenchy. It was a lot of fun because when you looked at the person, you could tell Harry was absolutely right."

Laurence Miller, *New York, NY*

"Personally, I don't think I would have survived the difficult early years of the photography market without Harry Lunn. He was supportive and generous beyond all reason. His importance in the field can't be underestimated. He brought great respect, enthusiasm, and expertise to our business — a singular elan and flair that has no equal among my colleagues today."

Jeffrey Fraenkel, *San Francisco, CA*

"His generosity was amazing. All photography dealers would tell you that Harry was always there for them. He was very supportive and a great friend and so generous of spirit with everyone. He loved photography and did everything he could to help it grow. The business will not be the same without him."

Margaret W. Weston, *Carmel, CA*

"We who knew Harry Lunn as friends and colleagues are all full of Harry stories as varied as the good people he befriended. What we have in common, I believe is a memory of him as generous, correct, and possessed of a rare and formidable intelligence that changed the photography market forever. I will miss him greatly as a colleague and even more as a friend."

Virginia M. Zabriskie, *New York, NY*

"Without the presence of Harry Lunn, the photography market would have taken at least another decade to evolve to where it stands today. Harry is the only guy I have ever seen do the job single-handedly of creating a market for an entire genre. From collectors and corporate collections to art fairs and the auction houses, suddenly photography was going to get the same attention as other fields."

Timothy Baum, *New York, NY*

Art Dealers Association of America
575 Madison Avenue, New York, NY 10022

ADAA REPORT is a project of the Art Dealers Association of America, a non-profit membership organization of the nation's leading dealers in the fine arts founded in 1962. The ADAA promotes the highest standards of connoisseurship, scholarship, and ethical practice within the profession.

ADAA REPORT is published by the Public Relations Committee of the ADAA, Mary-Anne Martin, Chairman, Art Dealers Association of America, Founded 1962; Richard Gray, *President*; Paula Cooper, *Vice-President*; Richard T. York, *Vice-President*; Gilbert S. Edelson, *Administrative Vice President and Counsel*; Lauren Reiter Brody, *Secretary and Treasurer*; Donna Carlson, *Director of Administration*; Robert Fishko and Nicole Straus edited this issue.

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If you would like to receive future issues of ADAA Report directly, please fax, email, or mail us your name and address for a free subscription. Letters to the editors are also welcome.

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Design: Anthony McCall Associates, New York

Frankfurt
13 I 1999

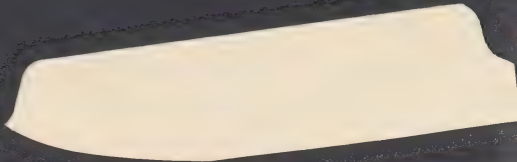
Herr Alfred,
wie sich die Fotografien
des gestollenen Bildes bei Aufnahme
kaufen zu behalten.

Bestenfalls Dank

Y. F. 07



STOLEN PAINTINGS





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Milwaukee, WI 53202
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March 3, 2000

Dr. Kristin Belkin
Historians of Netherlandish Art Newsletter
23 South Adelaide Avenue
Highland Park, NJ 08904

Dear Dr. Belkin,

I much look forward to receiving a proof of my advertisement around the middle of March.

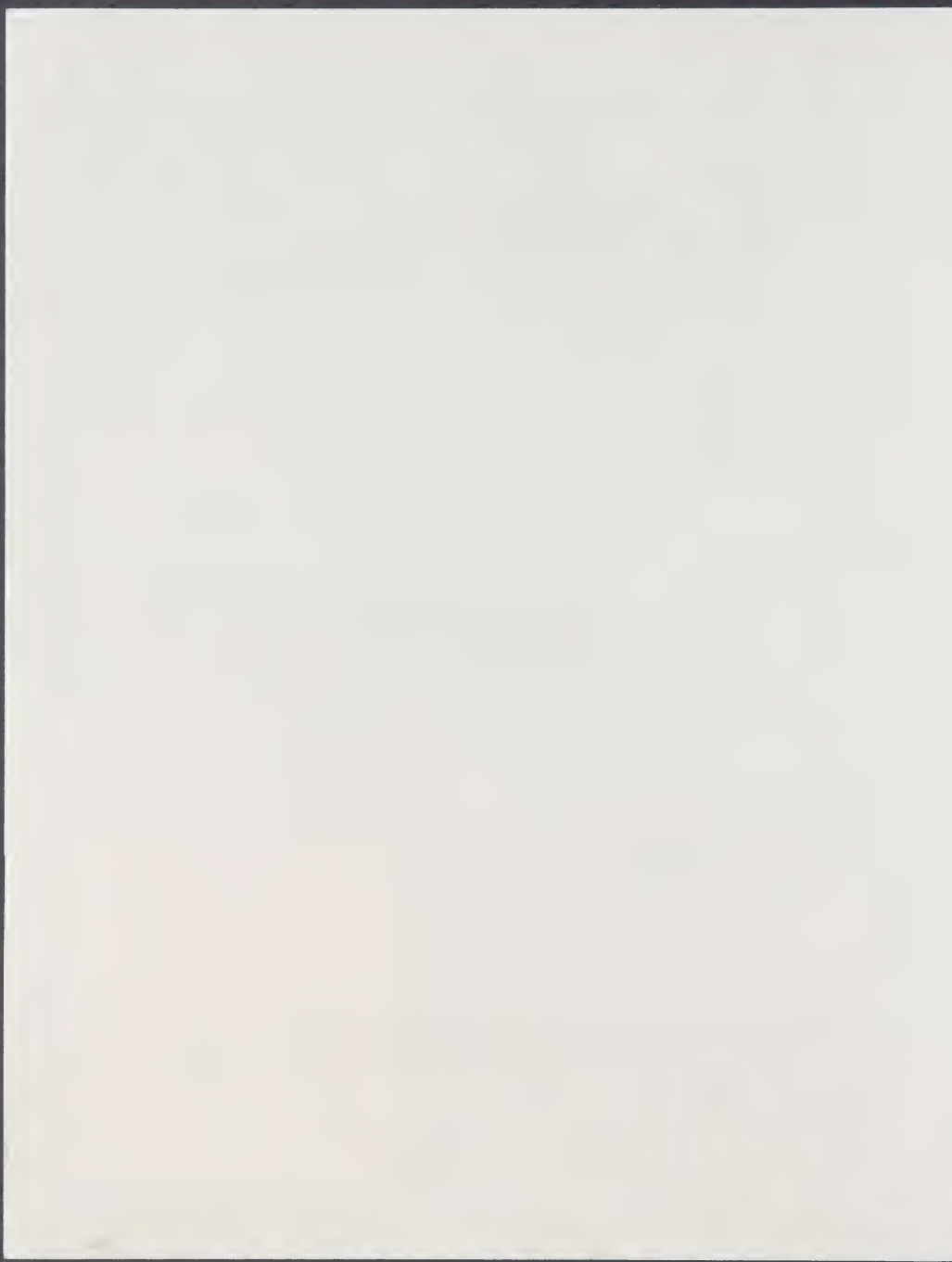
I have made one change in the text, on the last line of the second paragraph, which I have attached. I just received a copy of the De Eland catalogue and so can give the exact date and the lot numbers.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Att.

Here are all the ^{original} ~~slit~~ ^{revisions} materials you sent me for the ad in the May Newsletter, plus an extra copy of that part of the Newsletter.



**Stolen from Alfred Bader
in Amsterdam on November 12, 1994**



Gonzales Coques (1614-84)

Portrait of a Man

Oil on panel, 10.2 cm. x 8.3 cm.

Provenance: Sotheby's, London, July 6, 1994, Lot #186

Theft reported to the Amsterdam police and to IFAR (illustrated in IFAReports, 16, 4, No. 236).

Three paintings were stolen. Of these, the best (previously attributed to Rembrandt, *Bredius* 226) was discarded by the thieves and found that evening. The two others, a period portrait of Rembrandt's mother and the Coques *Portrait* were sent to the auction house De Eland in Amsterdam, were offered for sale in 1995, but returned as reserves were not reached. Shortly thereafter, the Amsterdam police recovered the paintings, checked neither their own police report nor IFAR, kept both paintings in their Lost and Found for three years and then sent them to auction (again to De Eland) where they were offered and sold on June 25, 1998, as lots 1420 and 1421.

Rembrandt's Mother was bought by an Utrecht collector, Dr. M.B.H. Schilder, who took it to the RKD where it was identified as one of the paintings stolen from Bader. Dutch law gives buyers at auction legal possession of their purchase if acquired three years after the theft. Hence, Bader negotiated a repurchase of *Rembrandt's Mother* from Dr. Schilder and would like to negotiate a similar repurchase with the buyer of the Coques.

**Please contact Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622, Milwaukee, WI
53202 USA. Phone (414) 277-0730. Fax: (414) 277-0709. E-mail: baderfa@execpc.com**

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Layout by Allan Lobsenz

HNA Newsletter
ISSN 1067-4284



historians of netherlandish art
NEWSLETTER

Dedicated to the Study of Netherlandish, German and Franco-Flemish Art and Architecture, 1350-1750

Vol. 17, No. 1

May 2000



Gerrit Dou, An Interior with Young Violinist, 1637
Oil on panel, 31.1 x 23.7 cm.
National Gallery of Scotland, Edinburgh
Exhibit: National Gallery of Art, Washington, DC

Letter from the President

The College Art Association meetings for the year 2000 offered a wonderful opportunity for the HNA to gather together and take stock for the new millennium. Both the regular meetings and the Board meeting provided ample evidence of our vitality and diverse activity. We gathered collectively at a magnificent reception at the gallery of Otto Naumann, hosted by the Dutch consulate, Frank Ligtoet and Bob Heinsch. Our own affiliated organization session, chaired by Amy Golahny, addressed the changing reception of Netherlandish art, with close attention to historiography, especially for Rembrandt and his studio, while Christopher Wood hosted the open session on Northern Renaissance art. And of course our membership was active in a host of other sessions as well, particularly in sessions chaired by Michael Ann Holly, Keith Moxey, Peter Parshall, Gary Schwartz, Thomas Da Costa Kaufmann and Joaneath Spicer, and several jointly, by Mariët Westermann and Perry Chapman, and by Andrea Pearson and Bret Rothstein. Plans for Chicago next year are already well advanced: our own session will be chaired by Claudia Swan, and HNA members are prominent among those chairs just announced for sessions by CAA.

However, many of our members – especially European members – did not get to CAA, even in New York. Realizing this, HNA is working hard to activate and involve our entire international membership. The new 2000 Membership Directory should now be in the hands of all, and its ready inclusion of email addresses will facilitate electronic contact and networking of both scholarship and collegiality. At the same time work has begun, spearheaded by Anne Lowenthal in New York, to provide an HNA web site, complete with announcements, updated directory, and other timely and topical features. We are still at the design and planning stage, but in the near future our HNA *Newsletter* and its important announcements should also be accessible through the web site as well as the familiar “hard copy” printing. Those of you with experience in working with web masters and web page servers should send suggestions and cautionary tales to Anne (annel@ix.netcom.com) while we are still in this formative stage, but HNA certainly hopes soon to be available electronically.

The other major interaction, of course, is our own periodic international meetings, which to date have always been held in America. HNA's board decided in New York that it is certainly time to have that next meeting in Europe. After considerable deliberation of worthy sites, Antwerp was chosen as the future site, either for the spring of 2002 or 2003, depending on the local arrangements and coordination with the long-term schedule of Koninklijk Museum exhibitions. With so many artistic riches and its favourable location, including arrival by air through Brussels or Amsterdam, Antwerp offers a special site for us, populated by a wonderful local host group of active members and prominent scholars. The program committee for our next meeting will be headed by Marten Jan Bok, our European liaison; the local committee for conference staging will be chaired by Paul Huvenne, director of the Koninklijk Museum.

Antwerp's rich artistic tradition will remind us all of the continuities between Flanders and Holland, between Early Netherlandish art and all later or wider considerations of HNA members. This upcoming conference should prove to be the most exciting yet held, and if the recent experiment of using Florence for the Renaissance Society meetings is any index, probably the best attended conference as well.

So with the turn of the millennium (whether you take that to be 2000 or 2001), HNA looks very much to the future, to a healthy and growing scholarly organization of active – and interactive – members. We shall gather again at CAA in Chicago in 2001, but even more to our own conference in Antwerp thereafter, as well as closer ties in between through our eventual new web site. Meanwhile, do put that new Membership Directory to active use!

Best wishes,

Larry Silver

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In Memoriam

William Sebastian Heckscher (1904-1999)

On November 27, 1999, William Sebastian Heckscher died in his home at Princeton, just short of the age of ninety-five. With him, the last direct link to Erwin Panofsky and the pre-war Warburg School in Hamburg is gone and an important chapter in the history of art is closed.

Among historians of Netherlandish art, Heckscher is known primarily for his book on Rembrandt's *Anatomy of Dr. Nicolaas Tulp: An Iconological Study*, published in 1958. Dedicated to Dora and Erwin Panofsky, it is a marvelous example of the kind of rich contextual study that Panofsky had initiated. In its sixteen chapters, Heckscher discusses the *Anatomy*, among others, as a group portrait, as a scientific event, as a record of penal anatomy, as an anatomical image, as a realistic record, and as an image of death. It is a book that is the product of the enormous erudition that marked and, indeed, was required for the brand of scholarship that was practiced by the Warburg School.



Self portrait by William Heckscher

Heckscher's life-long interest, however, was in the history and meaning of emblems. While still a student in Hamburg, he gave an oral report on Ripa's *Iconologia* and he continued to lecture and write on emblems until shortly before his death. His publications in this field range from rich interpretive studies of individual emblems to carefully indexed catalogues of emblem books. His study of emblem books was aided greatly by his phenomenal knowledge of Latin, which was complemented by his fluency in several other languages, including German, Dutch, Italian, and French.

Born in Hamburg, in 1904, Heckscher spent part of his teenage years in Holland where his father served as a diplomat. He never finished high school but embarked on a career as a portraitist before deciding to study art history with Panofsky in Hamburg. He obtained his doctorate in 1935, two years after Panofsky had fled to the United States, then followed the latter to the Institute for Advanced Study in Princeton, where he spent a year as a visiting scholar. After his return to Europe he settled in London where, five years later, he shared the fate of many Germans outside of Germany and was detained as an enemy alien. He spent part of the war in a detention camp in Canada, where he started an informal school for young inmates to prepare them for the entrance exams of Canadian Universities. After the War, Heckscher taught at various universities in Canada and at the University of Iowa until, in 1955, he became professor of Medieval Art and Iconology at the University of Utrecht. He stayed in Utrecht for eleven years, then moved to Duke University where he remained until his retirement in 1974.

For those who knew him, Heckscher will be missed for his original mind, his impudent wit, and his incredible ability as a story teller. Above all, however, he will be missed for his friendship. His interest in people was genuine and though he could be highly critical, he also had an uncanny ability to discover interesting and positive aspects in people. He took friendship seriously and there are few among his students and friends who do not remember him with fondness and gratitude.

William Heckscher was an honorary member of HNA.

*Petra Chu
Seton Hall University*

In Memoriam

Sarah Ann (Sally) Scott Gibson (1932-1999)

The world of art history lost a beloved librarian and noted scholar of library science this year with the death of Sally Gibson on August 11, 1999, at the age of 67. Her engaged, individual presence and contagious laugh will be much missed at the annual meetings of the Historians of Netherlandish Art.

The first major phase of Sally Gibson's professional career occurred at Case Western University in Cleveland, where she earned her master's degree in art history and library science. Upon receiving her doctorate from Case Western in 1974, Sally Gibson joined the faculty of the University's School of Library Science, where she served as Assistant Dean and then as Acting Dean. In addition, Case Western University is where Sally met the Netherlandish art historian she married in 1972, Walter Gibson; he stopped thinking of himself as a confirmed bachelor after she took his course. Since this is written for the Historians of Netherlandish Art, it should be noted that their miniature poodles were named Pieter and Mayken Bruegel.

In 1986 Sally Gibson moved to Williamstown, Massachusetts, where she became head librarian of the extensive library at the Clark Art Institute, adjacent to Williams college. Under her supervision, the Clark Library grew to be one of the finest research centres in the United States. Users of the library will always recall her cheerful helpfulness as well as her extraordinary bibliographical knowledge. Colleagues will also remember her fearlessness in defending issues of principle. While at the Clark, Sally Gibson co-authored, *Art Libraries and Information Services: Development, Organization and Management*, which was published in 1996, the year of her retirement.

Professional careers had necessitated separate residences. With Sally and Walter Gibson's retirements, a new house in Vermont became the home base from which they anticipated extensive travel. Only one trip to Sicily was possible, however. Sally's death followed a relatively brief illness that took a sudden and unexpected turn for the worse, leaving her family and friends in shock.

Zirka Filipczak
Williams College

HNA News

New Dues

In recognition of the increasing costs of the production and mailing of the *Newsletter*, and of bank costs in Europe, the Board has raised membership dues for regular and student members by \$10. Starting in 2001, regular membership dues will be \$45/year, and student dues will be \$25. This is only an announcement; notices indicating the new dues structure will be included in the November *Newsletter*.

Baltimore Conference Papers

The latest issue of *The Journal of the Walters Art Gallery* (v. 57, 1999) contains some of the papers presented at the HNA conference in Baltimore, March 20-22, 1998. Other papers in the journal were generated by the exhibition: *Masters of Light. Dutch Painters in Utrecht during the Golden Age*, organised by the Walters in partnership with the Fine Arts Museum of San Francisco and the National Gallery, London. The volume is edited by Joaneath Spicer and Walter Melion.

Mark A. Meadow, "Met geschickter ordenen": The Rhetoric of Place in Philip II's 1549 Antwerp *Blijde Incompst*.

Martha Moffitt Peacock, Proverbial Reframing - Rebuking and Revering Women in Trousers.

Camille Serchuk, Paris and the Rhetoric of Town Praise in the *Vie de St. Denis* Manuscript.

Walter S. Melion, *Ad ductum itineris et dispositionem mansionum ostendendam*: Meditation, Vocation, and Sacred History in Abraham Ortelius's *Parergon*.

Jan de Vries, Luxury and Calvinism/Luxury and Capitalism: Supply and Demand for Luxury Goods in the Seventeenth-Century Dutch Republic.

Emilie E. S. Gordenker, The Rhetoric of Dress in Seventeenth-Century Dutch and Flemish Portraiture.

Joaneath A. Spicer, The Role of Printmaking in Utrecht during the First Half of the Seventeenth Century.

Christine Göttler, Securing Space in a Foreign Place: Peter Paul Rubens's *Saint Teresa* for the Portuguese Merchant-Bankers in Antwerp.

US Treasurer and New Board Members

Emilie Gordenker, who has been HNA's treasurer for the past year, resigned her position. Shortly after her election, Emilie moved to London, something she could not have foreseen when she took on the job. With a membership of almost 700 and an endowment, the job of treasurer has become complicated and time-consuming. Emilie fulfilled her duties conscientiously and enthusiastically. However, it turned out to be impractical and unnecessarily complicated to do so based in London. Emilie is succeeded by Betsy Wieseman, who was appointed to the position by President Larry Silver.

The newly-elected Board Members are: Reindert Falkenburg and Linda Stone-Ferrier. Stephanie Dickey was re-elected to the Board to serve another four years. All three will serve until 2004. We would like to take this opportunity to thank Emilie Gordenker and the two Board Members whose term expired this year: Maryan Ainsworth and Wayne Franits, for their service to HNA.

Nominations for New Officers

Nominations are in order for new officers to be installed at the CAA meeting in Chicago, 2001. The nominating committee, Elizabeth Honig and Perry Chapman, invites your suggestions. We are looking for president, vice-president and treasurer. We shall accept nominations until June 15, 2000. At this time, the committee will assemble a slate for membership approval. The ballot will be included in the November 2000 *Newsletter*.

Send your suggestions to: Perry Chapman, 10925 Kenilworth Ave, PO Box 85, Garrett Park, MD 20896-0085.

HNA Fellowship

A HNA Fellowship of \$500 for the year 2000 was awarded to Laurie Harwood to cover travel expenses for her exhibition on Dutch Italianate landscapes, to be shown at the Dulwich Picture Gallery. The second \$500 was put back into the Endowment to be used next year.

We urge members to apply for the 2001 Fellowship. Surprisingly, we did not receive many applications for this year. Up to \$1,000 may be requested for a scholarly project; this might include, but is not limited to, travel to collections or subvention of a publication. Funds will be disbursed in April 2001. The recipient(s) will be asked to write a short account of his/her/their project(s) for publication in the *Newsletter*. The application should consist of: (1) short description of the project (1-2 pp); (2) budget; (3) list of other funds applied/ received for the same project; (4) current cv. A selection from a recent publication or (for students) a letter of recommendation may also be included. Please send the application by November 1, 2000, to Elizabeth Honig, History of Art, UC Berkeley, 405 Doe Library, Berkeley, CA 94720-6020.

HNA at CAA, Chicago 2001

The HNA-sponsored session at CAA in Chicago 2001 will be chaired by Claudia Swan: Scientific Naturalism in Early Modern European Visual Culture. Call for papers will go out with the regular CAA mailing.

Session proposals are now being solicited for the HNA session at CAA 2002 in Philadelphia. Please send your proposals before June 15, 2000, to Elizabeth Honig, Prinsengracht 508B, NL-1017 KH Amsterdam, The Netherlands.

By-Laws

It was decided to change the HNA by-laws so that officers (president, vice-president, treasurer) would be elected to serve a term of four years, as board members do now. This announcement serves as a motion to the entire membership, to be voted on in the November *Newsletter*.

Exhibitions

United States

The J. Paul Getty Museum, Los Angeles

German and Swiss Drawings from the Permanent Collection. June 6 – August 20, 2000.

Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein. July 11 – September 24, 2000. Co-organized with the Saint Louis Art Museum, where the exhibition will travel next. With fully illustrated catalogue. For the symposium held in conjunction with the exhibition, see below.

Peter Paul Rubens and the Art of Drawing in Flanders. August 29 – October 22, 2000.

The Art of Giving in the Middle Ages. November 21, 2000 – February 4, 2001. Illuminated manuscripts from the permanent collection.

Other Museums

Tilman Riemenschneider: Master Sculptor of the Late Middle Ages. Metropolitan Museum of Art, New York, February 7 – May 14, 2000. Curator: Julien Chapuis. The exhibition opened at the National Gallery of Art, Washington, DC. For a review, see below.

Northern European Drawings from the Robert Lehman Collection: 15th and 16th Centuries. The Metropolitan Museum of Art, New York, February 8 – May 21, 2000 (see previous *Newsletter*).

From Michelangelo to Picasso: Master Drawings from the Albertina, Vienna. The Frick Collection, New York, April 11 – June 4, 2000.

The Draftsman's Art: Master Drawings from the National Gallery of Scotland. The Frick Collection, New York, December 12, 2000 – February 25, 2001. With catalogue.

Gerrit Dou (1613-1675): Master Painter in the Age of Rembrandt. The National Gallery of Art, Washington, DC, April 16 – August 6, 2000; Dulwich Picture Gallery, London, September 6 – November 19, 2000. Curator: Arthur Wheelock, Jr. With catalogue by Ronni Baer, with contributions by other scholars.

The Triumph of the Baroque: Architecture in Europe, 1600–1750. The National Gallery of Art, Washington, DC, May 21 – October 9, 2000. The exhibition was previously seen in Turin and Montreal. After its National Gallery showing it will travel to Marseille (November 17, 2000 – March 4, 2001).

Symbol and Meaning in Seventeenth-Century Dutch Art. Allen Memorial Art Museum, Oberlin College, June 20 – September 30, 2000. Centres on two paintings on loan from the Rijksmuseum: Gerard Ter Borch's *Paternal Admonition*, and Gerard and Gesina Ter Borch's *Portrait of Moses Ter Borch*. Also works from the Carnegie Museum, Pittsburgh, and the Columbus Museum of Art. With illustrated brochure. Alison Kettering will be giving the Baldwin Lecture, September 21, 2000: Genre and Gender: The Art of Gerard and Gesina Ter Borch. For more information: 440-775 86 65.

Dürer's Passions. Harvard University Art Museums, Busch-Reisinger Museum, September 9 – December 3, 2000.

Fresh Woods and Pastures New: Seventeenth-Century Dutch Landscape Drawings from the Peck Collection. The Worcester Art Museum, December 16, 2000 – February 25, 2001. For a fuller listing, see previous *Newsletter*.

Old Master Drawings from the Collection of Alfred Moir. The Minneapolis Institute of Arts, Minneapolis, March 11 – May 28, 2000.

Fireworks. 16th- to 19th-Century Prints and Drawings. The Metropolitan Museum of Art, New York, opens June 2000, in celebration of the new Millennium.

Rembrandt Creates Rembrandt: Art and Ambition in Leiden, 1629-1631. Isabella Stewart Gardner Museum, Boston, September 22, 2000 – January 7, 2001.

If Rembrandt's career had ended in 1631, before the 25-year-old artist moved from his native town of Leiden to the booming metropolis of Amsterdam, how would history remember him? This is the question posed by the exhibition. Rembrandt's work in Leiden, although youthful and experimental, was already extraordinarily creative and intensely dramatic. As he struggled to master several different media, he also attempted to fashion for himself an identity as a successful, respected painter. He explored his own face in a series of self-portraits, painted character studies, and developed innovative figural compositions. As soon as Rembrandt began to attract the attention of important collectors, he moved from Leiden to seek his fortune in the more lucrative Amsterdam art market. By that point, his work had already achieved a profound sense of colour, light, and emotion.

In recent years, the Isabella Stewart Gardner Museum had mounted a series of remarkable small exhibitions, including

Titian and Rubens (1998; reviewed below). *Rembrandt Creates Rembrandt* includes 10 paintings and 10 etchings. A full colour catalogue will be published by Waanders. Authors include Arthur Wheelock, Christopher White, Mariët Westermann, Alan Chong, and Hilliard Goldfarb (original curator of the exhibition). The exhibition is supported by the Mellon Foundation. For the symposium held in conjunction with the exhibition (October 13), see below.

Europe

One of the sources for events listed below is CODART, the Association of Curators of Dutch Art, at: www.codart.nl.

Belgium

Antwerp

Terracota's uit de 17de en 18de eeuw. De verzameling Charles Van Herck. Koninklijk Museum voor Schone Kunsten, March 12 – June 4, 2000. Charles Van Herck (1884-1955) was the founder of the well-known Antwerp auction house of the same name. He was also a collector of terracottas and drawings, which were acquired for the Koninklijk Museum and the Museum Plantin-Moretus, respectively. With catalogue by Frans Baudouin.

Tekeningen uit de 17de en 18de eeuw. De verzameling Charles Van Herck. Museum Plantin-Moretus/Stedelijk Prentenkabinet, March 11 – June 4, 2000. With catalogue by Frans Baudouin, with entries by Carl Depauw and others.

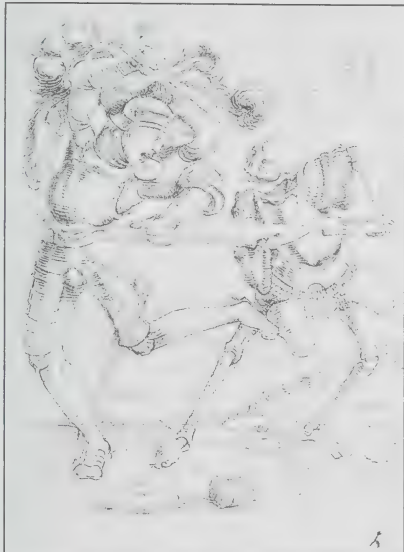
Uitgelicht ingelicht: Rubens doorgelicht. Koninklijk Museum, March 12 – June 4, 2000. A 'dossier' exhibition. Results of technical examination, by Arnout Balis, Nico Van Hout and Adri Verburg of the *Arch of the Mint*, one of the sketches for the *Pompa Introitus Ferdinandi*.

Rubens, Holbein en de Dodendans: Rond de aankop van een tekenboek. Rubenshuis, April 8 – June 12, 2000. With a fully illustrated book by Kristin Lohse Belkin and Carl Depauw, with contributions by Michael Kwakkelstein and Volker Manuth. Three lectures presented in conjunction with the exhibition: April 28: M. Kwakkelstein, *The Drawing Education in Italy and Flanders around 1600*; May 19: K. Belkin, *"Eine Lehrschule der Jugend"*; Rubens's Copies after German and Netherlandish Prints; June 9: V. Manuth, *The Dance of Death: Tradition and Reception*.

Other Locations

'Elck zijn waarom'. Vrouwelijke kunstenaars in België en Nederland, 1500-1950. Gemeentemuseum Arnhem, February 26 – June 4, 2000. The exhibition opened in Antwerp, see previous *Newsletter*.

Keizer Karels geldbeurs: de financiële geschiedenis van de 16de eeuw. Gravensteen, Ghent, April 1 – June 30, 2000.



Le Dénombrement de Bethléhem: Pieter Brueghel le Jeune. Château de Malbrouck, Manderen, April 14 – July 16, 2000. Single-picture presentation of a painting on permanent loan from the Netherlands Institute for Cultural Heritage to the Bonnefontanmuseum, Maastricht (source: CODART).

Thomas Becket in Vlaanderen: Waarheid of legende? Kapel Groeningeabdij, Kortrijk, May 7 – July 11, 2000. With catalogue (BF 650).

Henri Bles, Peintre de Bouvignes. Musée des Arts Anciens, Namur, May 13 – November 1, 2000.

Los Honores. Wandtapijten uit de collectie van Keizer Karel. Cultureel Centrum Antoon Spinoy, Mechelen, May 26 – October 8, 2000. As part of the Charles V festivities.

England

Grünwald and his Contemporaries: Paintings from the Kunstmuseum, Basel. The National Gallery, London, March 8 – May 21, 2000.

Gerrit Dou (1613-1675): Master Painter in the Age of Rembrandt. Dulwich Picture Gallery, London, September 6 – November 19, 2000. The exhibition opened at the National Gallery of Art, Washington, DC (see above).

France

Les gravures de Rembrandt. Musée du Louvre, Paris, March 17 – June 19, 2000. From the Edmond de Rothschild collection. Curator: Pierrette Jean-Richard (source: CODART)

Dans la lumière de Rubens. Musée des Beaux-Arts, Valenciennes, July 9 – November 29, 2000 (source: CODART).

Germany

Von Memling bis Rubens. Staatsgalerie, Stuttgart, September 19, 1999 – September 3, 2000. Collection newly presented. (From CODART)

Adriaen de Vries, Imperial Sculptor, 1556-1626. Augsburg, Maximilianmuseum, March 11 – June 12, 2000. A reduced version of the exhibition previously seen in Amsterdam, Stockholm and Los Angeles (see previous *Newsletter*).

Zeitenwende. Zwei Kölner Maler um 1500: Jüngerer Meister der Heiligen Sippe, Meister des Aachener Altars. Staatliche Museen zu Berlin, Gemäldegalerie, March 17 – June 18, 2000. An Art-in-Focus (Bilder im Blickpunkt) exhibition.

Peter Paul Rubens after Hans Holbein the Younger, The Knight and Death, and The Abbot and Death. Pen and ink, and pen and ink and wash. Prentenkabinet, Antwerp. Exhib: Rubenshuis, Antwerp.



which presents new research on two altarpieces from the collection. The paintings were executed by two major Cologne painters around 1500: the Master of the Holy Kinship the Younger and the Master of the Aachen Altar. The exhibition is accompanied by new infrared-reflectography material, showing the underdrawing in identical size beside the original paintings. It is the first time that the Gemäldegalerie presents infrared material assembled with the newly-acquired computer program Ireikon. The exhibition is curated by Ulrike Nürnberger, who also wrote the catalogue (ISBN 3-88609-310-7).

To order: Staatliche Museen Preußischer Kulturbesitz, Generalverwaltung/ Materialverwaltung, Stauffenbergstraße 42, D-10785 Berlin; F: +49 (0)30-266 29 85, or 266 26 12.; www.kulturPur.de

Faszination Venus. Bilder einer Göttin von Cranach bis Cabanel. Malerei, Zeichnung, Druckgraphik, Plastik. Wallraf-Richartz-Museum, Cologne, October 14, 2000 – January 7, 2001; Alte Pinakothek, Munich, February 1 – April 22, 2001; Koninklijk Museum voor Schone Kunsten, Antwerp, May 20 – August 15, 2001. With catalogue; DM 58.

Gärten und Höfe der Rubens-Zeit. Jan Brueghel, Rubens-Schule. Gustav Lübcke Museum, Hamm, October 15, 2000 – January 14, 2001. With catalogue, order from: Neue Bahnhofstraße 9, D-59065 Hamm, T: +49 (0)2381-17 57 01, F: +49 (0)2381-17 29 89.

The Netherlands

Rijksmuseum, Amsterdam

A Royal Museum. The Early History of the Rijksmuseum. January 8 – June 25, 2000.

The Glory of the Golden Age. Dutch Art of the 17th Century.

Paintings, Sculpture, Decorative Arts. April 15 – September 17, 2000.

Drawings, Prints. April 15 – July 16, 2000.

With 2-volume catalogue, by Judikje Kiers and Fieke Tissink (paintings, decorative arts); Jan Piet Filedt Kok, Ger Luijten and Peter Schatborn (drawings and prints). Published by Waanders, to be reviewed.

Images of History: The Muller Atlas of History Prints. July 8 – October 15, 2000.

Rembrandt in Various States. Part I: July 22 – October 8, 2000; Part II: October 14, 2000 – January 7, 2001. Rembrandt as etcher.

Prins Maurits. December 1, 2000 – March 18, 2001.

Centraal Museum, Utrecht

De Madonna's van Jan van Scorel: serieproductie van een geliefd motief. April 8 – July 2, 2000.

Karel V. March 19 – June 18, 2000 (source: CODART).

Markets in Utrecht. July 8 – November 4, 2000.

Saenredam in Utrecht in 1636. November 5, 2000 – February 4, 2001 (source: CODART).

Other Locations

Around Dürer. Bonnefantenmuseum, Maastricht, March 3 – June 11, 2000.

Altarwings from St. Truiden. Around an Altarpiece by Pieter Coecke. Bonnefantenmuseum, Maastricht, June 24 – August 26, 2000.

Vorstelijk vee op Het Loo: aan de wand en in de wei. Paleis Het Loo, Apeldoorn, April 15 – July 15, 2001 (source: CODART).

Rubens, Jordaens, Van Dyck: 17de eeuwse Vlaamse tekeningen uit de museumcollectie. Museum Boijmans van Beuningen, Rotterdam, April 7 – August 5, 2001. With catalogue.

Pieter Bruegel de Oude: meesterskenaar en humanist. Museum Boijmans van Beuningen, Rotterdam, May 27 – August 5, 2001. The exhibition will go to the Metropolitan Museum of Art; see future *Newsletters*.

Corrections

Rembrandt's Mother. Etchings, Drawings and Paintings by Rembrandt, Gerard Dou and Jan Lievens, De Lakenhal, Leiden, announced for October 8, 1999 – January 9, 2000, has been postponed indefinitely.

Hugo van der Goes: The Trinity Altarpiece, National Gallery of Scotland, Edinburgh, April 28 – July 23, 2000, will be announced for a later date, because the restoration of the altarpiece could not be completed in time.

Past Exhibitions

4 x Antoon van Dyck; 4 x Nicolaas Rockox. Een keuze uit de portretgalerij van burgemeester Nicolaas Rockox. Rockoxhuis, Antwerp, June 15 – July 18, 1999. With booklet by Frans Baudouin.

Hans Eworth: Portrait of Sir John Luttrell (1550). Courtauld Institute Galleries, London, December 8, 1999 – March 5, 2000. The picture, recently restored, was shown beside a copy of the portrait, made 41 years later, owned by the National Trust, now on display at Dunster Castle. The juxtaposition of the works provided an opportunity to examine the meaning of the complex composition, the techniques used for the works and the contrast of their conditions. Also on display was the Tate Gallery's *Portrait of Lady Golding*, 1557, and other material linked with Eworth and Luttrell. Hans Eworth was an Antwerp artist exiled in 1544. His career in England spanned more than 30 years. The exhibition was accompanied by a 20-page booklet, illustrated in colour, with an introduction by John Murdoch, an essay on Luttrell by Marcus Merriman, on Hans Eworth by Karen Hearn, on the condition and conservation of the Courtauld portrait by Stephen Gritt, and on materials and techniques used for both Luttrell portraits by

Aviva Burnstock. Available from Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN.

Mechels houtsnijwerk in de eeuw van Keizer Karel. Oud Scheepenhuis, Mechelen, February 4 – May 7, 2000. One of three exhibitions, the other two deal with 19th- and 20th-century design. With catalogue (ISBN 90-76099-33-2).

Exhibition Reviews

Tilman Riemenschneider: Master Sculptor of the Late Middle Ages. National Gallery of Art, Washington, October 3, 1999 – January 9, 2000; The Metropolitan Museum of Art, New York, February 7 – May 14, 2000.

The transfer of the exhibition "Tilman Riemenschneider: Master Sculptor of the Late Middle Ages" from the National Gallery of Art in Washington to the Metropolitan Museum of Art in New York offered not only the pleasure of revisiting the works that delighted and moved one at first viewing, but also the opportunity to reflect on what constitutes a successful or unsatisfactory show. The expertise and drive of Julien Chapuis, assistant curator in the Department of Medieval Art and The Cloisters at the Metropolitan Museum, certainly brought a marvelous treasure-trove to American museum-goers, but the complex history of these sculptures has not been adequately treated, and in the New York installation even their visual qualities were obscured.

The exhibition presented some fifty pieces and ensembles carved by Riemenschneider, who was active in Würzburg from around 1483 to 1531, as well as comparable creations by several of his predecessors and colleagues, notably Nicolaus Gerhaert von Leiden, Michel Erhart, and Veit Stoss. Most of the carvings depicted holy figures and narratives. Some objects, judging by their small scale, were intended for private devotion, others – particularly the re-assembled components of dismantled altarpieces – stood in public places of worship. Secular sculpture was represented by a chandelier fashioned from antlers and embellished with a bust of a woman, attired in an elaborate dress and coif, holding an armorial shield of the Franconian town of Ochsenfurt am Main, whose town hall she once graced. The sensuality of Riemenschneider's carving and his skill of conveying a multiplicity of textures – the smooth flesh of youth and the sagging musculature of old age, veined hands and flowing curly locks, thick folds of heavy woolen garments and fine embroideries ornamenting their sleeves and borders – are truly mesmerizing. His alabaster and sandstone works demonstrate his superb training and proficiency in modelling diverse materials into lively forms; they also highlight the visual properties of different substances. The velvety skin of the alabaster *Virgin Annunciate*, for example, appears to glow, an impression augmented by the golden hair that cascades over her shoulders; gauzy fabric covers her chest underneath an open collar painted in gold. The maiden's slender fingers delicately interlace the undulating leaves of the book she set aside at the approach of the Angel. The softness

and translucency of alabaster permitted Riemenschneider to transform stone into supple matter.

Similarly exquisite visual passages rivet one's attention in front of the figures from a dispersed *Holy Kinship* altarpiece: Mary Cleophas's aging flesh droops and wrinkles at her cheeks and eyes, and these cruel effects of gravity are echoed by the downward lines of her wimple and the gathered folds covering her chin. Her husband Alphaus wears an elaborately wrapped turban, the long straight folds of which contrast with the curls of his beard. The taut features of the younger Mary Salome are enhanced by her tall coif; the fleshy face of her husband Zebedee reveals the gradual aging of a man past his prime. The vividness of these sculpted presences had a devotional purpose: it brought to life the holy men and women to whom Riemenschneider's contemporaries addressed their prayers and came for counsel.

In contrast to most carvings of the time, some of Riemenschneider's creations were left unpainted, although even they had once been animated by coloured eyes and lips. Other figures were stripped of their polychromy by nineteenth-century restorers wedded to the neo-classical taste for "honesty toward material" – the sentiment that also robbed numerous ancient Greek and Roman marbles of their remaining colour. To a modern observer the warmth of the limewood from which the majority of Riemenschneider's exhibited works were fashioned contributes to the charm of the figures; to most of his contemporaries unpolychromed sculptures would have looked less expressive and somehow "naked", as the case of the Münsterstadt altarpiece makes clear. Delivered as a monochrome, it was painted by Veit Stoss a decade later at the request of the town council. The four saints reportedly derived from an altarpiece situated in the region of Rothenburg, as well as a relief depicting the *Baptism of Christ* by a pupil of Veit Stoss, help the viewer to appreciate the significance and appeal of colour in bringing to life inanimate wood and stone.

While the statues in Washington and New York were the same, their presentation in two different settings drastically altered the impression made by individual pieces and the overall exhibition. In Washington the show occupied a suite of rooms of small size, and the objects stood at eye-level, permitting the joy and the luxury of scrutinizing at close range the technical sophistication, textural richness, and lyrical expressions and compositions of each figure and group. The intimacy of this arrangement contrasted drastically with the Met's vast rooms, wide spacing, and a very high mounting of the sculptures, which turned them into sterile and inaccessible "art objects" rather than interactive beings. The elevated placement of the carvings may well correspond more accurately to their original mode of display, but in a denuded museum setting the denial of the viewing pleasure caused one to notice more starkly the curtness of the labels, the unclear logic of the groupings, and the lack of adequate contextualization of these artifacts (despite the inclusion of several contemporary engravings and wall text, too general to do justice to the objects or to inform the lay viewer of their differing purposes). A petite friend with whom I visited the exhibition had difficulty seeing the masterly and sensual effects I had enthusiastically promised her beforehand; she was left unmoved by the sculptures she could not well see, and

unexcited by their artistic and historical merits unrevealed by the didactic panels. I wondered about the impression a child or a school group – frequent visitors to the Met – would carry away from this show. Even the three cases with tools and pigments which concluded the exhibition presented this potentially fascinating auxiliary material statically, unlike similar displays at the Getty Museum, for example, which demonstrate the actual use of tools and the steps in the creation of particular artifacts. A simple board with tool-marks left by individual chisels and saws would have been illuminating and evocative, particularly given the apparent absence of distinct tool-marks on the carved surfaces of Riemenschneider's sculptures. It may be churlish to complain of the installation and insufficient contextualization, given the privilege of seeing assembled in one place such a rich cross-section of an outstanding master's work. Yet I felt saddened by the lost opportunity to have these creations brought to life, animated by their re-integration into the culture that produced and used them, and made seductive and memorable to an audience beyond a few aficionados.

For those who did not have a chance to see the exhibition in either venue, or who wish to remember favourite pieces and learn more about them, the superbly produced catalogue is a great asset. The high quality colour photographs permit one to savor the technical achievements and aesthetic delights of Riemenschneider's carvings, while the informative essays offer the reader not only scholarly treatments of individual objects, but also detailed discussions of his career, milieu, critical fortune, and other related topics of art historical and cultural interest.

Marina Belozerskaya
The Bunting Institute-Radcliffe-Harvard

Tilman Riemenschneider: Master Sculptor of the Late Middle Ages. By Julien Chapuis, with contributions by Michael Baxandall, Till-Holger Borchert, Timothy B. Husband et al. Washington, DC: National Gallery of Art, distr. by Yale University Press, 1999. 352 pp, 45 col. pls. of exhibited items, numerous details and col. and b&w text and comparative illus. ISBN 0-300-08162-6 (hardcover), 0-89468-244-x (softcover).

Meesters van het Zuiden. Barokschilders rondom Rubens [Masters of the Southern Netherlands. Rubens and his Followers]. Noordbrabants Museum, 's-Hertogenbosch, February 4 – May 7, 2000.

The exhibition focused on three artists from the circle of Rubens who were from North Brabant, an area in the Netherlands that always had a strong link with the Southern Netherlands, namely Abraham van Diepenbeek ('s-Hertogenbosch 1596-Antwerp 1675), Theodoor van Thulden ('s-Hertogenbosch 1606-1669), and Thomas Willeboirts Bosschaert (Bergen op Zoom 1613/14-Antwerp 1654). Their work is shown together with paintings and/or oil sketches by Rubens, Van Dyck, Jordaens (among them a recently discovered

Mercury and Herse of c.1650-60 on the Amsterdam art market, cat. no. 7, fig. 18), Gaspar de Crayer, Jan Boeckhorst, Cornelis de Vos, Cornelis Schut, Pieter Thijs, and Theodoor van Loon (represented by an unpublished *Adoration of the Shepherds* on the Brussels art market, cat. no. 12, fig. 21). The collaboration between Dutch and Belgian art historians resulted in some outstanding loans (all from European collections), among them one of Van Thulden's allegorical glorifications of the House of Orange from the Oranjezaal in the Huis Ten Bosch, The Hague (cat. no. 52, fig. 74). A respectable number of works in the exhibition came from the Noordbrabants Museum itself, which now has one of the most representative collections of Flemish seventeenth-century



Thomas Willeboirts Bosschaert, The Coronation of the Virgin. Canvas, 383 x 229 cm. Koninklijk Museum voor Schone Kunsten, Antwerp; exhib: Noordbrabants Museum, 's-Hertogenbosch.

paintings in the Netherlands, while a sizeable group was lent by the Brussels gallery Jan De Maere. Research for the exhibition also resulted in a number of re-attributions of works in the museum's own collection (see below). *Christ and the Repentant Sinners* by Gerard Seghers (fig. 6), the teacher of Thomas Willeboirts (on loan to the museum from the Rijksmuseum in Amsterdam since 1993), was exhibited in a nearby room together with an *Allegory of Chastity* by Lodewijk Vay (1630-1676; acquired in 1994, fig. 5), another artist from Bergen op Zoom.

The accompanying scholarly catalogue (see below) is divided into five sections and begins with an introduction by Paul Huys Janssen and Marc de Beyer that gives an overview of the collecting of Flemish history paintings in the Noordbrabants Museum up to 1997, when Jordaens's modello of *Ulysses and Nausicaa* (cat. no. 5, fig. 10) was purchased. Janssen's essays on Rubens and his circle (cat. nos. 1-17) follows, continued later with one on Theodoor van Thulden (cat. nos. 41-58); the latter's work was last exhibited in the same museum in 1991-92, with a catalogue by Alain Roy which remains the basic reference for the present exhibition catalogue. A re-discovered *Allegory* from Berlin (p. 110, fig. 86, first published by Hans Schneider in *Oud-Holland* in 1928), but whose meaning unfortunately remains elusive, was reintroduced into Van Thulden's oeuvre. Furthermore, the recent restoration of his *Triumph of Galatea* in Sanssouci revealed a signature and the date 1659 and thus may have been commissioned originally by the Elector of Brandenburg. Janssen also cites additional archival findings and refers to A. Vos's publication of inventories that include works by Van Thulden ('*Hertogenbosch*, 5, 1997, pp. 54-62). I would like to add one publication not cited by Janssen (p. 148, note 33) that I feel deserves to be better known, namely the heavily illustrated (mostly in colour) volume on the stained glass windows in the Notre-Dame chapel of the cathedral in Brussels by Jean De Labarre based on the cartoons by Theodoor van Thulden: Yvette Vanden Bemden, Chantal Fontaine-Hodiamont, and Arnout Balis, *Cartons de vitraux du XVIIe siècle. La cathédrale Saint-Michel, Bruxelles* (Corpus Vitreum: Belgique, Série 'études', 1), Brussels, 1994.

Hans Vlieghe discusses an impressive selection of oil sketches, drawings and prints by Abraham van Diepenbeek (cat. nos. 18-40). The exhibition probably furthered most the study of his work, since at least three earlier attributions of works in the museum's collection were here changed. Thus the *Holy Family with an Angel* (cat. no. 11, fig. 20), a painting originally believed to be by Abraham van Diepenbeek when the Noordbrabants Museum acquired it in 1979, was re-attributed to Jacques de L'Ange by Schnackenburg in 1994, but is here presented as a work of Pieter van Lint. Another version exists in Averbode, not discussed in the catalogue. After having just seen Pieter van Lint's *The Virgin Mary with Dominican Saints* in Madrid two days earlier, which is mentioned in support of this re-attribution (p. 145, note 16), I was somewhat puzzled by it. In 1996, Gertrud Wilmers re-attributed the grisaille *Allegory of Ferdinand III*, that had traditionally been associated with Abraham van Diepenbeek, to Cornelis Schut instead (cat. no. 14, fig. 23). The *Samson and Delila*, finally, believed originally to be by Van

Diepenbeek or possibly Erasmus Quellinus, is here exhibited as a work by Pieter Thijs (cat. no. 16, fig. 16). On the other hand, the painting of *St. Francis of Paola Adoring the Sacrament* (p. 66, fig. 37) which in 1991-92 had been exhibited as a work of Van Thulden (exh. 1991-92, no. 51), is here given back to Van Diepenbeek. Firmly under Van Diepenbeek's name also figures the *St. Cecilia* from the Metropolitan Museum of Art, New York (cat. no. 34, fig. 41).

Hans Vlieghe's essay on Van Diepenbeek will serve as a valuable introduction to the artist and an update to Steadman's 1982 dissertation which is still cited most frequently as a reference. Of significance were the oil sketches which shed further light on Van Diepenbeek as a copyist after paintings by Rubens and Van Dyck for prints, thus further elucidating a topic also stressed in the recent exhibition *Anthony van Dyck as a Printmaker* in Antwerp and Amsterdam (reviewed below). Noteworthy as well were the *Virgin as the Woman of the Apocalypse* on loan from the Pitti Palace in Florence, documented as early as 1659 in the inventory of Leopold Wilhelm as a work of Van Diepenbeek (cat. no. 23, fig. 46); the recent discovery and acquisition by the museum in Karlsruhe of the grisaille after Rubens's *Church Fathers Adoring the Sacrament* in St. Paul's, Antwerp (cat. no. 24, fig. 43); and one of at least three unpublished sketches from private collections, among them the signed *Christ on the Cross Surrounded by Eight Dominican Saints* (cat. no. 27, fig. 28) for Adriaen Lommelin's print. The exhibition also included two unpublished designs for prints, one in the Noordbrabants Museum, *St. Thomas of Aquinas*, engraved by Cornelis Galle (cat. nos. 31-32, figs. 30-31), the other one in the Rijksmuseum, Amsterdam, *The Holy Family and St. Lucy* (cat. no. 30, fig. 54). Especially impressive was Van Diepenbeek's preliminary drawing with the *Allegory of Archduke Leopold Wilhelm* in a private collection in Antwerp (cat. no. 35, fig. 29) for Nicolaas Lauwers's print, which is on gray paper (rather than the yellowish-ochre found in the catalogue.)

Some minor additions may be made here: Diepenbeek's preliminary drawing for his print with the *Holy Family and Saint Anne* is in the Morgan Library in New York (Felice Stampfle, *Netherlandish Drawings ... and Flemish Drawings of the Seventeenth... Centuries...*, 1991, cat. no. 265; also exhibited at Wellesley-Cleveland in 1993-94, cat. no. 8). Van Diepenbeek's drawing of the *Presentation of the Virgin*, formerly in the collection of Julius Held, has been in the Staatsgalerie, Stuttgart since 1986 (inv. no. C86/3488; *Erwerbungen der Graphischen Sammlung Staatsgalerie Stuttgart 1983-1990*, 1991, no. 16). Another work associated with Van Diepenbeek relating to his *Conversion of St. Paul*, namely the design on paper mounted on canvas for Schelte à Bolswert's print after Rubens's painting of the same subject was recently acquired by the National Gallery of Art in Washington, DC (*National Gallery Bulletin*, no. 22, Fall, 1999, p. 17). With regard to the illustrations for the *Tableaux du Temple des Muses* (cat. no. 39, fig. 38), an unpublished design by Van Diepenbeek, *The Fall of Icarus*, is in the Biblioteca Nacional, Madrid, among the anonymous seventeenth-century Flemish drawings (inv. no. B8767; black chalk, partly gone over with pen and brown ink, traced, 181 x 225 mm.).

The catalogue ends with Axel Heinrich's essay on Thomas

Willeboirts Bosschaert (cat. nos. 59-67). The author is preparing a monograph with a catalogue raisonné on the artist and gives here a first overview of Willeboirts's life and work. On view were eight paintings – among them the *Venus and Adonis* in the Noordbrabants Museum which is here published for the first time – and one black chalk study of Christ from the Antwerp Print Room. The sketch on paper of *Venus and Adonis*, exhibited repeatedly in the last few years, is again included as a study for rather than after – which the present reviewer would prefer – the composition known in no less than seven versions. Another of Willeboirts's paintings preserved in at least two versions, the *Dead Christ Mourned by Angels*, is also found in a painting in the museum of Poznan (not mentioned in the catalogue), attributed to the artist by Frans Baudouin (see his "Een kompas met vele streken...", Griet Maréchal, ed., in *Archiefkunde, Verhandelingen aansluitend bij Bibliotheek- & Archiefgids*, 5, 1994, p. 36, repr.). Finally, for those not familiar with the painting, Willeboirts's *Mystic Marriage of St. Catherine* in Schloss Oranienburg, Berlin, is reproduced in reverse in the catalogue.

Anne-Marie Logan
Easton, CT

Meesters van het Zuiden. Barokschilders rondom Rubens.
By Paul Huys Janssen, with assistance of Marc de Beyer, with contributions by Hans Vlieghe and Axel Heinrich. 's-Hertogenbosch: Noordbrabants Museum; Ghent: Snoeck-Ducaju & Zoon, 2000. 160 pp, 115 illus., many in colour, ISBN 90-5349-315-8.

Museum News

One of the sources for events listed below is CODART, the Association of Curators of Dutch Art, at: www.codart.nl.

Europe

Amsterdam

The Amsterdam Historical Museum re-opened a large part of its collection on December 12, 1999, after a year of rebuilding.

Hannover

The Niedersächsisches Landesmuseum is being re-opened in sections, after two years of restoration (from CODART)

Kassel

The Gemäldegalerie Alte Meister in Schloß Wilhelmshöhe re-opens June 16, 2000 (source: CODART).

Rotterdam

The Museum Boijmans van Beuningen will be completely closed for renovation, September 3, 2000 – April 7, 2001 (source: CODART).

St. Petersburg

The Hermitage Museum is planning to establish branches in Amsterdam and London. The Amsterdam branch, to be known as the Hermitage on the Amstel, will be located in the Amstelhof, an old people's home built in 1683 on the banks of the Amstel, near the Opera House. It will show two major exhibitions a year and provide funds for the museum in St. Petersburg. The London branch is hoped to be located in part of Somerset House, for exhibitions of works from the St. Petersburg museum. (From *The Art Newspaper*, November 1999)

Utrecht

The Centraal Museum re-opened in November 1999 after lengthy rebuilding work (from CODART).

Conferences, Symposia, Colloquia: To Attend

Janus at the Millenium. Perspectives on Time in the Culture of the Low Countries

International Conference on Netherlandic Studies, University of California, Berkeley, June 25-30, 2000.

Art History Papers:

Herman Braet, Tijd-en ruimte ellipsen in miniatuurkunst uit de bourgondische Nederlanden.

Marc De Mey, The Representation of Time and Space in Jan van Eyck's Ghent: Altarpiece and Early Renaissance Painting.

Stephanie S. Dickey, "Zo blijft de mens in 't leven na zijn sterven": Time and Timelessness in 17th-Century Dutch Portraits and Portrait Poetry.

Amy Reed Frederick, Rembrandt's Art about Art.

Amy Golahny, Use and Abuse of Rembrandt: High and Low Reception.

Eckhard Kluth, The Waste of Time: Dutch Genre Paintings of the 17th Century.

Sabine Kretzschmar, Jan van de Velde and the Creation of Landscape.

Clem Neutjens, Janus in Flanders or The Double-Faced Head of Contemporary Art in One of the Low Countries.

Jan Oosterholt, Potgieter and the Dutch Golden Age.

Catherine B. Scallen, Young Woman at a Half-Open Door: Perspectives on Rembrandt Connoisseurship at the End of the Twentieth Century.

Christine Sellin, Hagar and Ishmael and Notions of 17th-Century Netherlandish Family Life.

Anke van Wagenberg, Questions for Peter Paul Rubens: About Misinterpretation and Identity.

Erin L. Webster, Visions of God: Marcus Gheeraerts' 'The Triumphant Christ'.

For further information about the conference, contact Amy Golahny [kopley@penn.com] or Johan Snapper [dodutch@socrates.berkeley.edu]

Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein

The J. Paul Getty Museum, Los Angeles, September 15-16, 2000.

Rolf Hassler (Centre Suisse de Recherche et d'Information sur le Vitrail), Romont Stephan Trümpler (Centre Suisse de Recherche et d'Information sur le Vitrail), Romont Hartmut Scholz (Corpus Vitrearum Medii Aevi, Freiburg im Breisgau), Barbara Giesicke (Independent Scholar, Germany), Peter van Treeck (Stained Glass Conservator, Germany), Daniel Hess (Germanisches Nationalmuseum, Nürnberg), Larry Silver (University of Pennsylvania), Christiane Andersson (Institute for Advanced Study, Princeton), Madeline Caviness (Tufts University), Ellen Konowitz (Vanderbilt University), Tilman Falk (Staatliche Graphische Sammlung, Munich), Mylene Ruoss (Schweizerisches Landesmuseum, Zurich), Timothy Husband (Metropolitan Museum of Art), Alison Stewart (University of Nebraska-Lincoln), Andrew Morrall (Bard Graduate Center), Guilia Bartrum (The British Museum).

Rethinking Rembrandt

Symposium at the Isabella Stewart Gardner Museum, Boston, October 13, 2000.

In conjunction with the exhibition *Rembrandt Creates Rembrandt* (see above), the Gardner Museum is arranging a symposium devoted to recent studies in Rembrandt. Rather than echo the precise subject of the exhibition, the symposium is attempting to feature younger scholars who have not yet published extensively on the artist, and more established scholars who are not Rembrandt specialists.

Speakers: Margaret Carroll (Wellesley College); Stephanie Dickey (Purdue University); Charles Ford (University College London); Ivan Gaskell (Harvard University Art Museums); Catherine Scallen (Case Western Reserve University); Michael Zell (Boston University).

Members of HNA are invited to attend the symposium without charge, but registration is requested as the symposium often sells out. Members are also invited to an informal discussion session with a buffet breakfast on Sunday morning, October 14.

Contact: Kristin Parker: (617) 278-5113; email: kparker@isgm.org

Sixteenth-Century Studies Conference

Cleveland, November 2-5, 2000.

The following is one HNA-related session reported as of press time:

Meditation Practices: Texts, Images, Rituals (session chair: Barbara Haeger)

Reindert Falkenburg, The Soul as Reader; the Soul as Viewer.

Walter S. Meliom, The Art of Vision in Hieronymus Natalis's *Adnotationes et Meditationes in Evangelia*.

Cynthia Lawrence, From Meditation to Participation: Rubens' *Raising of the Cross* in the Context of the Mass and in Popular Religious Devotions in Post-Tridentine Flanders.

Europe

The Shifting Image of the Golden Age

Rijksmuseum Amsterdam and Onderzoekschool Kunstgeschiedenis, May 29-30, 2000. In celebration of the Rijksmuseum's bicentenary (see also exhibitions above).

Jan Piet Filedt Kok, Introduction to the Exhibition *The Glory of the Golden Age*.

Peter Hecht, A Shifting Image with an Air of Permanence.

Maarten Prak, The Making of a Golden Age: Producers and Consumers of Art in Early Modern Europe.

Everhard Korthals Altes, The Art Collector Willem Lormier and the International Spread of Dutch 17th-Century Paintings in the 18th Century.

Frances Jowell, From Thoré to Bürger: Dutch Art before and after the *Musées de la Hollande*.

Jan Daan van Dam, From a Neglected to a National Product. Collecting Dutch Delftware in the 19th Century

Thomas Gaetgens, Rembrandt und die Holländische Kunst.

Ger Luijten, Collecting Prints and Drawings: The 17th Century and Beyond.

Seymour Slive, The United States' Current Boom in Collecting 17th-Century Dutch Art.

Inquire: Rijksmuseum, Bureau Evenementen, Symposium "The Shifting Image of the Golden Age", PO Box 74888, NL-1070 DN Amsterdam.

Patrons, Authors and Workshops. Books and Book Production in Paris circa 1400

University of Liverpool, July 13-15, 2000

For information: Peter Ainsworth and Godfried Croenen, Department of French, University of Liverpool, G.Croenen@liv.ac.uk

Tijd en de zeventiende-eeuwse cultuur

Sponsored by the Werkgroep Zeventiende Eeuw, Amsterdam, August 25, 2000.

For information: J. Jansen, Alexanderlaan 12, NL-1213 XS Hilversum, jeroen.jansen@hum.uva.nl

Art History for the Millenium: TIME

Thirtieth International Congress of the History of Art, London, September 3-8, 2000.

Speakers with HNA-related topics:

Elisabeth de Bièvre, The Alchemy of Wind and Water: Amsterdam 1300-1660.

Konrad Ottenheim, Unity and Discontinuity in the Architecture of the Low Countries, 1530-1700.

Keith Moxey, Historicism's Amnesia.

Julie Berger Hochstrasser, 'Goede dingen nemen tijd': Time as Mediation on Painting in Dutch Still Life of the 17th Century.

Claudia Swan, Painting Devils, Melancholic Witches. Demonology and 'fantasia' c.1600.

Petra ten-Doesschate-Chu, An Unstable Sign/Sign of Instability: The Vendôme Column in the Nineteenth Century.

Martha Hollander, Karel van Mander's 'Doorsien': The Origins of Narrative Structure in Dutch Mannerism.

Jürgen Müller, Pieter Bruegel and the Paradox of Time.

Nanette Salomon, 'Contrapposto': Inscribing (Homo)sexual Erotics as Body Movement.

Ivan Gaskell, Sacred to Profane and Back Again: Timelessness Inside and Outside the Museum.

Léon E. Lock, Netherlandish Sculptors Collecting Sketches: Time and the Sculptor's Business.

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Dutch Artists in Britain, 1550-1750

Leiden Institute for Early Modern Studies, January 25-27, 2001.

Dr. J. G. Roding, or Ms. L. J. Witkam-v.d. Hoek, Leiden Institute for Early Modern Studies, PO Box 9515, NL-2300 RA Leiden, The Netherlands, +31 (0)71-527 21 66, Roding@RULLET.Leiden.Univ.nl or Witkam@RULLET.Leiden.Univ.nl

Past Conferences

United States

Tilman Riemenschneider: A Late Medieval Master Sculptor

National Gallery of Art, Washington, Center for Advanced Study in the Visual Arts, December 3-4, 1999.

Hartmut Krohm (Staatliche Museen zu Berlin, Skulpturensammlung), *Rudolphus de Scherenberg, Episcopus herbipolensis, Francaequae orientalis Dux*: Effigy and Rhetoric.

Claudia Lichte (Mainfränkisches Museum, Würzburg), A Newly Discovered Virgin with Child by the "Master Sculptor" in Würzburg.

Rainer Kahsnitz (Bayerisches Nationalmuseum, Munich), Der Heiligblut-Altar in Rothenburg und seine Stellung im Werke Tilman Riemenschneiders.

Till-Holger Borchert (Institut für Kunstgeschichte der Rheinisch-Westfälischen Technischen Hochschule, Aachen), Taste and Fashion in German Sculpture around 1515-1520.

Keith Moxey (Barnard College, Columbia University), Tilman Riemenschneider: History and Fiction.

Thomas A. Brady, Jr. (UC, Berkeley), One Body, Two Souls: Lordship and Faith in the Diocese of Würzburg around 1500.

Susanne M. Reece (Ohio State, Columbus), Riemenschneider's *Holy Blood* Altarpiece in the Pilgrimage Contest.

Jeffrey Chipps Smith (U Texas-Austin), A Fragile Legacy: Würzburg's Sculpture after Riemenschneider.

Iris Kalden-Rosenfeld (Berlin), The Bamberg *Kaisergrab*: Type and Program.

Bodo Buczynski (Staatliche Museen zu Berlin, Skulpturensammlung), Die Steinbildwerke Tilman Riemenschneiders im technologischen Kontext zu Werken von Nicolaus Gerhaert von Leyden.

Eike Oellerman (Heroldsberg), Polychromiert oder nicht polychromiert: Das ist die Frage.

Michele Marincola (Metropolitan Museum of Art, New York), Riemenschneider's Use of Punchwork in Unpolychromed Sculpture.

Axel Treptau (Bayerisches Nationalmuseum, Munich), Two Reliefs from Riemenschneider's Early Passion Altarpiece.

Timothy Husband (Metropolitan Museum of Art, New York), Riemenschneider and the Tradition of German Alabaster Sculpture.

Fritz Koreny (Albertina, Vienna), Riemenschneider and the Graphic Arts: Originality and Models in Late Medieval Art.

Corine Schleif (Arizona State, Tempe), Sculpted Interfaces between Artist and Audience: (Self-)Portraits that Give and Take.

German Drawings: Mannerism to Realism

The Pierpont Morgan Library, New York, January 23, 2000. Presented by The Master Drawings Association, in honour of the late Wolfgang Ratjen. Organized by Anne-Marie Logan.

David Lachenmann, Wolfgang Ratjen as Collector.

Hinrich Sieveking, Dürer in Focus: Resonance of German Draftsmanship in the 19th Century.

Sabine Rewald, Some Thoughts on August Heinrich.

Andrew Robison, Between Dürer and the Expressionism: Expanding American Collections.

William Robinson, Early American Collectors of Later German Drawings.

The Luxury Trade in the Early Modern Era: Dealers, Commerce and Taste

The Bard Graduate Center for Studies in the Decorative Arts, February 29, 2000.

Michael North (Greifswald), From Luxury Collecting/Production to Mass Collecting/Production: The Economics of Early Modern Culture.

Andrew Morrall (Bard Graduate Center), The Iron Chair of Thomas Ruecker and Nebuchadnezzar's Dream. Dealers, Craftsmen and Patrons in Late 16th/Early 17th-Century Augsburg.

Hans J. Van Miegroet (Duke), Exploring Markets for Netherlandish Art in Spain and Nueva España.

Mariët Westermann (Rutgers), 'A Pull to All Things Rare': Domesticating the Dutch Colonial Object.

Netherlandish and Flemish Drawings in the Morgan Library

The Morgan Library, New York, April 8, 2000.

Anne-Marie Logan, Rubens Drawings at the Morgan Library.

Nadine Orenstein, Pieter Bruegel the Elder's *Ice-Skaters* Near the *St. George Gate*, Antwerp.

Cara Dufour Denison, The Survival of the Medieval Tradition.

Jane Shoaf Turner, A New Drawing by Pieter Boel and the Franco-Flemish Tapestry Tradition.

Egbert Haverkamp-Begemann, Rembrandt's *Woman Carrying a Child Downstairs*.

Europe

Vaststellingen en voorstellingen: 17de-eeuwse kunst uit Holland en Vlaanderen

Rubenianum, Antwerp, December 11, 1999.

R. E. O. Ekkart, Kunstenaars in beweging. Migratie en mobiliteit van 17de-eeuwse kunstenaars in de Nederlanden.

J. Vander Auwera, Abraham Janssen tussen Haarlem en Antwerpen. Naar een beter begrip van de Zuidnederlandse schilderkunst in haar verhouding tot de kunst uit de Noordelijke Nederlanden, 1585-1621.

E. van de Wetering, Werkplaatspraktijk bij Rubens en Rembrandt: overeenkomsten en verschillen.

E. Duverger, Hollandse kunstenaars en kunst in Vlaanderen in de 17de en 18de eeuw.

P. Hecht, Het patrimonium verzameld: een nationaal profiel in Noord en Zuid.

H. Vlieghe, Vlaamse kunst; een beeld in bijstelling.

J. Muller, The Negative View of Catholicism in the Historiography of Flemish Art.

B. Cornelis, Boegbeelden op Amstel en Schelde: Rembrandt en Rubens als verbeeldingen van de Hollandse en Vlaamse 'volksaard'.

The conference was erroneously announced in the previous *Newsletter* as taking place at the Museum Boijmans Van Beuningen, Rotterdam, in collaboration with the Rubenianum, Antwerp.

Het 'Rijk der Vrouw' her-dacht/Woman's World Revisited

Koninklijk Museum, Antwerp, January 13, 2000, in conjunction with the exhibition 'Eick zijn waerom' (see above).

Marijke Spies, 'Ik zegge niet, ik hebbe gestuudeerd': dichten als tijdverrijf voor dames.

Paul Vandenbroeck, De knoop. Na Lacan. Sofie van Loo, Maria-Margaretha van Ost (1779-1862) en Petronella van Woensel (1785-1839): een kunstenaarsduet als addendum bij de tentoonstelling.

Griselda Pollock, Differencing the Canon. Feminist Desire and the Writing of Art's Histories.

Alexia Creusen, La femme artiste à la Belle Époque. Berthe Art vue par Sander Pierron.

Marjan Sterckx, Yvonne Serruys (1873-1953) en haar Belgische publieke monumenten: historiek en receptie.

Willemijn Stokvis, De geschiedenis anders bekeken. Het dictaat van de avant-garde.

Amsterdam-Maastricht Summer University 2000

The Art History workshop is titled: The Painter's Palette in the 16th and 17th Centuries. Pigment Preparation and Painting Technology, Maastricht, July 13-20, 2000.

Lecturers: Renate Woudhuizen-Keller (Hamilton Kerr Institute, Cambridge), René Hoppenbrouwers and Hélène Dubois (Conservation Institute Limburg), Arie Wallert

(Rijksmuseum, Amsterdam). For a complete program: www.amsu.edu

Hermitage Summer Course

The Hermitage, St. Petersburg, will have its third annual summer course, July 30 – August 12, 2000. It is entitled: Saint-Petersburg Art Treasures: The Romanov Dynasty as Collectors of Netherlandish Art. For more information see Codart's webpage: www.codart.nl/russia_hsc_2000.html. Application deadline: May 29, 2000.

Personalia

Happy Birthday!

Julius Held was 95 in April – an extraordinary birthday of an extraordinary man. The day was celebrated, as each year, with two lectures given at the Clark Art Institute in Julius's honour. The speaker this year was David Jaffé, from the National Gallery, London, whose topics were: Van Dyck: Process and Development (April 18), and Collecting and Taste (April 19). Beyond the official celebration in Williamstown, and the more private one among the family at home, all of us – friends, colleagues, former students, indeed, the entire HNA membership – wish to extend our most sincere wishes and appreciation of Julius Held.

Julius Held received a Mitchell lifetime achievement award for the year 2000. The Mitchell Prize is normally given for the best book, or best first book in art history. However, for 2000 it was awarded for a life's body of work, in academe and in museum work, to Julius Held and Jean Boogs respectively. The ceremony took place in early November 1999, at the Metropolitan Museum of Art.

Below, the speech given by Jan Mitchell:

Julius Held has been one of America's leading scholars of European art since the mid-1930s, and a highly admired teacher at the Institute of Fine Arts, at Barnard College (where he taught from 1937 until 1970); and at Williams College (between 1974 and 1981). A native of Germany, Professor Held studied at Heidelberg, Berlin, Vienna and Freiburg in the 1920s, and received his doctorate from the University of Freiburg in 1930, with a PhD awarded *summa cum laude*. His dissertation (which was published in 1931) discussed Dürer's influence on the art of the Netherlands, but it is Julius Held's influence on the art of the Netherlands that we especially honour today. The main beneficiary of Professor Held's attention has been Peter Paul Rubens. Along with countless articles, Professor Held has given us three critical catalogues of

Rubens's works: *Rubens in America*, 1947; *Rubens: Selected Drawings*, 1959; and the monumental study, *The Oil Sketches of Peter Paul Rubens*, in 1980, which catalogues 456 paintings and offers profound insight into Rubens's creative process.

Held has written scores of articles about special Rubens problems, and about artists influenced by the great Flemish, such as Anthony van Dyck, Jacob Jordaens, and many others. Some of these essays were collected in the volume *Rubens and his Circle*, published in 1982.

A few of us may be more familiar with Held's work on Rembrandt, which has been partly collected in the classic volume, *Rembrandt's "Aristotle" and Other Rembrandt Studies*, 1969. Held's deep study of the meaning and commission of the Metropolitan Museum's great painting, *Aristotle with a Bust of Homer*, dates from 1966 and remains unsurpassed. The Frick Collection's best-known Rembrandt, *The Polish Rider*, received similar treatment by Held in 1944. Recent challenges to Rembrandt's authorship of the Frick painting have been thoughtfully resisted by Held, and now the impetuous perpetrators have seen the error of their ways, and the wisdom of Held's.

The incident is one small reflection of Professor Held's stature as a connoisseur as well as a scholar. He started well in this area, working for Max Friedländer at the State Museums of Berlin. In more recent decades, Professor Held has helped form the remarkable collection of European paintings in Ponce, Puerto Rico, and he has catalogued the Flemish paintings at the Detroit Institute of Arts. At the Metropolitan Museum, every curator with an interest in Dutch and Flemish art, from Harry Wehle in the 1930s to the present (and includ-



ing Philippe de Montebello) has benefitted from Held's scholarship and advice.

Julius Held has received numerous honours, among them honorary doctorates from Williams College, Columbia, and Heidelberg; appointment to the "Order of the Crown" by the King of Belgium (25 years ago); and recently, a lecture hall named in his honour at Barnard College. However, we are proud to present him with his very first "Lifetime Achievement" award.

Christiane Andersson, Samuel H. Kress Professor of Art History at Bucknell University, has been named a Member of the Institute for Advanced Study, Princeton.

Perry Chapman is the Editor-Designate of *The Art Bulletin*, July 1, 2000 – July 1, 2001, and the Editor-in-Chief, July 1, 2001 – July 2003; **Christopher Wood** is the Book Review editor.

Jeffrey Hamburger's *The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany* (New York: Zone Books, 1998) was awarded two prizes for 1999: the Charles Rufus Morey Award, given by the College Art Association, and the Roland H. Bainton Book Prize for Art and Music History. The latter is given by the Sixteenth-Century Studies Conference.

Anne D. Hedeman received a Millard Meiss Publication Fund grant for her book: *Of Counselors and Kings: The Three Versions of Pierre Salmon's "Dialogues"* (University of Illinois Press).

Anne-Marie Logan was awarded the J. Clawson Mills Art History Fellowship, 2000-2001, under the auspices of the Department of Drawings and Prints, Metropolitan Museum of Art, and George Goldner, Drue Heinz Chairman, to work on her catalogue of Rubens's drawings.

Elizabeth McGrath was awarded the Eugène Baie prize for her contribution to Flemish culture.

Susan Urbach received the 1999 Fülep Lajos Award for Art History from the George Soros Foundation in Hungary.

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From: Mrs. van rappard

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Pages: 1

To Otto: I won't act till
I hear Repree's advice.
Should I confirm offer to
Sir Jack Baer? *Quina*

Dear Mr. Beder,

I have made some enquiries regarding the painting of the Rembrandt school which was stolen from you. The statue of limitations for this kind of theft in Holland is three years. There seems to be special provisions regarding sales at auctions, so it seems advisable to engage the services of a dutch lawyer who is well versed in these matters.

We would suggest Mr. R.W. Polak from the firm De Brauw, Blackstone, Westbroek /Advocaten & Notarissen (address: Burgerweeshuispad 301, 1076 HR Amsterdam) who is a specialist in art & law. If there is anything else we could do for you, please let us know.

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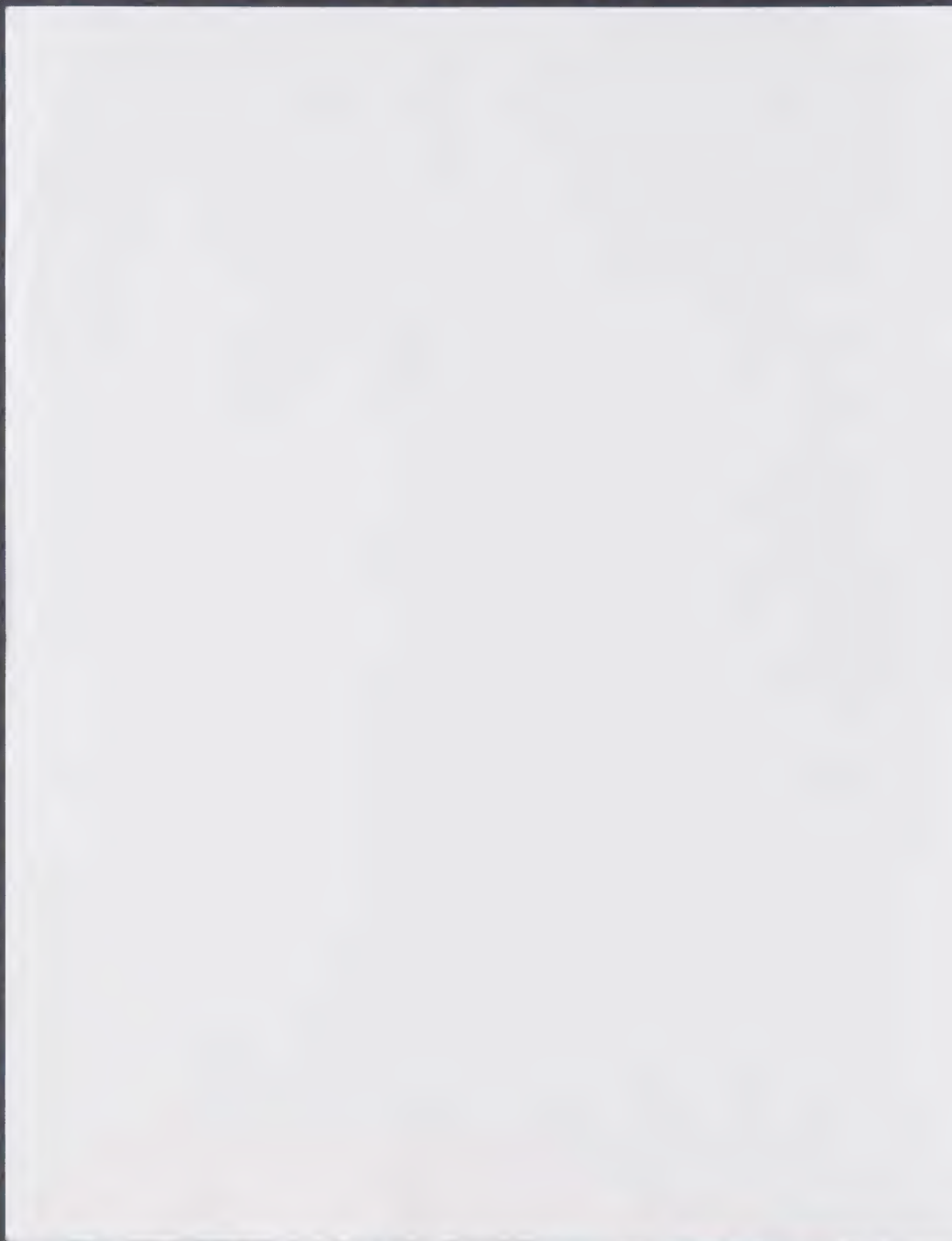
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C41 Bust of an old woman (commonly called Rembrandt's mother)
THE HAGUE, KONINKLIJK KABINET VAN SCHILDERIJEN, MAURITSHUIS, CAT. NO. 556

HDG 686; BR. 67; BAUCH —; GERSON —

Fig. 1. Panel 18.2 × 14 cm (1:1)



1. Summarized opinion

A reasonably well preserved painting, one of the numerous copies of a lost original that probably dated from 1631.

2. Description of subject

Bust of an old woman with the body almost in profile towards the left and the head, tilted forward a little, turned three-quarters towards the viewer. Her gaze is directed slightly downwards. Her head, and the pleated white shirt worn under a fur-trimmed cloak, are lit from the top left. An ornamented head-shawl hangs down on either side of her head from a tu cap.

3. Observations and technical information

Working conditions

Examined on 23 October 1973 (J. B., E. v. d. W.) in good artificial light and in the frame, with the aid of an X-ray film.

Support

DESCRIPTION: Oak panel, grain horizontal (!), 18.2 × 14 cm. Thickness c. 1.1 cm. Single plank. Back bevelled remarkably evenly on all four sides over a width of c. 2 cm and to an unusually thickness of c. 0.4 cm.

SCIENTIFIC DATA: Dendrochronology (Prof. Dr. J. Bauch and Dr. D. Eckstein, Hamburg): measured at lefthand edge 149 annual rings heartwood (+ 3 sapwood + 1 counted, at righthand edge 148 annual rings heartwood (+ 3 sapwood + 1

Fig. 2. Neta.



counted). Mean curve 149 annual rings (+ 3 sapwood + 1 counted), datable as 1451-1599. Growing area: Northern Netherlands. Statistical average felling date 1616 ± 5^1 .

Ground

DESCRIPTION: A yellow-brown shows through in thin patches in the shadow part of the head and in the background.

SCIENTIFIC DATA: The ground consists, according to De Vries, Tóth-Ubbens and Froentjes² of a mixture of white lead and chalk.

Paint layer

CONDITION: Reasonable. Numerous local retouches in the face, the head-shawl on the left, the left background and on the shoulder. Craquelure: a few thin, fine horizontal cracks in the face and clothing.

DESCRIPTION: The face is done in the light in a great many flesh shades, here and there in muddy browns and, especially round the eyes, in a little grey with small, flat dabs and strokes. A plastic effect has been achieved in the nose with finely-applied brushwork and a subtle varied use of colour; on the other hand the eyes, done with thinner paint, are flat and lacking in plasticity. The mouth area, built up with longer and shorter strokes, has not been suggested effectively despite all the care expended on it.

The border between light and shadow areas in the face is not well organised. In the shadow parts a relatively strong ruddy grey has been used in the lower half of the face, with (retouched) browns by the cheek and checkbone. The paint is applied rather more thinly in the shadow areas of the face than in the lit part.

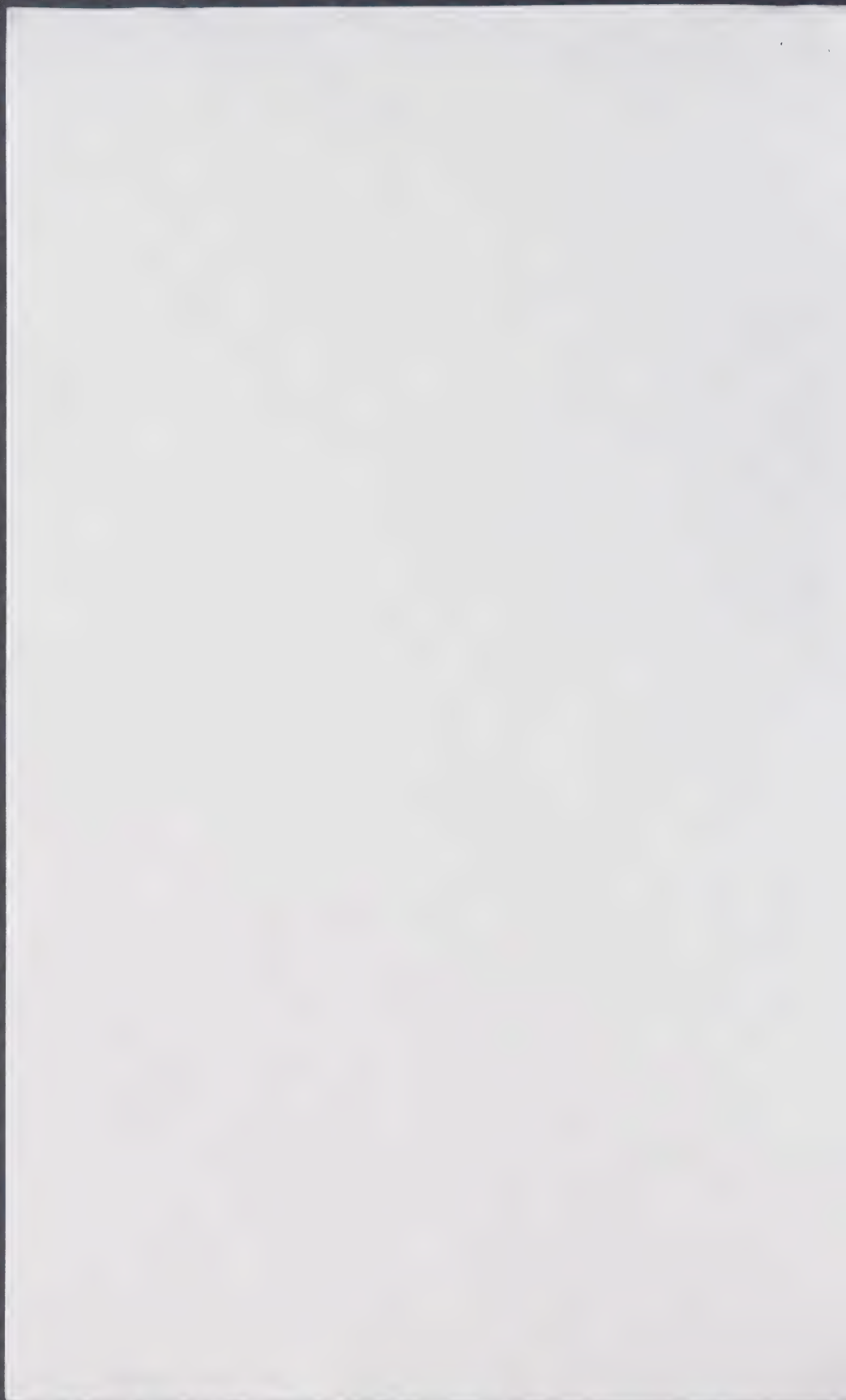
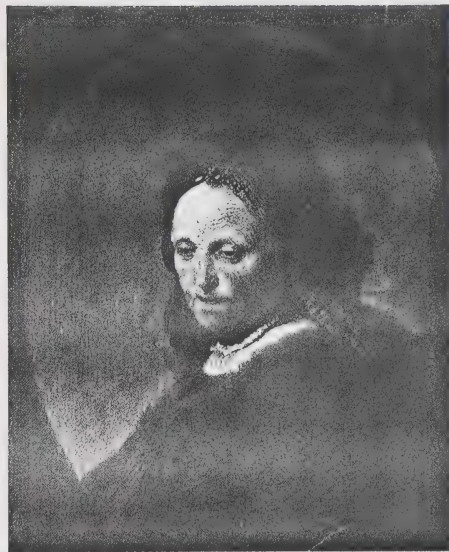


Fig. 3. Copy 1



The darker parts of the clothing and headgear are executed in an almost continuous uniform black-brown; the fur parts are in a confused brown with rows of small, regularly-spaced strokes set at right angles to the contours. The head-shawl across the forehead, over the shoulder and along the face on the left is done with cool grey accents of light and highlights over a thin dark brown. The tiny folds in the shawl are indicated with small lines of dark brown.

The background is set down in an even, opaque cool grey, with bold strokes running in various directions. It extends in some places over the outline of the figure, for instance by the headgear on the left, and in others under it, as at the right by the projecting hairs of the fur cap.

SCIENTIFIC DATA: According to De Vries, Tóth-Ubbens and Froentjes² a thin layer containing white lead was applied directly on the ground in the background area. The face and the collar have been underpainted with a thin dark grey layer consisting of white lead, carbon black and some brown ochre. The greyish background contains white lead, carbon black and various ochres containing many coarse grains of pigment. In the original areas of the coat coarse-grained brown ochres, carbon black and white lead were found. The flesh tones contain white lead and ochres; they are partly³ glazed with a paint containing red lake pigment. In the collar white lead was found with the trace elements silver, copper and manganese. The red jewel in the head ornament is done with a thick layer of red lake with a little red ochre, while in the green jewel there is malachite, mixed with a fairly large quantity of blue azurite. The yellow used in the green jewel contains yellow ochre; coarse-grained white lead is mixed into this yellow, as it is in the grey of the head ornament. The blue used in both eyelids looks like azurite. The dark brown of the coat consists of Cologne earth mixed with black pigment and brown ochre.

X-Rays

One is struck by the very strong white pattern produced mainly by the white lead of the ground in the grain of the panel. Against this the lit part of the face, the shirt and the grey background appear dimly. The space left in reserve in the background for the figure corresponds only approximately with the figure seen today, and is somewhat more cramped. For a reproduction see: De Vries, Tóth-Ubbens, Froentjes²

Regulation

None.

Varnish

No special remarks.

4. Comments

The attribution of no. C 41 to Rembrandt, accepted in the past by Bredius³, has already been doubted or rejected by many authors since Hofstede de Groot⁴, and certainly with justification. The uncertain execution and almost general weakness of form, the dead background and the unusually varied palette in the flesh tints rule out this attribution. What is more, the way the support was made differs from early 17th-century usage – the grain runs parallel to the short side, and the panel is relatively thick and bevelled remarkably evenly at the back, as is usual with later panels. The composition of the ground, containing a large quantity of white lead, also points to a later date. As a result the radiographic image is atypical, showing hardly any brushwork recognizable as such.

Nonetheless, the occurrence of a great many other versions none of which seems to be authentic gives one the impression that they all, like no. C 41, derive from a lost original, probably by Rembrandt. The only reason we are basing our discussion on the version in The Hague is that this is listed in the Bredius publication we have taken as our point of departure.

When one tries to form some idea of what the lost original looked like and what place it occupied in Rembrandt's work, other portrayals of the same model offer one little to go on. It is true that similarly interpreted facial forms, similar items of clothing and a similar lighting from above – creating a small cast shadow almost vertically below the nose – are found in etchings B. 343 (c. 1631) and B. 348 (dated 1631), but these do not show the turning of the head on the shoulders that characterizes the composition of no. C 41. This motif does occur in two pictures of old men, the etched *Bust of an old bearded man looking down* (B. 260) and the painting of a *Hermit* dated 1631 in Paris (no. C 16) which though not autograph is still very closely connected with Rembrandt's work. Possibly 1631 is indeed the most probable date, and the lost original for no. C 41 would then have fol-

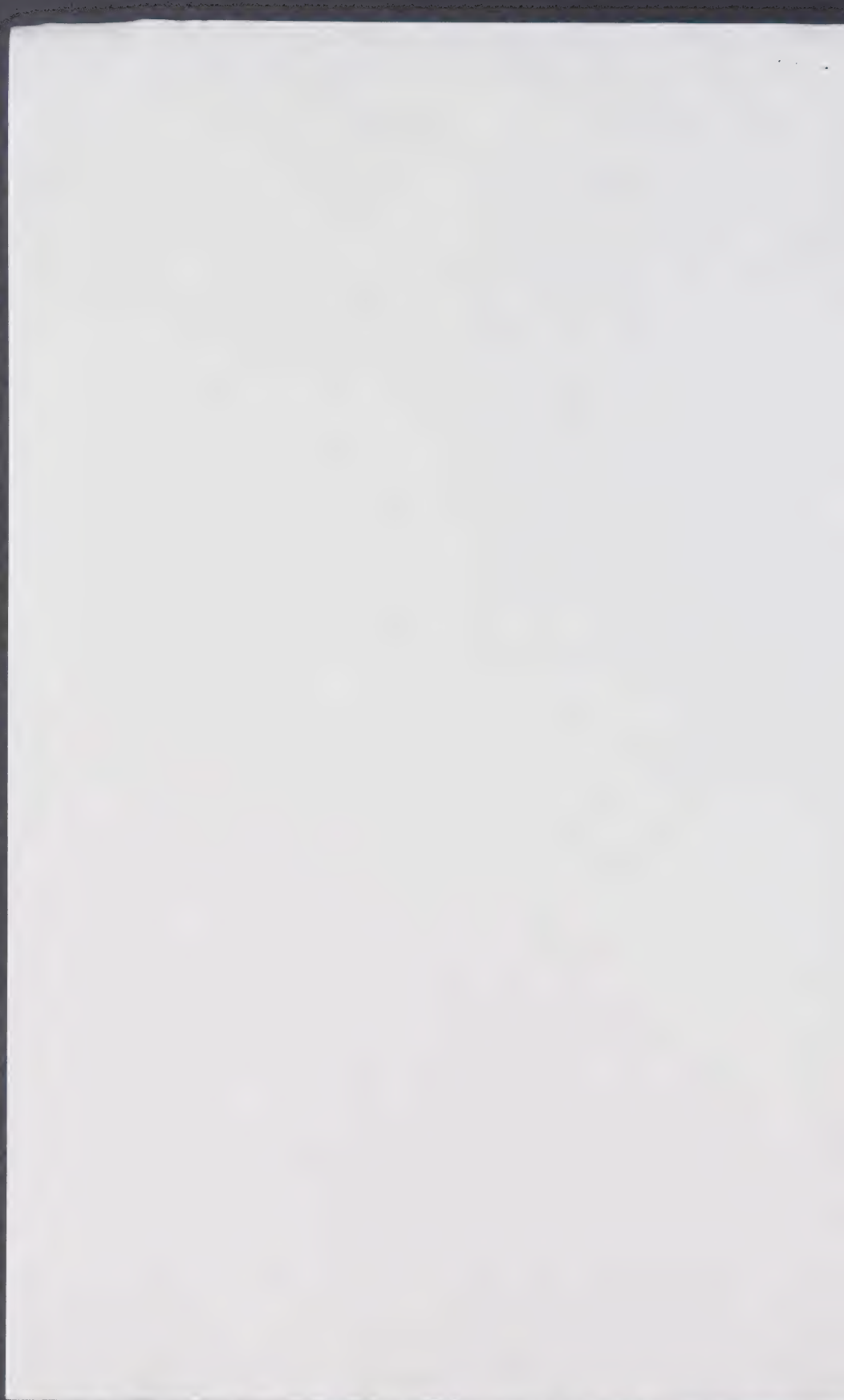


Fig. 4. Copy 7



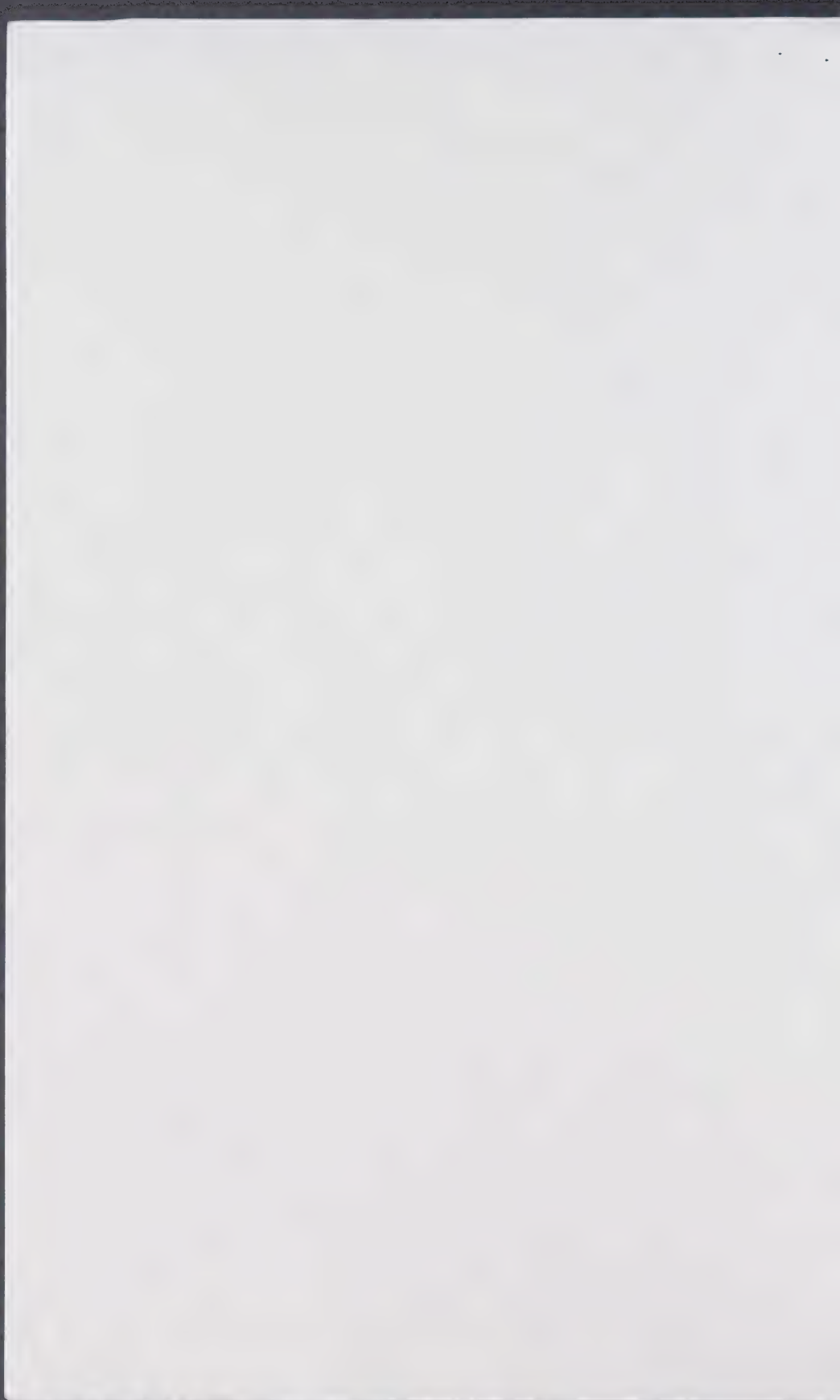
Fig. 5. Copy 12



lowed rather than preceded the painting in Windsor Castle (no. A 32) which shows the same model wearing different headgear but otherwise the same dress, and which we date as 1630/31. Presumably it shared with the last-named painting the rectangular shape with painted oval frame in black, as do the majority of the known copies, among which the version from the Sedelmeyer sale (see 7. *Copies*, 1 below) which was preferred by Bauch (but which he reproduced, wrongly, as being oval; cf. Bauch 449). It surely cannot be assumed that the rectangular shape shown by no. C 41 reproduces the original format, and the oval form of some other copies (listed below under 7. *Copies*, 7–10) is admittedly common with Dou, probably a little later, but does not appear so early with Rembrandt. Added to this there is the fact that the copy from the Sedelmeyer sale seems to be the most satisfying from other viewpoints as well – the position of the eyes relative to each other and to the mouth gives a more homogeneous foreshortening of the slightly tilted head than one sees in any of the other versions, and this copy also seems superior to the others in the plastic and three-dimensional effect of the body and the tonal value of the background. Though the various copies have slightly differing dimensions, they tell one more about the

size of the original than might appear at first sight. Leaving aside the versions with a rectangular picture area, which show a varying and often unconvincing layout, most of the ovals are found to measure about 24×19 cm, dimensions that match the painted-in oval of two of the extant rectangular copies including that from the Sedelmeyer sale (see 7. *Copies*, 1). One can therefore take it that the rectangular panel of the lost original measured, like that version, about 29×22.5 cm, and was of the same format as for instance the portraits of Jacques de Gheyn III and Maurits Huygens (Br. 161 and Br. 162) in Dulwich College and Hamburg respectively, both dated 1632. It is not impossible that the lost original can be detected in: 'Rembrandt, Rembrandt's Mother, a very capital Picture, in fine Preservation / height o feet 11 inch, width o feet 8 inch [= 28.5×20.5 cm]', sale London 27 February – 1 March 1766 (Lugt 1506), first day no. 66 (7 guineas).

The lost original must have made a great impression on two pupils. The author of nos. C 19 and C 20 used the turn and tilt of the head in exactly the same way in the Boston *Old man with arms crossed* (no. C 20). Gerard Dou, in a number of oval pictures of the same model, clearly borrowed the expression



and dress from this prototype, though omitting the tilt and turn of the head which in his paintings invariably stands upright on the shoulders.

5. Documents and sources

None.

6. Graphic reproductions

None.

7. Copies

Only those versions are listed reproductions and dimensions of which are known to us.

1. Panel (rectangular with painted oval framing), 29 × 22.5 cm (Bauch 449; our fig. 3). Coll. Ch. Sedelmeyer, sale Paris 25–28 May 1907, no. 159.
2. Panel (rectangular with incomplete painted oval framing), 23 × 19 cm. Sale Brussels (Fiévez) 16 December 1929, no. 29 as Gerard Dou (reproduced in catalogue, pl. XIV).
3. Panel (rectangular with incomplete painted oval framing), 23 × 19 cm. Sale Düsseldorf 17 October 1913, no. 19 as Gerard Dou (reproduced in catalogue).
4. Panel (rectangular with uneven painted oval framing) 24 × 18 cm. Private coll. Antwerp (1956).
5. Panel (rectangular with incomplete painted oval framing). Dealer Jurschewitz, Paris (1927).
6. Panel (rectangular with incomplete painted oval framing), 23 × 19 cm. Coll. W. F. J. Laan, sale Geneva 9 June 1934, no. 125 (reproduced in catalogue).
7. Panel (oval), 23.7 × 19 cm (fig. 4). Geneva, Musée d'Art et d'Histoire, Fondation Lucien Baszanger.
8. Panel (oval), 24.8 × 19.7 cm. Cambridge, Mass., The Fogg Art Museum, no. 1962.147.
9. Panel (oval), 25 × 20 cm. Coll. O. Bondy (Vienna), sale New York 3 March 1949, no. 77 (reproduced in catalogue); cf. W. R. Valentiner, *Rembrandt. Wiedergefundene Gemälde*, Stuttgart-Berlin 1921 (Kl.d.K.), p. 112 (under 'Paintings ascribed to Rembrandt').
10. Panel (oval), 37 × 29 cm. Coll. Lord Rossmore at Rossmore (photograph in RKD).
11. Panel (rectangular), 21.8 × 16.8 cm. Coll. W. C. Alexander, London.
12. Panel (rectangular, 23 × 18 cm. Braunschweig, Herzog Anton Ulrich-Museum (cat. no. 257; our fig. 5). Figure placed very high in picture area against a light background. Scientific data: dendrochronology (Prof. Dr. J. Bauch and Dr. D. Eckstein, Hamburg): measured at top edge 142 annual rings heartwood, datable as 1444–1585. Growing area: Northern Netherlands. Statistical average felling date 1605 ± 5.

8. Provenance

*— Perhaps identical with: 'Le portrait d'une vieille Femme, par le même [Rembrandt van Rhein]. Il est peint sur panneau & porte 7 pouces de haut sur 5 pouces de large [= 19.2 × 13.7 cm]' (10 guilders, withdrawn), coll. de Angelis, sale Brussels 15 September 1763 (Lugt 1317), no. 10.
 — Coll. F. J. O. Boymans, sale Utrecht 31 August 1811 [B], no. 79: 'Rembrandt (van Rhyn). Une tête de femme à moitié éclairée, d'une touche hardie et vigoureuse, on la prend pour la mère de cet auteur célèbre. P. h. 18. l. 14 [cm]'.
 — Coll. C. J. H. Franssen, sale Rotterdam 17 March 1890, no.

21 as: G. Dou(?).

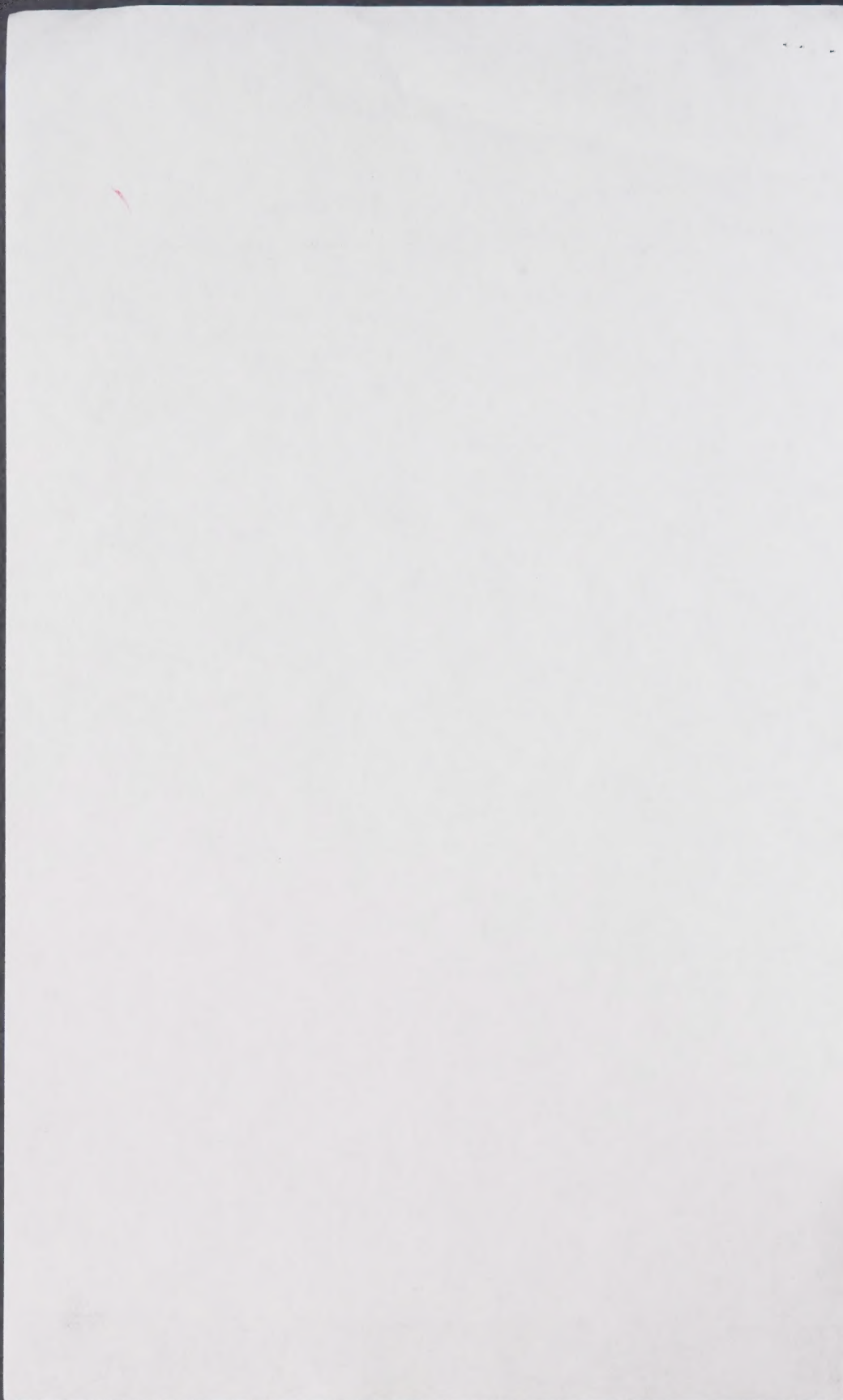
— Coll. Dr. A. Bredius, on loan to the Mauritshuis from 1890. Bequeathed in 1946.

9. Summary

One of the numerous copies – and certainly not the most faithful – made after an obviously much admired lost original by Rembrandt that can probably be dated 1631 and already had a direct influence on two pupils, Gerard Dou and the author of nos. C 19 and C 20.

REFERENCES

- 1 Bauch, Eckstein, Meier-Siem, pp. 491, 494.
- 2 De Vries, Töth-Ubbens, Froenijes, pp. 189–190, 216–217.
- 3 Br. 67.
- 4 HdG 686; W. R. Valentiner, *Rembrandt. Wiedergefundene Gemälde*, Stuttgart-Berlin 1921 (Kl.d.K.), p. 123 (S. 35); J. Rosenberg, *Rembrandt. Life and Work*, London 1964 2nd edn, p. 371; Bauch 1966, 449; Br.-Gerson 67.



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9th November 1994

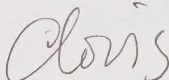
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I quite like the P. de Grebber in San Francisco
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yours ever,



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