Alfred Bader Fonds

Chemistry and Art
More Adventures of a Chemist Collector

Hofstra

Munch & Furchgott
S-10093A Bear Valley Rd.
Lone Rock, WI 53556

MADISON WI 537
PM
12 JAN
1998

Dr. Alfred Bader
Astor Hotel Suite 622
924 E. Juneau
Milwaukee 53202

Good Luck with
your complaint.

Charles

The Hofstra Museum
Emily Lowe Gallery
Hofstra University
Hempstead, NY 11550

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Hendrick Heerschop, "The Alchemist", Collection of Isabel and Alfred Bader

The President of Hofstra University
and
The Director of the Hofstra Museum

cordially invite you to a preview of

People At Work: 17th Century Dutch Art

Sunday, April 17, 1988
2:00 - 4:00 p.m.

curated by
Donna R. Barnes

Exhibition continues through June 15 at the Emily Lowe Gallery, Hofstra Museum, Hofstra University, Hempstead, NY (516)560-5672

The Hofstra Museum
Emily Lowe Gallery
Hofstra University
Hempstead, NY 11550

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Emily Lowe Gallery
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HOFSTRA UNIVERSITY

HOFSTRA MUSEUM

March 3, 1998

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Dr. Bader;

I referred your January 14, 1998 letter to the Hofstra Museum about your loan of the Constantijn Verhout's "Portrait" in 1988 to the University Counsel. I am advised to inform you that the statute of limitations on your claim has expired. Further, we find no merit in your claim.

Sincerely,

David C. Christman
Director

c: Emil V. Cianciulli, Esq.

HOFSTRA MUSEUM ✦ EMILY LOWE GALLERY ✦ 112 HOFSTRA UNIVERSITY ✦ HEMPSTEAD, NEW YORK 11549
PHONE: (516) 463-5672

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 12, 1998

Dr. Ira Kukin
Chairman & Chief Executive Officer
Apollo Technologies International Corp.
5S Regent Street, Suite 526
Livingston, NJ 07039

Marvin

Dear Ira:

Thanks again for your two long faxes about Hofstra Museum.

Of course the very first thing I did on receiving these was to share them with Marvin Klitsner, who was then in Jerusalem and is now, for the next few days, staying here at the Astor Hotel in Milwaukee.

Marvin's comment was that you could not have realized how serious the damage to the Verhout was.

I have now thought about this a good deal and, of course, discussed it with Marvin. He advised me that he believed that the statute of limitation does not apply when a museum hides damage in so blatant a manner and that also if I wished to sue Hofstra, I could probably do so in Milwaukee because the paintings were borrowed from me in Milwaukee.

However, in thinking about it I have decided not to sue. The Verhout is worth about $200,000 and several art dealers have told me that such a major scratch devalues such a painting by around 20 to 30 percent. But, Ira, I need neither the money nor the hassle. And in any case, I am leaving the painting to my university and, of course, do not plan to sell it.

On the other hand, neither individuals at Hofstra should get away with such totally unprofessional and shabby actions.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

Hence, I plan to share the information about this with as many museum people, art historians, and collectors I know.

Of course I know that you disagree with me completely about this, and for that I am sorry. I still hope that we will remain friends.

With all good wishes,

Sincerely,

AB/nik

c: Marvin Klitsner, Esq.

DR. ALFRED BADER
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 44-1424-222223

Dr. Ira Kukin 001 973 535 8844
Apollo Technologies

Dear Ira:

Thank you for your two long faxes about the Moffa Impeum. I have no recollection of authorizing the (poor) restoration of my Vehout, and have asked my secretary to request copies of the 1988 correspondence.

I'll be back in my office on July 27 and will be in touch.

Thanks & best regards

Alfred

17 VII 98

Apollo

COPY

Apollo Technologies
International Corp.
Suite 526
5S Regent Street
Livingston, NJ 07039
(973) 535-1515
Fax: (973) 535-8844

Ira Kukin
Chairman of the Board

July 16, 1998

IK: 721821/0798M

FAX TRANSMISSION
1-414-277-0709

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Al:

Further with regard to Hofstra University, and my intervening with Hofstra board member, Mr. Frank Zarb, who is President and CEO of NASD, I have now received a letter from Mr. Zarb in which he enclosed a copy of the follow up letter sent to him from David C. Christman, the Director of the Hofstra Museum.

David Christman explained why there was a controversy in the matter as such:

> "Constantijn Verhout's "Portrait" did receive damage while in the Museum's care in 1988. With Dr. Bader's written authorization, the Museum had the painting conserved and returned it to Dr. Bader who received it without complaint. Late in 1997, Dr. Bader corresponded with the Museum about the condition of his painting, and his attorneys joined in the correspondence. At this time, I acted on the advice of University Counsel Al Cianciulli, and a copy of that letter was attached to Dr. Kukin's letter to you."

He then mentioned that because I referred the matter to Mr. Zarb, he then wrote to Dr. Bader in which he conveyed the suggestion that the matter really riled Dr. Al Bader and it would be in everyone's best interest to have the Museum settle with Dr. Bader if Hofstra would wrap up the claim for a token amount of $300.00. He says that he wishes him (Dr. Bader) no discourtesy and of course was grateful for his assistance of a decade ago.

Again, I strongly urge you, Al, to settle the matter as suggested and to maintain good relations all around. I certainly would like to feel that my intervention with Mr. Frank Zarb and the fact that he followed up on my suggestion was not in vain and all parties would be happy. Again, that is my suggestion, Al.

Best wishes for the remainder of the summer and I hope to see you soon.

Sincerely,

Ira Kukin

Ira Kukin

IK:mh
Enc.

COPY OF THIS FAX ALSO SENT TO DR. BADER IN EAST SUSSEX, ENGLAND

Ira Kukin

Suite 526
55 Regent Street
Livingston, NJ 07039
(973) 535-1515

July 2, 1998
IK: 721783/0798M

FAX TRANSMISSION
011-44-424-222223

Dr. Alfred Bader
East Sussex, England

Dear Alfred:

I hope that you and Isabel are enjoying the beauties of England but I know that you are as busy as ever. Incidentally, I had spoken to Marvin Klitsner who called me from your office while he was in Milwaukee. I thank you for advising him I was interested to speak to him. Rather than talk to him on the phone, I told him I would definitely make plans to visit him the next time I am in Israel. I prefer to talk to him in person.

Thank you for sending me a copy of your correspondence with Hofstra. As you requested, I wrote and spoke to Mr. Frank Zarb. He is chairman of NASD and a member of the board of Hofstra; also chairman of its fund raising efforts. He is quite influential. At one time, the Republican Party had asked him to run for Governor of the State of New York but he declined. He was an executor of a trust of mine.

Al, my own personal feeling said as one friend to another friend is that you should not prolong this scenario. You are a man of wealth, of substance and I know you hold yourself in very high esteem -- so does everyone who knows you. This back and forth correspondence and disputations will lead to nowhere. As is often said, "hey chap, take it on the chin!". Sometimes one has to give in because time is important and one cannot recoup for lost time.

Revenge is much less important and, as in this case, I feel you should swallow your pride, accept Hofstra's offer and get on to bigger and better things. Al, that is my opinion said from one friend to another.

Give my regards to Isabel. I'm sure we'll be getting together soon.

Sincerely,

Ira Kukin

IK:mh

Dear Marvin: I'll call you to discuss

P.S. We have gotten some positive response from Wisconsin Electric Power but it is still a long haul before we get a commitment. Two of my associates will pay a visit to Wisconsin Electric to try to further the progress that was made with them.

Dr. Alfred Baeder
2961 North Shepard Avenue
Milwaukee, WI 53211

November 13, 1998

Dear Dr. Baeder,

Thank you for sharing with me your concerns regarding the Verhout painting. As you know, I am no longer associated with Hofstra University and left there well over five years ago. I therefore have no control over how they are now handling this matter.

However, I do want to make it very clear that it was the policy of the museum during my tenure to get permission from the lender before conservation would be done on a work of art. My remarks only reflect what the conservator told me and a report was always available to you as a lender ten years ago. I did not see the work under a UV light and conveyed to you the condition as it was reported to me by an expert. Indeed, if at any time you had requested a copy of the report, the museum, or the conservator who had impeccable credentials, would certainly have sent the report to you. Although I am not a conservator, I am a well-seasoned museum professional whose main area of expertise is "on loan" exhibitions. I would NEVER jeopardize the good will of a lender by demonstrating insincerity in my evaluation of damage. This is why the museum had insurance and why the museum paid for an outside conservator. My personal opinion is that any work damaged should ALWAYS and UNEQUIVOCALLY receive the best possible care. That was and would always be my recommendation to the University.

I must concede that ten years later I have little recollection of the details of our discussions, nor do I know what affect ten years has had on the actual conservation. Obviously, if you have any concerns or complaints these should be taken up with the University and the registrar who handled the matter, Eleanor Rait. I believe that she is still on staff at the museum and was responsible for the follow-up on these matters. Although I am happy to tell you what I remember, I assume that you would not be so reckless as to belittle my name and reputation with any innuendoes implying that I had not acted in a professional matter. Indeed, the evidence that you have supplied shows that a well-known conservator handled the painting with your approval and that the report was available ten years ago.

COUNCIL FOR CREATIVE PROJECTS
17 Main Street, Lee, MA 01238 *Telephone* 413-243-8030 *Fax* 413-243-8031

Your circulation of your complaints and reference to me in those complaints constitute professional libel. This is especially true of your "How Not To Handle An Accident In A Museum." This document purports to present a professional summary, but completely disregards the fact that I and the University used an expert to assess the damage, and referred all issues to you for assessment and decisions.

I am sorry for your concerns, but this is a Hofstra University matter and anything that I did was purely as an employee of the University and under the auspices of President James Shuart. I would assume that you need to talk directly to him or to the individuals who actually handled this exhibition- the curator, registrar or conservator. Please cease general dissemination of your complaints with my name therein immediately.

Sincerely,

Gail Gelburd, Ph.D.
Executive Director

CC: Peter Brewer, Esq.

HOFSTRA UNIVERSITY

HOFSTRA MUSEUM

December 9, 1998

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211

Dear Dr. Bader;

Dr. Donna Barnes has been discussing with me your recent correspondence and conversations about the damage to your Verhout while in the custody of the Hofstra Museum in 1988. I believe that one item in your conversations with Dr. Barnes was the involvement of attorneys, and I hope you understand that when a correspondent refers to legalities, I am obliged to consult with the University's general counsel and shape my responses by the results of that consultation.

I am deeply sorry that the Verhout which you generously loaned to the Hofstra Museum in 1988 suffered damage, and I am equally sorry to know of your disappointment with the quality of conservation provided by the Museum. It is the policy of the Museum to care for all works of art entrusted to it through loan and donation, and I am quite proud of the Museum's excellent record. My apologies to you for the condition of the Verhout are all the more sincere because of this record.

If I remember correctly, in your correspondence with Dr. Barnes, you mentioned that the cost to you of additional conservation to the Verhout was $1,150.00. If this amount is correct, I will request a reimbursement check to you from the University as an additional acknowledgement of your professional courtesy in loaning the Verhout to us and of the Museum's obligation to conserve the work in an agreeable manner. I look forward to your response.

Please accept my best wishes for happy and healthy holidays to you and Mrs. Bader as well as my sincere hope that the new year brings to you both much satisfaction.

Sincerely,

David C. Christman
Director

HOFSTRA MUSEUM ✦ EMILY LOWE GALLERY ✦ 112 HOFSTRA UNIVERSITY ✦ HEMPSTEAD, NEW YORK 11549
PHONE: (516) 463-5672

HOFSTRA MAILING

1. Dr James Stuart - Hofstra
2. Prof. Haverkamp - Begemann
3. Dr. Marjorie Trissman - Oberlin
4. Dr. George Keyes - Detroit Instit. of Arts
5. Dr. Jane Hutchinson - UW - Madison
6. Dr Robinson - FOG
7. Dr. Nancy Ketzer - BOSTON COLL
8. Dr. Beckin
9. Dr Hallock - Kail
10. Dr. Gorapart - Gardner
11. Dr. Lee Alderton - Miller Museum
12. Dr David McTavish
13. Dr. Donna Barnes - Hofstra
14. Dr Donna Hopricher
15. Dr H. Perry Chapman, U of DE
16. Dr. Abrams
17. Dr. George Keyes
18. Dr. Linda Stone-Ferrier - Hofstra
19. Dr. Malcolm Rogers - Boston Mus of FA
20. Dr Millicent Gaudieri - Dir Assoc Art Museum Directors
21. Dr Mitchell Kahan - Akron Mus
22. Dr. Douglas Schulz - Albright - Knox Gallery.
23. Dr Peter Blume - Allentown Art Museum
24. Dr Martha Troy - Art Inst. of Chicago
25. Dr. Doreen Bolger - Baltimore Museum of Art
26. Dr. Diane Cambor - Bass Museum of Art
27. Dr. Katherine Hatson - Brookfield Coll. Museum
28. Dr Jim Elland - CA Museum of Art

1/15

28. Mr. Dennis Hallen NC Museum of Art

Dr. Alfred Baeder
2961 North Shepard Avenue
Milwaukee, WI 53211

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17 Main Street, Lee, MA 01238 *Telephone* 413-243-8030 *Fax* 413-243-8031

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Sincerely,

Gail Gelburd, Ph.D.
Executive Director

CC: Peter Brewer, Esq.

010
Brooklyn Museum of Art
200 Eastern Parkway
Brooklyn, NY 11238
Arnold L. Lehman, Director
E-mail alehman@ interport.net
WWW
Phone (718)-638-5000
Fax (718)-399-7069

186
Butler Institute of American Art
524 Wick Avenue
Youngstown, OH 44502
Louis A. Zona, Director
E-mail laz@ cisnet.com
WWW http://www.butlerart.com
Phone (330)-743-1107
Fax (330)-743-9567

217
Canadian Centre for Architecture
1920, rue Baile
Montreal, Quebec H3H 2S6 Canada
Phyllis Lambert, Director
E-mail wowens@ cca.qc.ca
WWW
Phone (514)-939-7000
Fax (514)-939-7020

012
Carnegie Museum of Art
4400 Forbes Avenue
Pittsburgh, PA 15213
Richard Armstrong, Director
E-mail taylorn@ clpgh.org
WWW
Phone (412)-622-3201
Fax (412)-622-3112

226
Center for Creative Photography
University of Arizona
Tucson, AZ 85721
Terence Pitts, Director
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WWW
Phone (520)-621-7968
Fax (520)-621-9444

215
Centro Cultural/Arte Contemporaneo
Campos Eliseos & Jorge Eliot
Col. Polanco
Mexico, D.F., 11560 Mexico
Robert R. Littman, Director
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Phone (525)-282-0355
Fax (525)-281-1550

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Chrysler Museum
Olney Road and Mowbray Arch
Norfolk, VA 23510
William J. Hennessey, Director
E-mail wjhenn@ umich.edu
WWW
Phone (804)-664-6200
Fax (804)-623-5282

015
Cincinnati Art Museum
Eden Park
Cincinnati, OH 45202-1596
Barbara K. Gibbs, Director
E-mail CAML@ ohionet.org
WWW http://www.cincy-am.org/CAM.html
Phone (513)-721-5204
Fax (513)-721-0129

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Clark Art Institute
P.O. Box 8
Williamstown, MA 01267
Michael P. Conforti, Director
E-mail Michael.Conforti@ clark.williams.edu
WWW http://www.clark.williams.edu
Phone (413)-458-9545
Fax (413)-458-5902

017
Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106
Robert P. Bergman, Director
E-mail bergman@ cma-oh.org
WWW http://www.clemusart.com
Phone (216)-421-7340
Fax (216)-421-0411

205
Colonial Williamsburg Foundation
DeWitt Wallace Gallery
P.O. 1776
Williamsburg, VA 23187
Graham Hood, Director
E-mail
WWW
Phone (804)-220-7505
Fax (804)-565-8907

018
Colorado Springs Fine Arts Center
30 West Dale Street
Colorado Springs, CO 80903
David Turner, Director
E-mail
WWW
Phone (719)-634-5581
Fax (719)-634-0570

019
Columbia Museum of Art
1112 Bull Street
Columbia, SC 29201
Salvatore Cilella, Jr., Director
E-mail scilella@ scsn.net
WWW http://www.scsn.net/users/cma
Phone (803)-799-2810
Fax (803)-343-2173

213
Columbus Museum
1251 Wynnton Road
Columbus, GA 31906
Charles T. Butler, Director
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WWW
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Fax (706)-649-1070

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Columbus Museum of Art
480 East Broad Street
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Irvin Lippman, Director
E-mail colmuse@ leo.infi.net
WWW http://www.dispatch.com/museum_of_art
Phone (614)-221-6801
Fax (614)-221-0226

178
Contemporary Arts Center
115 East 5th Street
Cincinnati, OH 45202
Charles Desmarais, Director
E-mail director@ spiral.org
WWW http://spiral.org
Phone (513)-345-8400
Fax (513)-721-7418

130
Contemporary Arts Museum, Houston
5216 Montrose Boulevard
Houston, TX 77006-6598
Marti Mayo, Director
E-mail mayo@ camh.org
WWW http://rice.info.rice.edu/projects/cam/
Phone (713)-526-0773
Fax (713)-526-6749

022
Cooper-Hewitt National Design Museum
Smithsonian Institution
2 East 91st Street
New York, NY 10128
Dianne Pilgrim, Director
E-mail pilgrdi@ ic.si.edu
WWW
Phone (212)-849-8370
Fax (212)-849-8364

023
Corcoran Gallery of Art
500 Seventeenth Street, NW
Washington, DC 20006-4899
David C. Levy, Director
E-mail
WWW

Phone (202)-639-1736
Fax (202)-639-1738

227
Cummer Museum of Art & Gardens
829 Riverside Avenue
Jacksonville, FL 32204
Kahren Jones Arbitman, Director
E-mail kahren@ cummer.org
WWW

Phone (904)-356-6857
Fax (904)-353-4101

026
Currier Gallery of Art
201 Myrtle Way
Manchester, NH 03104
Susan E. Strickler, Director
E-mail currierm@ ma.ultranet.com
WWW

Phone (603)-669-6144
Fax (603)-669-7194

027
Dallas Museum of Art
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Dallas, TX 75201
Jay Gates, Director
E-mail dflowers@ imagin.net
WWW

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Fax (214)-922-0495

028
Davenport Museum of Art
1737 West Twelfth Street
Davenport, IA 52804
Steven Bradley, Director
E-mail swb@ ci.davenport.ia.us
WWW

Phone (319)-326-7804
Fax (319)-326-7876

209
David and Alfred Smart Museum of Art
University of Chicago
5550 South Greenwood
Chicago, IL 60637
Kimerly Rorschach, Director
E-mail krorscha@ midway.uchicago.edu
WWW http://csmaclab-www.uchicago.edu/SmartMuseum/

Phone (773)-702-0170
Fax (773)-702-3121

219
Davis Museum and Cultural Center
Wellesley College
106 Central Street
Wellesley, MA 02181-8257
Susan M. Taylor, Director
E-mail staylor@ wellesley.edu
WWW http://www.wellesley.edu/DavisMuseum/davismen

Phone (781)-283-2053
Fax (781)-283-2064

029
Dayton Art Institute
456 Belmonte Park North
Dayton, OH 45405-4700
Alexander Lee Nyerges, Director
E-mail ALNyerges@ aol.com
WWW http://www.ago.on.ca/AAMDO/Daytext.htm

Phone (937)-223-5277
Fax (937)-223-3140

171
DeCordova Museum and Sculpture Park
Sandy Pond Road
Lincoln, MA 01773
Paul Master-Karnik, Director
E-mail director@ decordova.org
WWW http://www.decordova.org

Phone (617)-259-8355
Fax (617)-259-8249

030
Delaware Art Museum
2301 Kentmere Parkway
Wilmington, DE 19806
Stephen T. Bruni, Director
E-mail
WWW http://www.udel.edu/delart
Phone (302)-571-9590
Fax (302)-571-0220

154
Denver Art Museum
100 West 14th Avenue Parkway
Denver, CO 80204
Lewis I. Sharp, Director
E-mail massaf@ du.edu
WWW
Phone (303)-640-2346
Fax (303)-640-7714

208
Dia Center for the Arts
542 West 22nd Street
New York, NY 10011
Michael Govan, Director
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WWW www.diacenter.org
Phone (212)-989-5566
Fax (212)-989-4055

222
El Museo del Barrio
1230 Fifth Avenue
New York, NY 10029-4496
Susana Torruella Leval, Director
E-mail stleval@ aol.com
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Phone (212)-831-7272
Fax (212)-831-7927

032
El Paso Museum of Art
1211 Montana Avenue
El Paso, TX 79902
Becky Duval Reese, Director
E-mail
WWW
Phone (915)-541-4040
Fax (915)-533-5688

172
Elvehjem Museum of Art
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Madison, WI 53706
Russell Panczenko, Director
E-mail rpanczen@ facstaff.wisc.edu
WWW
Phone (608)-263-2246
Fax (608)-263-8188

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Fine Arts Museums of San Francisco
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San Francisco, CA 94108-5003
Harry S. Parker III, Director
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Fax (415)-750-7686

136
Frederick R. Weisman Art Museum
University of Minnesota
333 East River Road
Minneapolis, MN 55455
Lyndel King, Director
E-mail kingx001@ maroon.tc.umn.edu
WWW http://hudson.acad.umn.edu
Phone (612)-625-9494
Fax (612)-625-9630

036
Freer Gallery of Art & Sackler Gallery
1050 Independence Avenue, S.W.
Washington, DC 20560
Milo C. Beach, Director
E-mail
WWW
Phone (202)-357-1924
Fax (202)-357-4911

037
Frick Collection
1 East 70th Street
New York, NY 10021
Samuel Sachs II, Director
E-mail sachs@ frick.org
WWW
Phone (212)-288-0700
Fax (212)-861-7347

039
Georgia Museum of Art
The University of Georgia
90 Carlton Street
Athens, GA 30602
William U. Eiland, Director
E-mail WEILAND@ uga.cc.uga.edu
WWW
Phone (706)-542-0441
Fax (706)-542-1051

042
Gilcrease Institute of American Art
1400 Gilcrease Museum Road
Tulsa, OK 74127
J. Brooks Joyner, Director
E-mail RH1222@ WEBZONE.NET
WWW
Phone (918)-596-2708
Fax (918)-596-2770

125
Harvard University Art Museums
32 Quincy Street
Cambridge, MA 02138
James Cuno, Director
E-mail cuno@ fas.harvard.edu
WWW http://www.fas.harvard.edu/-artmuseums/
Phone (617)-495-2378
Fax (617)-496-0303

197
Henry Art Gallery
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Wichita, KS 67203-3296
Inez S. Wolins, Director
E-mail inez.wolins@ twsubbs.twsu.edu
WWW
Phone (316)-268-4921
Fax (316)-268-4980

155
Williams College Museum of Art
Williams College
Williamstown, MA 01267
Linda Shearer, Director
E-mail Linda.B.Shearer@ williams.edu
WWW
Phone (413)-597-2429
Fax (413)-458-9017

148
Winterthur Museum, Garden and Library
Route 52, Kennett Pike
Winterthur, DE 19735
Dwight Lanmon, Director
E-mail dlanmon@ udel.edu
WWW

Phone (302)-888-4770
Fax (302)-888-4700

120
Worcester Art Museum
55 Salisbury Street
Worcester, MA 01609
James A. Welu, Director
E-mail wam@ ultranet.com
WWW

Phone (508)-799-4406
Fax (508)-798-5646

121
Yale Center for British Art
P.O. Box 208280
New Haven, CT 06520-8280
Patrick McCaughey, Director
E-mail Patrick.McCaughey@ quickmail.yale.edu
WWW http://www.yale.edu/ycba

Phone (203)-432-2822
Fax (203)-432-4538

==========

ASSOCIATION OF ART MUSEUM DIRECTORS 05/08/98

Administrative Office:
41 East 65th Street
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Tel: 212-249-4423
Fax: 212-535-5039
e-mail: aamdny@aol.com

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1319 F Street, N.W., Suite 707
Washington, D.C. 20004
Tel: 202-638-4520
Fax: 202-638-4528
e-mail: aamdgov@aol.com

NB: When using an e-mail address from this list, do not include any spaces.

MEMBERSHIP LIST

160
Ackland Art Museum
Campus Box 3400
University of North Carolina
Chapel Hill, NC 27599-3400
Phone (919)-966-5736
Fax (919)-966-1400
Gerald Bolas, Director
E-mail gdbolas@ unc.edu
WWW http://www.unc.edu/depts/ackland

224
Addison Gallery of American Art
Phillips Academy
Andover, MA 01810-4166
Phone (508)-749-4016
Fax (508)-749-4025
Jock Reynolds, Director
E-mail jreynolds@ andover.edu
WWW http://www.andover.edu/addison/

175
Akron Art Museum
70 E. Market Street
Akron, OH 44308
Phone (330)-376-9185
Fax (330)-376-1180
Mitchell D. Kahan, Director
E-mail mail@ akronartmuseum.org
WWW http://www.akronartmuseum.org

001
Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo, NY 14222
Phone (716)-882-8700
Fax (716)-882-1958
Douglas G. Schultz, Director
E-mail director@ albrightknox.org
WWW http://WWW.AKAG.ORG

169
Allentown Art Museum
Fifth and Court Streets
P.O. Box 388
Allentown, PA 18105-0388
Phone (610)-432-4333
Fax (610)-434-7409
Peter F. Blume, Director
E-mail AltownArt@ aol.com
WWW

193
Arkansas Arts Center
P.O. Box 2137
Little Rock, AR 72203
Phone (501)-372-4000
Fax (501)-375-8053
Townsend Wolfe, Director
E-mail
WWW

004
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4 Canada
Phone (416)-979-6613
Fax (416)-979-6669
Maxwell L. Anderson, Director
E-mail Max_Anderson@ ago.net
WWW http://www.ago.on.ca

005
Art Institute of Chicago
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Phone (312)-443-3632
Fax (312)-443-0849
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147
Asia Society Galleries
725 Park Avenue
New York, NY 10021
Vishakha N. Desai, Director
E-mail vishakhd@ asiasoc.org
WWW
Phone (212)-288-6400
Fax (212)-517-7246

006
Asian Art Museum of San Francisco
Golden Gate Park
San Francisco, CA 94118
Emily J. Sano, Director
E-mail esano@ asianart.org
WWW http://sfasian.apple.com
Phone (415)-379-8718
Fax (415)-668-8928

007
Baltimore Museum of Art
Art Museum Drive
Baltimore, MD 21218-3898
Doreen Bolger, Director
E-mail 76620.474@ compuserve.com
WWW
Phone (410)-396-6300
Fax (410)-396-7153

207
Bass Museum of Art
2121 Park Avenue
Miami Beach, FL 33139
Diane W. Camber, Director
E-mail bassmus@ mail.icanect.net
WWW http://ci.miami-beach.fl.us/culture/bass/bass
Phone (305)-673-7530
Fax (305)-673-7062

108
Berkeley Art Museum
University of California
2625 Durant Ave.
Berkeley, CA 94720
Jacquelynn Baas, Director
E-mail baas@ uclink2.berkeley.edu
WWW
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Fax (510)-642-4889

008
Birmingham Museum of Art
2000 8th Avenue North
Birmingham, AL 35203-2278
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E-mail hanson@ dbtech.net
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Fax (205)-254-2714

070
Boston Museum of Fine Arts
465 Huntington Ave of the Arts
Boston, MA 02115
Malcolm Rogers, Director
E-mail CFredian@ MFA.ORG
WWW
Phone (617)-369-3200
Fax (617)-247-6880

145
Bowdoin College Museum of Art
Walker Art Building
Brunswick, ME 04011
Katharine J. Watson, Director
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Fax (207)-725-3762

009
Brandywine River Museum
Post Office Box 141
Chadds Ford, PA 19317
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ELVEHJEM

LVM

Leslie Ann Blacksberg, Ph.D.

Curator of Collections

Elvehjem Museum of Art
University of Wisconsin–Madison

800 University Avenue Madison, WI 53706
608/263–4368 Fax: 608/263-8188
e-mail: lablacks@facstaff.wisc.edu

ELVEHJEM

LVM

June 8, 1998

Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Dr. Bader:

It was a great pleasure to visit with you and Isabel last week. All of us appreciated your hospitality, and I am still thinking about the wonderful pictures in your collection. I hope I will have a chance to visit with you again before the end of the summer.

These are the addresses of the organizations which I mentioned to you:

Robert P. Bergman (also director of the Cleveland Museum of Art)
Chair of the Board
The American Association of Museums
1575 Eye Street NW, Suite 400
Washington, DC 20005
Tel: (202) 289-1818
Fax: (202) 289-6578

Millicent H. Gaudieri
Executive Director
Association of Art Museum Directors
41 E. 65th St.
New York, New York 10021
Tel: (212) 249-4423
Fax: (212) 535-5039

Please give my regards to Isabel.

Sincerely,

Leslie

Leslie Ann Blacksberg
Curator of Collections

Elvehjem Museum of Art
University of Wisconsin–Madison
800 University Avenue Madison, Wisconsin 53706 608/263-2246 Fax: 608/263-8188

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 10, 1998

Leslie Ann Blacksberg, Ph.D.
Curator of Collections
Elvehjem Museum of Art
800 University Avenue
Madison, WI 53706

Dear Dr. Blacksberg:

Thank you for your letter to Dr. Bader with the requested information.

Alfred and Isabel are now travelling in Britain and the Continent until the end of July when they will return to Milwaukee. Alfred with then respond to your letter.

Your sincerely,

Niki Karp

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

September 15, 1998

Professor Donna R. Barnes
16 Sterling Place
Brooklyn, NY 11217

Dear Professor Barnes,

Thank you so much for your thoughtful letter of September 9.

Of course I knew that you must have been unaware of the scratch to my beautiful Verhout and so I didn't want to bother you until the matter was finalized.

Of course you will realize that Dr. Gelburd should have told me about the scratch but frankly I was most shaken by David Christman telling me that I had no case.

A very competent attorney assured me that as the paintings were borrowed from Milwaukee I could sue in Milwaukee and that the statute of limitations has not expired when damage is hidden, as it was. But I am 74 and do not relish a lawsuit. Also, I do not plan to sell the painting, but it will go to my University, Queen's in Canada.

My conservator has told me that the restoration done in New York was done very poorly with far too much gesso.

I am sending the package which I sent you to many art historians, museum people and collectors.

But as you were a guest curator and editor of the catalogue, I now enclose a few more bits of correspondence, which will interest you.

With all good wishes, I remain

Very sincerely,

AB/az
enc.

from the desk of Donna R. Barnes, Ed.D.
16 Sterling Place
Brooklyn, New York 11217

9 September 1998

Dr. Alfred Bader
2961 N. Shephard Avenue
Milwaukee, Wisconsin 53211-3435

Dear Dr. Bader:

The packet of materials which you sent to me last week arrived on Saturday. It was the first I had heard of the situation regarding your Verhout painting, the portrait of the brewer.

Yesterday morning I spoke with David Christman, the Director of the Hofstra Museum. We have set up an appointment to discuss this matter on Monday, September 14. You can rest assured that I shall be in touch with you following that meeting.

In the meantime, please accept my warm personal regards.

Sincerely yours,

Donna R. Barnes
Professor
Hofstra University

cc: David C. Christman, Director, Hofstra Museum

Edinburgh Abrame 27

Sherlock 27 HOFSTRA

Robinson FOGG 23

Nutzen BOSTON 24

MEMORANDUM OF CALL

Previous editions usable

TO:

☐ YOU WERE CALLED BY— ☐ YOU WERE VISITED BY—

OF (Organization)

☐ PLEASE PHONE ▶ *(Enter area code, if necessary)* ☐ DSN

☐ WILL CALL AGAIN ☐ IS WAITING TO SEE YOU

☐ RETURNED YOUR CALL ☐ WISHES AN APPOINTMENT

MESSAGE

4 43

Arthur Wheelock
3418 Rodman St. NW
(home) Washington DC 20008
244-8967

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General Services Administration

U.S. Government Printing Office: 1994 — 387-724/00008

MESSAGE

FOR AB

DATE 8-21 TIME 11.15 A.M. P.M.

M Lee Albritten

OF MUSEUM

PHONE 224-3268
AREA CODE NUMBER EXTENSION

FAX #

TELEPHONED		PLEASE CALL	✓
CAME TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		RUSH	
RETURNED YOUR CALL		SPECIAL ATTENTION	

MESSAGE (1) TODAY they can deliver GLOMART to your home.
(2) Can shims & backing be added to VAN KAMPEN to stabilize?

SIGNED AL

SC 5802

ALFRED BADER FINE ARTS

Established 1961

ASTOR HOTEL SUITE 622 924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

Dr. Hilliard T. Goldfarb
Chief Curator of Collections
Isabella Stewart Gardner Museum
2 Palace Road
Boston, Massachusetts 02115

Donna R. Burnes
16 Sterling Place
Brooklyn, NY 11217

H-13

George S. Keyes
The Detroit Institute ofArts
5200 Woodward Avenue
Detroit, MI 48202

H-14

Frima Fox Hofrichter
407 Lincoln Avenue
Highland Park, NJ 08904

H-15

H. Perry Chapman
Associate Professor
Dept. of Art History
University of Delaware
318 Old College
Newark, DE 19716

H-16

ALFRED BADER FINE ARTS

Established 1961

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MILWAUKEE WISCONSIN USA 53202

Dr. George Keyes, Director
The Detroit Institute of Arts
5200 Woodward Avenue
Detroit, MI 48202

#4

ALFRED BADER FINE ARTS

Established 1961

ASTOR HOTEL SUITE 622 924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

Dr. Jane Hutchinson
Department of Art History
University of Wisconsin at Madison
Elvehjem Museum
800 University Avenue
Madison, WI 53706

#5

BOSTON: #6 Dr Kleinsen - FOGG
#7 Dr Fitzgerald
#8 Dr Beekman
#9 Dr Schwarzschild
#10 Goodyear - Gardner
#11 Cunitton - MFA
#12 McTavan

August 17, 1998

Dr. Marjorie E. Wieseman
Director
Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, OH 44074-1161

Dear Betsy,

I am so happy that Wolf's two essays will finally appear this year.

Thank you for sending me that mailing list. I plan to send the enclosed horror story to as many museum people, art historians, and collectors as I know.

Best wishes as always,

AB/az

enc.

#2 Begemann

August 17, 1998

Professor Egbert Haverkamp-Begemann
1060 Park Avenue
New York, NY 10028

Dear Egbert,

You will be happy to know that Oberlin will finally publish the last unpublished essay written by Rolf Stecko. The enclosed letter from Betsy Wieseman will be self-explanatory.

I hope that none of the people involved with the Hofstra exhibition ten years ago were your students. The enclosed horror story has really bothered me a lot.

You haven't visited us in Milwaukee for so long and of course we would love to see you and show you many new paintings.

Fond regards from Isabel and me.

As always,

AB/az

#1
Hofstra

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

March 30, 1998

Dr. James M. Shuart
President
Hofstra University
Hempstead, NY 11549

Dear Dr. Shuart:

Please look at the enclosed correspondence between your Museum and me.

I very much hope that your response will be different from that of Mr. Christman.

With best wishes, I remain,

Sincerely yours,

Alfred Bader

AB/cw

Enclosures

No reply

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

March 30, 1998

Dr. James M. Shuart
President
Hofstra University
Hempstead, NY 11549

Dear Dr. Shuart:

Please look at the enclosed correspondence between your Museum and me.

I very much hope that your response will be different from that of Mr. Christman.

With best wishes, I remain,

Sincerely yours,

Alfred Bader

AB/cw

Enclosures

No reply

I hope this is what you mean. It is the latest supplement to the Membership Directory of 1995. We will ~~put~~ publish a new one in 1999. KB

historians of netherlandish art

Membership Directory 1998

Supplement 7

New Members, Change of Address, Corrections and Additional Membership Information

Abbas, Rudina
New member
Kopernikusstraße 35
D-63071 Offenbach/M
Germany
Tel: 49 (0)69-878 76 801

Alexander-Skipnes, Ingrid
Correction of name spelling
Dusavikveien 80
N-4007 Stavanger
Norway

Barnes, Susan
New address:
2024 North Blvd #1
Houston TX 77098
Tel: 713-522 7353
Fax: 713-522 4767
E-mail: susanjb@ibm.net

Bloom, James
New member
Department of Art and Art History
Duke University
East Duke Building
Box 90764
Durham NC 27708-0764
Tel: 919-684 2224
Fax: 919-684 4398

Bode, Britta
New member:
Dieffenbachstraße 58A
D-10967 Berlin
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Tel: 49 (0)30-691 25 96
E-mail: bode2@zedat.fu-berlin.de

Bonebakker, Odilia
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RR #1
Kleinburg ON l0J 1C0
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Tel: 905-859 3838
E-mail: 3omb2@qlink.queensu.ca
Professional affiliation:
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Kingston ON K7L 3N6
Canada
Tel: 613-545 6166

Borchert, Till
New address:
Nachtigallenweg 25
D-53115 Bonn
Germany

Bos, Mieke
New member:
Netherlands Embassy
350 Albert Street Ste 2020
Ottawa ON K1R 1A4
Canada
Tel: 613-237 5030
Fax: 613-237 6471
E-mail: nlgovott@netcom.ca

Brantl, Mary K.
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307 Summit Hall Road
Gaithersburg MD 20877
Tel and Fax: 301-947 5958
E-mail: Kefter@erols.com

Buijsen, Edwin
New member
W Pyrmontkade 106
NL-2518 JR The Hague
The Netherlands
Professional affiliation:
Rijksbureau voor Kunsthistorische Documentatie
Postbus 90418
NL-2509 LK The Hague
The Netherlands
Tel: 31 (0)70-347 15 14
Fax: 31 (0)70-347 50 05

Burke, Russell E. III
New address:
900 Park Avenue
New York NY 10021
Tel: 212-396 2006
Email: REBURKE@MSN.COM

Ceuterick, Michel
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C & C Fine Art Ltd
37 Steenweg
B-9890 Asper
Belgium
Tel: 32 (0)75-42 18 29
Fax: 32 (0)9-384 27 50

Coenen, Baulije
New member:
Professional affiliation:
Sotheby's
Rohmstraat 102
NL-1012 KZ Amsterdam
The Netherlands
Tel: 31 (0)20-550 22 61
Fax: 31 (0)20-550 22 60
E-mail: Baulije.Coenen@sothebys.com

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913 West Lynn Apt 4
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Email: mel.nick@mail.utexas.edu

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Chicago IL 60637
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5540 South Greenwood Ave
Chicago IL 60637

De Beer, Gerlinde
New member
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Professional affiliation:
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Hohe Bleichen 22
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843 Tivoli Circle #104
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Department of History
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Tel: 319-335 2286
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Email: Benjamin-Kaplan@UIowa.edu

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Fax: 202-842 6936

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Mensger, Ariane
New member:
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Tel: 49 (0)6221-61 94 67

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Michiels, Kristof
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E-mail: HW44457@VUB.AC.BE

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Nordlie, James and Joann
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Tel: 410-467 6414

Ramakers, Bart
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NL-6533 DV Nijmegen
The Netherlands
Tel: 31 (0)24-356 40 78
Professional affiliation:
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Faculteit der Letteren
De Boelelaan 1105
NL-1081 HV Amsterdam
The Netherlands
Tel: 31 (0)20-444 64 67
Fax: 31 (0)20-444 65 00

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Tel: 49 (0)228-32 36 13
Fax: 49 (0)228-932 46 20

Rohe, Michael
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D-81377 Munich
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1320 East 10 Street
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Bibliothek
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St. Alban-Graben 16
CH-4010 Basel

The Hofstra Museum
Emily Lowe Gallery
Hofstra University
Hempstead, NY 11550

Hendrick Heerschop, "The Alchemist", Collection of Isabel and Alfred Bader

The President of Hofstra University
and
The Director of the Hofstra Museum

cordially invite you to a preview of

People At Work: 17th Century Dutch Art

Sunday, April 17, 1988
2:00 - 4:00 p.m.

curated by
Donna R. Barnes

Exhibition continues through June 15 at the Emily Lowe Gallery, Hofstra Museum, Hofstra University, Hempstead, NY (516)560-5672

Dr and Mrs. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin
53202

53202/2745

McMullen Museum of Art
Boston College
Devlin Hall
Chestnut Hill, MA 02167-3809

Nancy Netzer
Director of the McMullen Museum of Art
at Boston College
requests the honour of the company of

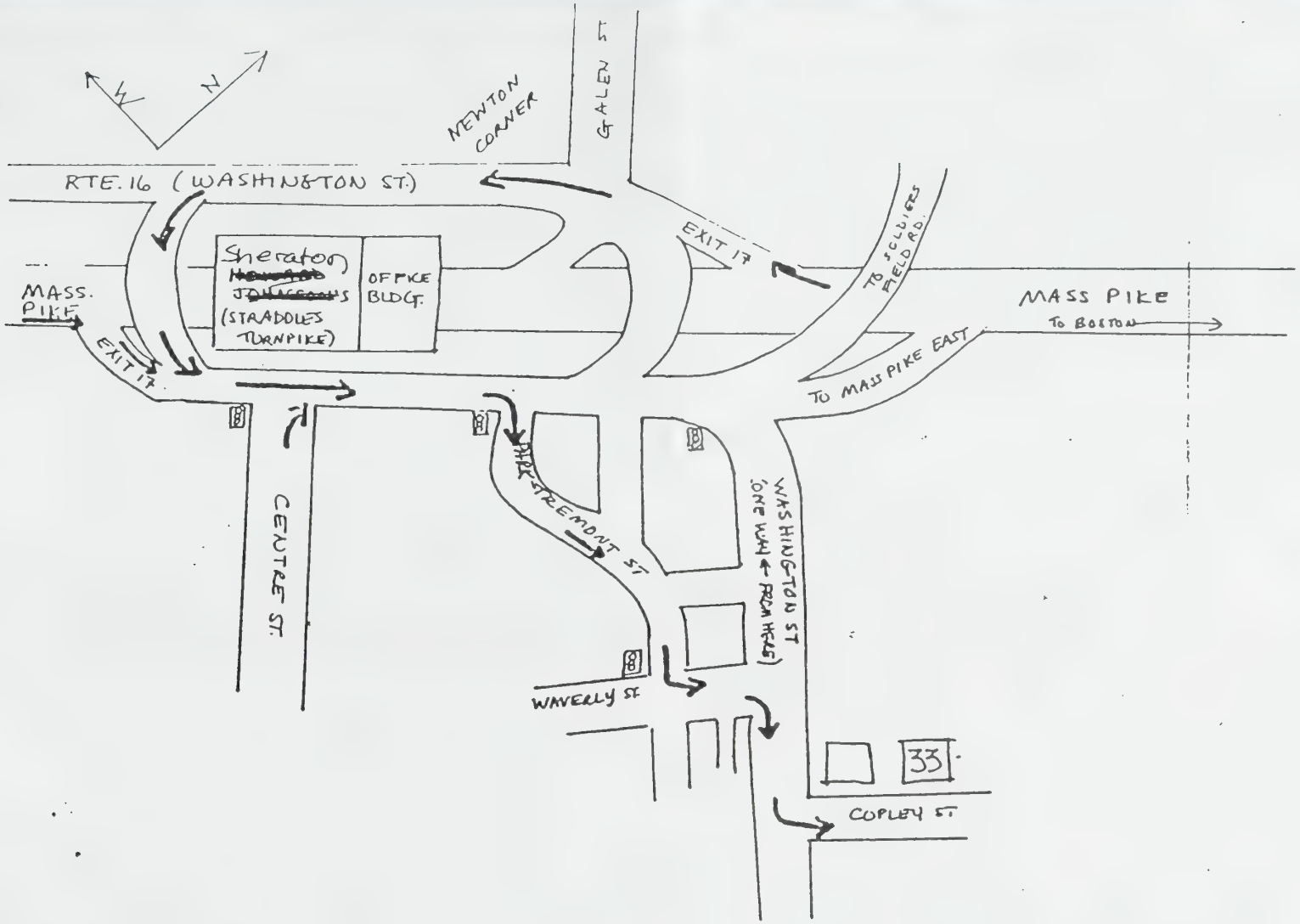
Isabel and Alfred Bader

for supper in your honour

on Tuesday, August 25 at 6:15 P.M.

R.S.V.P. To remind
Tel. 617-552-8587

33 Copley Street
Newton, MA 02158



Directions to the home of Nancy Netzer and Bob Silberman, 33 Copley Street, Newton Corner.
Telephone: 244-4065

The Hofstra Museum
Emily Lowe Gallery
Hofstra University
Hempstead, NY 11550

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historians of netherlandish art

NEWSLETTER

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

Vol. 13, No. 2 November 1996

Fig. 1: Jacob van Spreeuwen (1611-?). Allegory of Vanitas. *Canvas, 60.9 x 58.4 cm. Agnes Etherington Art Centre, Queen's University, Kingston, Ontario (Gift of Drs. Alfred and Isabel Bader); exh. Agnes Etherington Art Centre, Queen's University.*

This interesting painting is part of the exhibition: *Wisdom, Knowledge and Magic. The Image of the Scholar in 17th-Century Dutch Art* (p. 5). It is here shown not only to announce the exhibition, but also to introduce the impressive display of books on 17th-century Dutch art reviewed in this issue — testimony to the "wisdom, knowledge and magic" of 20th-century scholars.

From the President

Dear HNA Members:

Since our last reunion in Boston in February of this year, the organization has experienced several significant changes. As our new HNA administrator, Kristin Belkin, working closely with our US and European treasurers, Jane Hutchison and Fiona Healy, respectively, has completely updated our membership records on database. This now allows us to determine our membership on an accurate and up-to-the-minute basis. One unpleasant consequence of this is that members delinquent in their dues will be dropped from the HNA mailing list (this concerns the *Newsletter* and all other publications and notices). Because of increasing costs to produce the HNA *Newsletter* and to run the organization, the Board voted to raise the basic membership rate from $25 to $35 per annum. All other categories remain the same as before (see insert *Dues 1997*).

Our capital endowment campaign has progressed nicely. To date we have raised almost $3,500 towards the $5,000 challenge match so generously offered by Jim Marrow. We have until early next year to realize this match. Now that the end of the year is approaching, please think of HNA when calculating your annual charitable giving (a brochure explaining the goals and purpose of the Endowment and the procedure to follow for donations is included in this mailing).

I am thrilled to report that the important Utrecht School exhibition is going to become an awesome reality. This show, shared by three museums, will open at the Fine Arts Museums of San Francisco in September 1997, travel to the Walters Art Gallery in January 1998, and close at the National Gallery in London at the end of July 1998. Our conference (March 20—21, 1998; see *Call for Papers* inside) will find the exhibition alive and well in Baltimore. This confluence of activities and events will assure that our HNA conference should be a tremendous success — so underscore the conference dates on your 1998 calendar!

Thanks to the great generosity of Otto Naumann, our members' meeting in New York city during the next CAA conference will be an unforgettable occasion. Otto has very kindly offered to host the event at his gallery at 22 East 80th Street on Thursday, February 13, 1997, starting at 5:30 pm. To establish an accurate number of those attending, please RSVP to Kristin Belkin (see below under *HNA at CAA in New York City*).

In a decade that has been a trying challenge for the arts, it is gratifying to report that our professional collegiality is a great source of strength and pleasure. The well-attended symposium in honour of Walter Gibson, held at the Cleveland Museum of Art on October 4—5, was a splendid celebratory event and a reassuring measure of what we can look forward to in Baltimore (see pp. 16-17).

With warm regards and best wishes,
George Keyes

HNA News

Election of New Officers

The Board is in the fortunate position to announce that George Keyes and Jane Hutchison have agreed to serve a second term as, respectively, president and US treasurer. These appointments are particularly welcome for two reasons: (1) It is under George Keyes's guidance that HNA kicked off the endowment campaign which will now enter its second phase. Since he is so intimately associated with the campaign, his presidency will be immensely valuable for its continued success; (2) Past experience has shown that it is inordinately time-consuming and impractical to transfer HNA funds every two years. This process is made even more cumbersome during a conference year (Baltimore 1998). Therefore, it was considered in the best interest of the running of HNA to reappoint Jane Hutchison to a second term as treasurer. We are extremely grateful to George Keyes and Jane Hutchison that they declared themselves willing to take on these tasks a second time. This leaves us with only one vacancy among the officers: the vice-presidency. Please vote for the vice-president by using the enclosed ballot.

Nominating Committee:
Wayne Franits, chair; Maryan Ainsworth, Diane Wolfthal

HNA at CAA in New York City

The HNA Business and Social Meeting will take place on Thursday, February 13, 1997, 5:30—7:30 pm, at the gallery of Otto Naumann, 22 East 80th Street, New York City. So that we have a pretty accurate idea of how many members will attend, please contact Kristin Belkin before February 1, 1997:

23 South Adelaide Ave, Highland Park, NJ 08904

Tel. and Fax: 908-937 8394 (you may leave a message on the answering machine)

E-mail: KBelkin@aol.com

HNA's academic session, chaired by Matt Kavaler, is titled: Culture as Process: Representation, Exchange, and Transformation in the Early Modern Netherlands. Day and time have not yet been decided. Please check your CAA program for details.

Contents

Dues Increase

We regret to announce that, as of January 1997, regular dues will be $35. All other categories will remain the same as before. Please pay your dues by using the *yellow form* included in this *Newsletter*.

Members who have not paid their 1996 dues are hereby reminded to do so by using the blue form. Remember that the regular dues for 1996 are still $25. Blue forms are sent only to those members who have not yet paid. If you do not receive a blue form in your copy of the *Newsletter*, you may assume that you have already paid. Due to our new database, membership records are now up-to-date. This means that we are now able to send dues notices only to those members whose dues are outstanding instead of the general reminder we used to put in the *Newsletter*. No longer checking the stubs of old (misplaced) cheque books! — *KLB*

Exhibitions

United States and Canada

National Gallery of Art, Washington

Georges de la Tour and His World: Masterpieces in Focus. October 6, 1996 — January 5, 1997; Kimbell Art Museum, Fort Worth, February 1 — May 10, 1997. Includes works by Caravaggio, Jacques Bellange, Simon Vouet, Hendrick Terbrugghen and others. Curator: Philip Conisbee, National Gallery of Art. With catalogue by Philip Conisbee and Colin Bailey, Kimbell Art Museum.

Michelangelo and His Influence: Drawings from Windsor Castle. October 27, 1996 — January 5, 1997; Kimbell Art Museum, Fort Worth, January 19 — March 30, 1997; Art Institute of Chicago, April 12 — June 22, 1997. With catalogue by Paul Joannides.

The exhibition examines Michelangelo's draughtsmanship and its impact on the imagination, technique, style and imagery of his contemporaries and successors, among them those from the Netherlands.

The J. Paul Getty Museum, Malibu

The Compositional Drawing from the 16th to the 19th Century. August 29 — December 8, 1996.

The Making of a Hero: Alexander the Great from Antiquity to the Renaissance. October 22, 1996 — January 5, 1997.

The exhibition coincides with the Getty's publication *The History of Alexander the Great*, the museum's illuminated manuscript of Vasco da Lucena's French translation of Quintus Curtius's *Historiae Alexandri magni*.

Figure Drawings. December 17, 1996 — April 6, 1997. Includes works by Leonardo da Vinci, Agostino Carracci, Albrecht Dürer, Rembrandt, Peter Paul Rubens, and Gustave Courbet.

Fogg Art Museum, Harvard University Art Museums

Investigating the Renaissance. Opened November 1, 1996.

This reinstallation of three permanent collection galleries in the Fogg will form one of the foremost collections of early Renaissance painting in North America. The core of Sienese and Florentine fourteenth- and fifteenth-century paintings will be complemented by examples of other Italian, Netherlandish and German works. The exhibition is organized by Ivan Gaskell.

Invaluable Prints. December 14, 1996 — March 2, 1997. Organized by Marjorie B. Cohn.

What makes a print valuable in terms of dollars and what makes a print valuable to a museum collection can be very different. This exhibition presents works of the greatest value within the teaching context at Harvard that would be worth comparatively little on the art market. Several categories of 'low-value' prints are presented, including genres and periods that are out of fashion, such as reproductive engravings, portraits and late-sixteenth-century Flemish prints, prints that are in poor condition, and later impressions of prints by the masters.

From Lowlife to Rustic Idyll: The Peasant Genre in Seventeenth-Cetury Dutch Drawings and Prints. March 29 — June 22, 1997. Organized by Anna C. Knaap, 1994-95 Lynn and Philip A. Straus Intern, Drawing Department.

Other Locations

Seventeenth-Century Dutch Drawings in The Pierpont Morgan Library. The Pierpont Morgan Library, New York, September 6, 1996 — January 5, 1997.

A Fine Line: Rembrandt as Etcher (Figs. 2-4). The Pierpont Morgan Library, New York, September 19, 1996 — January 5, 1997.

More than one hundred of the finest impressions of Rembrandt's etchings from the Morgan Library's collection, the largest and most comprehensive in the United States, are on view. The main emphasis of the exhibition is on works from the later years, when Rembrandt was at his most innovative, experimenting with different materials and media, and constantly seeking impressionistic effects in his landscapes and fine nuances of mood in portraiture. There will be two lectures in conjunction with the exhibition: William W. Robinson, Rembrandt's Drawings: New Consensus, New Controversy (November 12, 1996, 6:15 pm); Clifford S. Ackley, Rembrandt as Etcher (December 19, 1996, 6:15 pm).

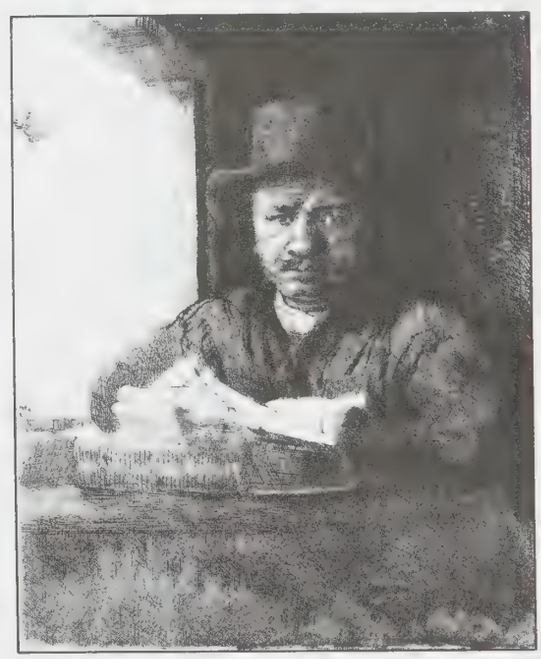
Masterpieces from The Pierpont Morgan Library. The Museum of Fine Arts, Houston, October 6, 1996 — January 5, 1997; The Fine Arts Museums of San Francisco, February 15 — April 27, 1997; High Museum of Art, Atlanta, July 1 — September 28, 1997.

Rembrandt at the Morgan Library

Fig. 2: Jupiter and Antiope, *1659. Etching, drypoint and burin, on Japanese paper. 14 x 20.5 cm.*

Fig. 3 (below left): Faust in His Study, Watching a Magic Disk, *c. 1652. Etching, drypoint and burin. 21 x 16 cm.*

Fig. 4 (below right): Rembrandt Drawing at a Window, *1648. Etching, drypoint and burin. 16 x 13 cm.*



Photography by David A. Loggie © The Pierpont Morgan Library, 1996.

Landmarks in Print Collecting: Masterpieces from the British Museum. The Baltimore Museum of Art, October 16, 1996 — January 5, 1997; The Minneapolis Institute of Arts, Minneapolis, January 25 — April 6, 1997. With catalogue: *Landmarks in Print Collecting: Connoisseurs and Donors at the British Museum since 1753*. $75 (hardcover); $40 (paper).

Wisdom, Knowledge and Magic. The Image of the Scholar in Seventeenth-Century Dutch Art (Fig. 1). Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, October 25, 1996 — April 13, 1997.

The exhibition features forty works from the collection of Drs. Alfred and Isabel Bader in Milwaukee, the Art Centre at Queen's University, the National Gallery of Canada, the Art Gallery of Ontario, the Metropolitan Museum of Art, and other private collections. Artists represented are Pieter Bruegel the Elder, Rembrandt, Hendrick Goltzius, Jan Lievens and Govert Flinck. The works were selected by a group of graduate students from the Department of Art at Queen's University, under the supervision of Volker Manuth (A. Bader Chair of Northern Baroque Art). The catalogue has contributions by Volker Manuth, Dianna Beaufort, Jonathan Bikker, David de Witt, Jillian Harrold, Sandra Richards, Jane Russell-Corbett, Axel Rüger, J. Douglas Stewart.

Masters of Light. Dutch Painters in Utrecht during the Golden Age. Fine Arts Museums, San Francisco, September 13 — November/December, 1997; Walters Art Gallery, Baltimore, January — end March, 1998; National Gallery, London, opens July 1998. Curated by Joaneath Spicer, with the collaboration of Lynn Orr.

Exhibition of a Small Group of Paintings, One Sculpture and some Prints from the 16th and 17th Centuries. Nelson Fine Arts Museum, Arizona State University, Tempe, spring — autumn 1997.

Many of the works have never been exhibited before and have never been published. For further information, contact Diane Wolfthal: School of Art, Arizona State University, Tempe, AZ 85287-1505; e-mail: WOLFTHAL@ASUVM.INRE.ASU.EDU

Hot, Dry Men; Cold, Wet Women: The Theory of Humors and Depictions of Men and Women in Western European Art of the 1600s. Opens at the Joslyn Art Museum, Omaha, September 13, 1997, and closes at the John and Mabel Ringling Museum of Art, Sarasota. Curated by Zirka Filipczak. For more information, see future issues of the *Newsletter*.

Australia

Rembrandt, the Impact of a Genius. National Gallery of Victoria, Melbourne, September 30 — December 7, 1996; National Gallery of Australia, Canberra, December 18, 1996 — February 15, 1997.

Belgium

De boekillustratie ten tijde van de Moretussen. Museum Plantin-Moretus, Antwerp, October 18, 1996 — January 17, 1997. Curated by Dirk Imhof, keeper of rare books at the Plantin-Moretus.

1996 marks the 400th anniversary since Jan Moretus I started to publish books solely under his own name. His works distinguished themselves from previous books published by the Plantin Press in the attention paid to illustrations and design. This reached a high point under his successor, Balthasar Moretus, who, in collaboration with Rubens, developed a new style in book illustration and design, imitated throughout Europe. In addition to the printed books, the exhibition includes drawings by Rubens, Abraham van Diepenbeeck, Erasmus Quellinus and Jan Boeckhorst. Original copper plates, wood blocks and archival materials demonstrate the process of book production. With catalogue in Dutch and English, available from Museum Plantin-Moretus, Vrijdagmarkt 22, B-2000 Antwerpen, Belgium, tel: 32 (0)3-232 2455; fax: 32 (0)3-226 2516.

Vlaamse Miniaturen voor Vorsten en Burgers, 1475-1550. Koninklijk Museum voor Schone Kunsten, Antwerp, April 11 — June 22, 1997. The exhibition was previously shown at the Hermitage, St. Petersburg, March 7 — May 5, 1996, and the Museo Bardini, Florence, June 7 — July 28, 1996. With catalogue, edited by Maurits Smeyers and Jan Van der Stock (Ludion Press, Ghent; ISBN 0-8109-6318-3).

England

Making & Meaning: Rubens's Landscapes (Fig. 5). The National Gallery, London, October 17, 1996 — January 19, 1997. Organized by Christopher Brown, with fully illustrated book by Christopher Brown (£10.95, paperback; £16.95, hardback).

Rubens painted about 40 landscapes and more than half are included in the exhibition, with loans from St. Petersburg, Rotterdam, Boston, New York and elsewhere. All Rubens drawings after nature are on show as well as many oil sketches.

Das Goldene Jahrhundert. Holländische Meisterzeichnungen aus dem Fitzwilliam Museum Cambridge. Fitzwilliam Museum, Cambridge, October — December 1996. The exhibition was previously seen in Germany. With catalogue by David Scrase, with essays by David Scrase and Thea Vignau-Wilberg (in English and German); ISBN 3-927803-14-6; DM 38 (paper), DM 78 (hardcover). Available from the Lenbachhaus, Luisenstrasse 33, D-80333 Munich; Fax: 49 (0)89-233 320 04; or Staatliche Graphische Sammlung, Meiserstrasse 10, D-80333 Munich; Tel: 49 (0)89-559 1490, Fax: 49 (0)89-550 4193.

From Mantegna to Picasso. Drawings from the Thaw Collection at The Pierpont Morgan Library, New York. Royal Academy of Arts, London, November 9, 1996 — January 23, 1997.

Fig. 5 (facing page, top): Peter Paul Rubens, An Autumn Landscape with a View of Het Steen in the Early Morning, *c. 1636. Panel. 131.5 x 229.5 cm National Gallery, London; exh. National Gallery, London*

Fig. 6 (facing page, below): Jan Theunisz. Blanckerhoff, Battle on the Zuiderzee. *1663. Canvas, 229 x 271 cm. Frame: Johannes Kinnema, 1668. The Boijmans Van Beuningen Museum, Rotterdam; exh. The Boijmans Van Beuningen Museum, Rotterdam. Photography by Tom Haartsen.*

Fig. 7 (right): Ludger tom Ring the Younger, Three Peacocks, *1566. Panel, 58.5 x 89.7 cm. Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster; exh. same location. Photography by Rudolf Wakonigg.*

Germany

Die Maler tom Ring (Ludger d. Ä., b. 1496; Hermann, b. 1521; Ludger d. J., b. 1522). Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, September 1 — November 11, 1996 (Fig. 7).

Italy

Van Dyck, Grande Pittura, e Collezionismo a Genova. Palazzo Ducale, Genoa, March 23 — mid-July, 1997. Organized by the Comune di Genova, the exhibition will be curated by Susan J. Barnes, Piero Boccardo and Clario di Fabio. The show focuses on the portraits and religious paintings that Van Dyck made for the Genoese patriciate during his Italian years (1621-27). About 40 of these form the nucleus of the exhibition, many of which are returning to Genoa for the first time in generations. Also included is a selection of important works commissioned by the Genoese in the period 1605-30 from other non-Genoese artists: Rubens, Procaccini, Vouet, and Gentileschi. With catalogue, by Susan Barnes, Piero Boccardo and Clario di Fabio, published by Electa.

By the eighteenth century, the Genoese nobility were known throughout Europe for their picture galleries. Those collections began in earnest at the outset of the seventeenth century when a few connoisseurs, led by Gian Carlo Doria, invited a succession of outstanding foreign artists to sojourn and work in Genoa. Van Dyck's Genoese legacy was large and tremendously significant, because the portrait types he developed there revolutionized the history of Western portraiture. With masterpieces lent by major US and European museums, the exhibition will showcase Van Dyck's remarkable achievements, elucidate the contributions of Rubens and other painters whose Genoese works inspired him, and establish the important role of Genoese patronage in early seventeenth-century European painting.

The Netherlands

The Boijmans Van Beuningen Museum, Rotterdam

Carel van Mander and Haarlem Mannerism. September 14 — December 1, 1996.

Jan Steen: Flushing Lovesickness. Closes December 15, 1996.

In Praise of Seamanship Dutch Marine Painting in the Seventeenth Century (Fig. 6). December 21, 1996 — February 23, 1997. The exhibition is a joined project of the Boijmans Van Beuningen Museum and the Gemäldegalerie, Staatliche Museen Berlin. After Rotterdam, it will be shown in the Altes Museum, Berlin. The catalogue contains articles on iconological aspects of the genre, Dutch maritime history, shipbuilding in the Golden Age, and the 'pen-painting' phenomenon.

Maritime Drawings by Willem van de Velde the Elder. December 21, 1996 — February 23, 1997.

The Kingdom of Neptune: Maritime Prints of the Golden Age in the 'Prins Hendrik' Maritime Museum. December 22, 1996 — February 23, 1997.

Utensils in the 17th-Century Inn. May 3 — November 2, 1997.

The Rijksmuseum, Amsterdam

Jan Steen: Painter and Storyteller. September 21, 1996 — January 12, 1997. Curators: Arthur Wheelock (National Gallery), Perry Chapman (University of Delaware) and Wouter Kloek (Rijksmuseum). With catalogue, reviewed below (pp. 25-26). The exhibition opened at the National Gallery, Washington (see previous *Newsletter*).

The Mirror of Everyday Life: Dutch and Flemish Genre Prints, 1500-1700. February 8 — May 4, 1997. With catalogue.

Acquisitions: Drawings, Prints and Photographs (1993-1996). November 2, 1996 — February 2, 1997. Includes Lambert Lombard's *Christ Healing a Blind Man* (c. 1560), and a grisaille by Dirck Barendsz., entitled *The Last Supper*. Both of these works were bought. Donations include works by Nicolaas Berchem, Hendrik Hondius, Pieter Cornelisz van Rijck and Willem Romeyn. Abraham van der Tempel's *Study for the Standing Minerva* is a particularly noteworthy acquisition as it is one of the rare figure studies by him which has survived. The 18th-century works include a unique design in water colour by Jacob de Wit for an altarpiece in the Old Catholic Church in Delft's Begijnhof. Among the newly acquired prints are Augustin Hirschvogel's *View of Passau* (Fig. 13) and Herri met de Bles's only etching, a panoramic landscape with the *Bearing of the Cross*.

The Netherlands: Other Locations

Aardse Paradijzen. Frans Halsmuseum, Haarlem, September 14 — November 24, 1996. Organized by Erik A. de Jong. With catalogue by Erik de Jong (Ghent: Snoeck-Ducaju & Zoon).

Kunst met vleugels. Rond een herenigd drieluik van Gerard David. The Mauritshuis, The Hague, spring 1997. The outsides of the wings representing a forest scene and the inside wings as well as the central panel, on loan from the Metropolitan Museum, will be reunited at the Mauritshuis.

South Africa

Pictures from a Golden Age. 17th-Century Dutch Paintings in South Africa. Johannesburg Art Gallery, October 2 — November 24, 1996.

Switzerland

Ins Licht gerückt II: Dumpfe Stuben — Lichte Himmel. Bauern und Hirten in der niederländischen Kunst des 17. Jahrhunderts. Öffentliche Kunstsammlung Basel, Kunstmuseum, September 28, 1996 — January 19, 1997. With catalogue.

Past Exhibitions

United States

Before the Apocalypse: German Prints and Illustrated Books, 1450 to 1500. Busch-Reisinger Museum, Harvard University Art Museums, June 6 — August 18, 1996. Curated by Cynthia Hall; with an accompanying essay by Cynthia Hall, published in the Spring issue of the Harvard University Art Museums' *Bulletin*.

Europe

Memory of the North: Flemish and Dutch Paintings from Museums in Orléans. Musée des Beaux-Arts, Orléans, opened March 1996.

When the city of Orléans was bombed by the Germans in June 1940, hundreds of buildings were destroyed, including three museums. Among them was the Musée Paul Fourché, which was particularly rich in Flemish and Dutch paintings. However, witnesses agree that the street where the museum was located was hit rather late by the spreading blaze and recall that looting occurred. Indeed, after the war, several paintings from the collection appeared on the market. The exhibition of some 200 works was curated by Eric Moinet, who also wrote the catalogue, with detailed descriptions of the missing works. It is hoped that, with the help of the exhibition and publication, more works will be tracked down.

Godfried Schalcken (1643-1706), eine Neuerwerbung. Das Alter zwischen Allegorie und Charakterkopf (Fig. 12). Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister. May 17 — June 30, 1996.

A small exhibition centered around the recently acquired painting by Gottfried Schalcken, *Seated Old Woman with Book and Spectacles*. The painting, which once was part of the royal collection at Dresden, was returned to the museum only recently as the gift of the businessman, collector, and art lover Burkhard Peters, a resident of Dresden for the past five years. The exhibition is accompanied by a small catalogue (32 pp., 1 coloured plate, 22 black and white reproductions).

Kupferstich, Radierung, Aquatinta. Werke von Schongauer bis Baselitz aus dem Kupferstichkabinett Basel. Öffentliche Kunstsammlung Basel, Kunstmuseum, closed August 25, 1996. With brochure (ca. 36 pp., 10 ill.; Sfr. 10).

Correction

The exhibition **Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt van Rijn**, held at the National Gallery of Art, Washington, in conjunction with the Jan Steen exhibition, did not have a catalogue, as announced in the previous *Newsletter*.

Exhibition Reviews

Adam Elsheimer (1578-1610): "Die Steinigung des Hl. Stephans". Thema und Variation

Wallraf-Richartz-Museum, Cologne, March 12 — May 5, 1996. With publication.

In a small exhibition the Wallraf-Richartz-Museum offered experts and the public the opportunity to compare Adam Elsheimer's small copper panel of *The Stoning of St. Stephen* from the National Gallery in Edinburgh with a second version on loan to the museum from a private collection. Missing from the latter panel, which Keith Andrews considered a posthumous copy of the undisputed original in Edinburgh, are the two principal figures of the angel in the sky

and the man on the extreme right holding aloft a large stone. In the small catalogue which accompanied the exhibition, Ekkehard Mai proposes that both versions are by Elsheimer, and cites in support of this both an inventory which refers to two variations of the *Stoning* by the artist, as well as the comparable quality and technique of the Wallraf-Richartz painting. He concludes that the Wallraf-Richartz version was executed first, sometime around 1600 when Elsheimer was in Venice. The more dramatic Edinburgh painting was executed after the artist had moved to Rome and reflects his study of ancient sculpture and contemporary Baroque painting.

". . . vorzüglich in die Augen fallen." Stilleben

Herzog Anton Ulrich-Museum, Braunschweig, August 14 — October 20, 1996.

Continuing the tradition of holding small exhibitions of works from its own collection, the Herzog Anton Ulrich-Museum's show of still life paintings focused on twenty-eight works by mainly Dutch and Flemish masters. Besides the more familiar still life artists, works by a number of lesser-known painters such as Ottmar Elliger the Elder, Carel Hardy, and Abraham Mignon were on display. The exhibited works presented a comprehensive guide to the broad range of subjects which can be subsumed under the term still life: Cornelis de Vos's *Vanitas* pictures, kitchen and market scenes in the tradition of Pieter Aertsen and Joachim Beuckelaer, compositions with armour and oriental carpets, insects and animals — dead and alive, tables with food arranged to cater for the most frugal or expansive tastes, and of course the typical examples of fruit and flower pieces.

In the accompanying catalogue (*Bilderhefte des Herzog Anton Ulrich-Museums Braunschweig,* vol. 10) Jan Kaspar Bott provides a refreshingly different interpretation of these works. Instead of simply looking to emblems and contemporary literature, the author also draws on his profound knowledge of ancient literature and mythology to provide an analysis which more often than not focuses on a particular aspect of the painting under discussion. Thus in Jacob van Walscapelle's *Garland of Flowers* it is the numerous but certainly not overly conspicuous butterflies which give the painting its meaning. Rather than being simply a Vanitas motif or the 'winged flowers' of the poets, the butterflies stand for the cycle of man's existence, from his life on earth to his death and resurrection of his soul. Pliny's account (*Nat. Hist.* XI, 112) of the metamorphosis of the butterfly from a tiny worm provided the ancient world with this parallel.

Equally interesting is Bott's fascination with language. In Carel Hardy's *Kitchen Piece with Fowl* he argues that the table provided a clue for the artist as to the meaning of the subject. The Latin word 'tabula' stands for both table and painting, as in 'pictura — the same association being possible in German (Tafel) and French (tableau). By arranging the various objects on the table, the artist simultaneously created the still life and the painting, and by signing the edge of the table he identified himself as the creator of both the 'tabula' and the 'pictura'. Even if Hardy was unaware of this association, it nevertheless enriches our appreciation of a work which in the first instance appears unattractive and unambitious. The catalogue is full of such stimulating ideas.

Delft Masters. Vermeer's Contemporaries. Illusionism Through the Conquest of Light and Space

Stedelijk Museum Het Prinsenhof, Delft, March 1 — June 2, 1996.

There was no escaping the commercialism which accompanied the Vermeer exhibition in The Hague this spring. Everyone seemed to be cashing in on the lure of this most famous son of Delft everyone that is except the organizers of the *Delft Masters* exhibition at the Prinsenhof. There was little visible promotion for an exhibition which was an eye-opener in every sense of the word for a public which may have expected a mediocre showing of works by minor artists. Instead visitors were treated to a visually stimulating array of pictures covering all aspects of seventeenth-century Dutch genre painting.

Works from national and international museums, including the National Gallery, London, the Metropolitan Museum, and the Hermitage, were hung in thematically related groups. Thus one section was devoted to Church Interiors, while that showing Views of Delft included numerous depictions of the explosion at the powder magazine on October 12, 1654, which claimed the life of Karel Fabritius. His famous *View of Delft with a Musical Instrument Seller's Stall* and Daniel Vosmaer's *View of Delft with a Fantasy Loggia* testify to the particular interest Delft painters showed in perspective and illusionism.

One painter dominated the exhibtion Pieter de Hooch. But instead of simply grouping all his works together, the thematic approach was maintained. Thus in two separate sections, Street Scenes and Interiors, de Hooch's paintings were grouped with those by lesser-known artists such as Jacobus Vrel, Ludolf de Jongh, Hendrick van der Burch, Esaias Boursse, Jan van der Heijden and Pieter Janssens Elinga. Not only did this arrangement demonstrate the extent and limitations of de Hooch's repertoire but also made it possible to assess his impact on fellow painters, each of whom nevertheless developed his own individual style and motifs. Particularly interesting in this context is that Jacobus Vrel had begun painting interiors with housewives some three of four years earlier than de Hooch. These works feature the lone figure of a woman, usually with her back to the viewer, and portray a fascination with dark rooms only partially illuminated by light which fails to penetrate the opaque glass of the large windows.

The chance to study the works of painters which more often than not languish in museums storage or are overshadowed by those of their more illustrious contemporaries proved to be one of the highlights of this show. For this reason the excellent and richly illustrated catalogue (all exhibited paintings are reproduced in colour, with numerous b/w comparative illustrations) by Michiel Kersten and Daniëlle Lokin, with the co-operation of Michiel Plomp, is an indispensable work for all those interested in genre painting.

Fiona Healy
Freie Universität, Berlin

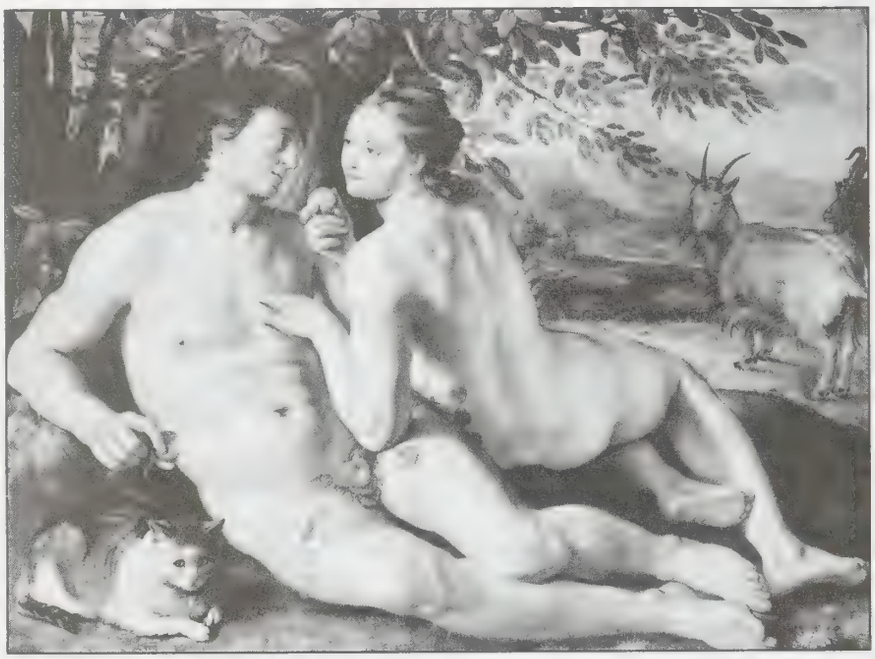


Fig. 8: Hendrik Goltzius, The Fall of Man, *1616. Canvas, 104.5 x 138.4 cm. The National Gallery of Art, Washington, Patrons' Permanent Fund.*

Museums and Research Institutes

United States

The National Gallery of Art, Washington, acquired two 17th-century Dutch paintings: Hendrick Goltzius, *The Fall of Man* (1616; Fig. 8), and Ambrosius Bosschaert, *Bouquet of Flowers in a Glass Vase* (1621; Fig. 9).

The Department of Drawings of the J. Paul Getty Museum announces the closure of its study room at the Museum in Malibu on January 1, 1997. The study room at the Museum's new facility at the Getty Center in Brentwood will open at the time of the public opening of the Mueum (expected Fall 1997).

Also at the Getty: The museum recently acquired a major illuminated manuscript: Boccaccio's *Fates of Illustrious Men and Women,* illuminated by the Boucicaut Master (Fig. 11). The manuscript will be placed on view in the new museum at the Getty Center, which is due to open in 1997.

The Getty Center for the History of Art and the Humanities is changing its name to **The Getty Research Institute for the History of Art and the Humanities.** It will remain in Santa Monica until June 1997, when it will move to the new Getty Center complex in west Los Angeles.

Fig. 9: Ambrosius Bosschaert the Elder, Bouquet of Flowers in a Glass Vase, *1621. Copper, 31.6 x 21.6 cm. The National Gallery of Art, Washington, Patrons' Permanent Fund and New Century Fund.*

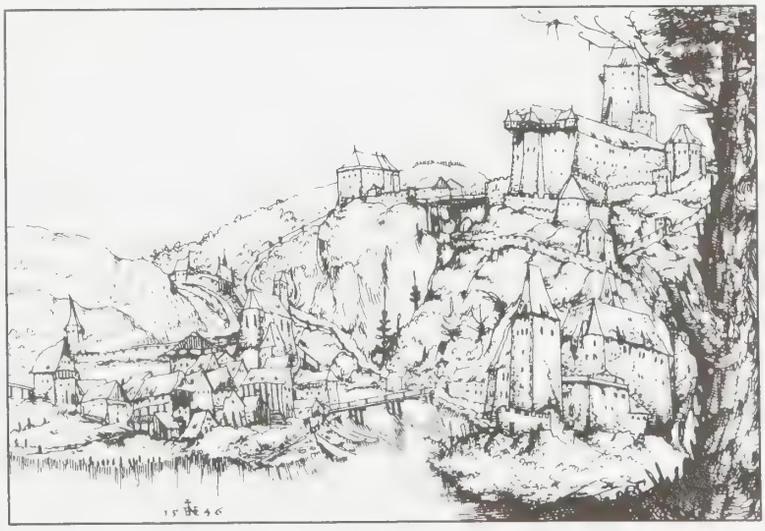
New Acquisitions

Fig. 10 (above): Wolf Huber, Christ Taking Leave of His Mother. *National Gallery, London.*

Fig. 11 (above, right): Boucicaut Master and Workshop, The Fall of Man, *from Boccaccio, "Des Cas des Nobles Hommes et Femmes," c. 1415. Tempera and gold on vellum, 42.5 x 29.3 cm. The J. Paul Getty Museum, Malibu, California.*

Fig. 12 (below): Godfried Schalcken, Seated Old Woman with Book and Spectacles. *Canvas, 81 x 69.5 cm. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden.*

Fig. 13 (below): Augustin Hirschvogel, View of Passau, *1546. Etching, 13.9 x 21.1 cm. Rijksprentenkabinet, Rijksmuseum, Amsterdam.*



Europe

The National Gallery, London

A small panel, long believed to be a late copy after a *Virgin and Child* by Jan Gossaert, turned out to be an original after varnish and repainting had been removed. Infra-red examination of the underdrawing confirmed this view.

The Ambassadors, by Hans Holbein the Younger, has been cleaned and restored and is now back on view. The cleaning was necessitated by a thick varnish, which had discoloured and become opaque in the darker parts of the picture surface. *The Ambassadors* will be the subject of a 'Making and Meaning' exhibition, November 5, 1997 — February 1, 1998, marking the five-hundredth anniversary of Holbein's birth.

Recently added to the collection was Wolf Huber's *Christ Taking Leave of His Mother* (Fig. 10), the first painting by the German artist in the National Gallery. It is shown along with the Gallery's two paintings by Huber's slightly older contemporary, Albrecht Altdorfer. Also recently acquired is Albrecht Dürer's *Saint Jerome in a Landscape,* of c. 1495. This is a small double-sided picture which has a scene with a comet or meteor on the reverse.

The National Portrait Gallery, London, acquired *Gerlach Flicke and Henry Strangwish (or Strangways),* by Gerlach Flicke, dated 1554.

The Scottish National Portrait Gallery acquired the oil sketch of *Princess Elizabeth and Princess Anne* (1637), by Anthony van Dyck. The sketch was done in preparation for the painting *The Five Eldest Children of Charles I* in the English Royal Collection.

On display at **The Mauritshuis, The Hague,** for a period of four years is *Landscape with Hunters,* by Philips Koninck, on loan from the National Gallery, London.

Since the closure of the **Gamäldegalerie Kassel**, only a section of its most famous works have been on display. To make way for the 1997 *Documenta*, these paintings are being rehung in two different galleries. As of December 1996, "100 Netherlandish Masterpieces" will be on show in the Neue Galerie, while "40 German, Italian, French and Spanish Paintings" will be on view from February or March 1997 in the Hessisches Landesmuseum, Darmstadt.

The **Museum der Bildenden Künste, Leipzig**, has acquired a painting of the *Visitation* by Rogier van der Weyden. The panel, which was recently cleaned, has been in the Speck von Sternburg collection since 1820 and on loan to the museum in Leipzig. It was purchased from the heirs for a sum in excess of 10 million DM. Almost 200 other works which form part of the von Sternburg collection will gradually be incorporated into the museum's permanent collection at no extra cost.

Somewhat less expensive at 4.5 million DM was the oil sketch of a *Lion Hunt* by Peter Paul Rubens acquired by the **Alte Pinakothek Munich.** Executed around 1621-22, the back shows a sketch for the *Marriage by Proxy of Henry IV and Marie de' Medici* and was previously in the collection of The Marquess of Cholmondeley (Houghton Hall, Norfolk). The *Lion Hunt* was painted first, the panel then cut down and turned 90° for the Medici sketch which, according to Julius Held (*Rubens Oil Sketches,* cat. no. 61) is the first for the painting in the Louvre. The acquisition of this panel is an attractive addition to the series of oil sketches already in Munich.

The painting gallery at **Potsdam-Sanssouci** has reopened after a three-year period during which the room, built for Frederick the Great between 1755-1760, has been restored to its former glory. The floor of the Long Gallery is covered with white and yellow marble, its walls and ceiling decorated in white and gold. The green and white marble floor of the Cabinet at the east end of the gallery harmonizes with its green wall colouring. Less prominent measures were also undertaken during restoration, in particular the installation of floor heating is especially welcome as the effect of drastic fluctuations in temperature are still visible in the pieces of paper stuck to pictures to keep the paint in place. However it is only a matter of time before this ungainly sight will be remedied. The Netherlandish paintings in the Cabinet have already been restored, and work has begun on the large paintings in the Long Gallery. Visitors after October 13th, however, will be disappointed to find the Gallery closed for the winter. When it will open for the summer is unclear, so anyone wishing to visit should telephone first.

Conferences, Symposia, Colloquia: Call for Papers

Thirty-second International Congress on Medieval Studies

Eastern Michigan University, Kalamazoo, May 1997.

Papers are invited for following session, sponsored by the Italian Art Society: Metaphors of Parenting: Mothers and Fathers in Medieval and Renaissance Art, North and South.

Recent studies of gender issues in literature, religious history and social history have opened rich avenues of investigation for art historians. We invite papers that explore the construction of motherhood or fatherhood in Italian or Northern European art, from either the domestic or sacred sphere. Please send abstracts as soon as possible to both Amy Neff, University of Tennessee, 1715 Volunteer Blvd., Knoxville, TN, 37996, and to Anne Derbes, 504 Dartmouth Ave, Silver Spring, MD, 20910.

Conferences, Symposia, Colloquia: To Attend

United States

CAA 85th Annual Conference

New York, February 12-15, 1997

Following sessions are chaired by HNA members:

Culture as Process: Representation, Exchange and Transformation in the Early Modern Netherlands; chair: **Ethan Matt Kavaler** (University of Toronto). This session is sponsored by the Historians of Netherlandish Art.

Joint Ventures and Take-Overs: Collaboration and Copy in the Production of Art; chair: **Ellen Konowitz** (Vanderbilt University).

Doing(s) in Art History, Criticism, Museum Studies and the Studio Arts; chair: **David Wilkins** (University of Pittsburgh).

Representations of Disease and Decadence; chair: **Laurinda S. Dixon** (Syracuse University). Due to an oversight, this session was not listed in the previous *Newsletter.*

Crossing Baundaries: Issues of Cultural and Individual Identity in the Middle Ages and the Renaissance

The Arizona Center for Medieval and Renaissance Studies Third Annual Interdiciplinary Conference, Arizona State University, Tempe, February 13-15, 1997.

A call for papers went out earlier this year with a deadline of November 1, 1996. For further information, contact T. Scott Clapp, ACMRS, Arizona State University, PO Box 872301, Tempe, AZ 85287-2301; Tel: 602-965 5900; Fax: 602-965 1681; E-mail: Scott.Clapp@asu.edu

Europe

Kolloquium zu den holländischen und niederländischen Gemälden des 16. und 17. Jahrhunderts im Museum der Bildenden Künste Leipzig

Museum der Bildenden Künste Leipzig, November 7-9, 1996.

Examination and discussion of thirty paintings from the museum's collection. Participants include: Albert Blankert (The Hague), R. E. O. Ekkart (The Hague), Barbara Gaehtgens (Berlin), Jeroen Giltaij (Rotterdam), Claus Grimm (Augsburg), Bob Haboldt (Paris), Egbert Haverkamp-Begemann (New York), Jan Kelch (Berlin), Rüdiger Klessmann (Augsburg), Wouter Th. Kloek (Amsterdam), Annaliese Mayer-Meintschel (Dresden), Hans-Joachim Raupp (Bonn), Bernhard Schnackenburg (Kassel), Hubertus von Sonnenburg (New York).

Art History in the Age of Bellori

American Academy in Rome, November 20-22, 1996.

The conference will commemorate the 300th anniversary of the death of Giovanni Pietro Bellori (1613-1696), art theorist, historian, and antiquarian. Sponsored by the Association for Textual Scholarship in Art History, the American Academy in Rome, and the Samuel H. Kress Foundation.

For information contact Janis Bell, 320 Oakland Park Ave, Columbus, OH, 43214; fax: 614-427 3077; e-mail: jcbell@postbox.acs.ohio-state.edu

Past Conferences, Symposia, Colloquia

Middle Atlantic Symposium in the History of Art. Twenty-Sixth Annual Session

National Gallery of Art, Center for Advanced Study in the Visual Arts, Washington, and Department of Art History and Archaeology, University of Maryland at College Park, April 12-13, 1996.

Papers by or of interest to HNA members:

Douglas N. Dow (Pennsylvania State University), Facility Causes the Greatest Wonder: Speculations on a Convex Mirror.

Aneta Georgievska-Shine (University of Maryland at College Park), "Many Mirrors in Due Order": Vermeer and *The Allegory of Faith.*

Renaissance Society of America Annual Meeting

Bloomington, Indiana, April 18-21, 1996.

Papers by or of interest to HNA members:

Ellen Konowitz, The Hidden Image, the Perpetual Passion: Convergence of Temporal and Eternal Time in an Etching by Dirk Vellert.

Hans J. Van Miegroet, Gossaert and the Art of Reference in Early Modern Netherlands.

Pia F. Cuneo, Art, History and Interpretation: Issues of Canonicity and Hermeneutics in the Case of Jörg Breu the Elder.

Véronique Plesch, Renaissance Art in the Alps: North or South?

Jeffrey M. Muller, The Most Catholic City: Antwerp as the Center of the Counter Reformation Material Culture in the South Netherlands.

Jeffrey Chipps Smith, Approximating the Divine: Saintly Presence and Pastoral Pragmatism in the Art of the Jesuit Church in Cologne.

Walter S. Melion, Artifice and *Reformatio* in Hieronymus Nadal's *Adnotationes et meditationes in Evangelia.*

Seventeenth Annual Medieval Forum

Plymouth State College, Plymouth, NH, April 19-20, 1996.

Among papers presented following are of particular interest to HNA members:

Patricia Sloane (New York City Technical College of the City University of New York), The Book of Psalms and the Larger Images in the Hell Panel of Hieronymous Bosch's *Garden of Earthly Delights.* The paper will be published in a future issue of *Misericordia.*

Sally A. Struthers (Sinclair Community College), The Seven Deadly Sins of Hieronymus Bosch.

American Association for Netherlandic Studies: 8th Biennial Interdisciplinary Conference on Netherlandic Studies

New York, June 12-15, 1996.

Papers by or of interest to HNA members:

Ann Roberts (Lake Forest College), The City in the Convent: The Master of the Legend of Saint Lucy's *Virgin among Virgins* in Detroit.

Walter P. Simons (Dartmouth College), Do Beguines Dance? From Cole Porter to Hadewijch and Back.

Andrea Pearson (Bloomsburg University), Gender, Image, and Reform at the Cistercian Convent of Flines.

Paul Sellin (University of California, Los Angeles), Michel Le Blon and England, 1632-50. With Observations on Van Dyck, Donne, and Vondel.

Roland E. Fleischer (Pennsylvania State University), The Lady in Red, Seated, and Facing to the Left.

Matt Kavaler (University of Toronto), Problems of Periodization: Art History and a Netherlandish Renaissance.

Barbara Haeger (Ohio State University), Rubens' Antwerp *Adoration of the Magi:* A Netherlandic Response to the Demands of the Counter-Reformation.

Catherine Scallen (Case Western Reserve University), Rembrandt, Reputation, and the 'Science' of Connoisseurship.

Julie Berger Hochstrasser (University of California, Berkeley), Seen and Unseen in the Visual Culture of Trade: The Conquest of Pepper.

Pieta van Beek (University of Stellenbosch), One Tongue is Enough for a Woman: Anna Maria van Schurman (1607-1678), Networking with Literary Women in the Republic of Letters.

Henriette Roos (Universiteit van Zuid-Afrika), Woman in Paradise: The Literary Metamorphosis of Maria Sybilla Merian.

Benjamin Kaplan (Brandeis University), Living Together: Seventeenth-Century Utrecht as Meeting Place of the Confessions.

In Detail: New Studies of Northern Renaissance Art

A Symposium in Honour of Walter S. Gibson, The Cleveland Museum of Art, October 4-5, 1996.

James Marrow (Princeton University), Interpretation, not Connoisseurship: History, Historiography and Pictorial Invention in the Turin-Milan Hours.

Larry Silver (Northwestern University), Middle Class Morality: Love and Marriage in the Art of Lucas van Leyden and His Contemporaries.

Molly Faries (Indiana University), Jan van Scorel's Italian Landscapes.

Laurinda Dixon (Syracuse University), An Occupational Hazard: Saint Jerome, Melancholia and the Scholarly Life.

Jan Piet Filedt Kok (Rijksmuseum, Amsterdam), Flemish Primitives in the Rijksmuseum.

Stephen Goddard (Spencer Museum of Art, University of Kansas), The Revival of the "Flemish Primitives" in Belgium, 1854-1902.

Robert Calkins (Cornell University), Gerard Horenbout.

Laura Gelfand (University of the Pacific), Reading the Architectural Language in Jan van Eyck's *Rolin Madonna.*

Jeffrey Chipps Smith (University of Texas, Austin), The Practical Logistics of Art: Thoughts on the Commissioning, Displaying, and Storing of Art at the Burgundian Court.

Sixteenth-Century Studies Conference

Saint Louis, Missouri, October 24-27, 1996.

Myra Orth (Independent scholar), Portraits and Presentation Miniatures: François I and His Royal Secretaries.

Paul Casey (University of Missouri, Columbia), Court Performance in Berlin of the Sixteenth Century.

Diane Wolfthal (Arizona State University), The Woman at the Window: Early Modern Images of Prostitutes.

Eckhard Bernstein (College of the Holy Cross), The German Renaissance Humanists and Printing.

Andrea Pearson (Bloomsburg University), Politics, Worship and Margaret of Austria's Devotional Portrait Diptychs.

Richard Schade (University of Cincinnati), European Court Culture and Stuttgart Festivals under Duke Friedrich I of Württemberg (1593-1608).

Benjamin Kaplan (Brandeis University), Fictions of Privacy: House Chapels and the Spatial Accomodations of Religious Dissent in Early Modern Europe.

Doyle Bubler, Eve, Serpent and Death. A Symbol of 16th-Century Humanist Ideology.

Ellen Konowitz (Vanderbilt University), The Star in Judea's Crown: A Flemish Stained Glass Window of Esther.

James Cheney (Columbia University), Battle-Line Drawings: The Roman Catechism and Propaganda in the Southern Netherlands.

Martha Hollander (Hofstra University), Karel Van Mander's Doorsien: The Heritage of Netherlandish Space.

Diane G. Scillia (Kent State University), Portraits in French Entombment Groups.

Keith Wemm (Kent State University), Donor Portraiture and Its Dual Purpose in Northern Renaissance Passion Sculpture: The Trier Holy Grave of 1520.

Hans Van Miegroet (Duke University), (De)Politicizing Imagery in Early Modern Netherlands.

Pia Cuneo (University of Arizona), Art, Ceremony and Politics in Reformation Augsburg.

Barton W. Browning (Pennsylvania State University), Heinrich Julius von Braunschweig's 1590 Welcoming Celebrations for Princess Elisabeth of Denmark.

Horst Nieder (Universität Marburg), The Kassel Baptism of 1596: Festivals and Politics at the Court of Landgrave Moritz of Hessen-Kassel.

Jill Bepler (Herzog-Anton-August-Bibliothek, Wolfenbüttel), A Practitioner's View of Court Festivities: Georg Engelhart Löhneyß' *Aulica Politica* (1622).

Mara Wade (University of Illinois, Champaign-Urbana), Georg Engelhart Löhneyß' *Della Cavalleria:* Pageants, Publication and Patronage.

Michael Schreffler (University of Chicago), This is an Indian: Christoph Weiditz and Mexican-ness at the Court of Charles V.

Marissa Vincenti (Independent scholar), Dapper Africans: Like Us Only Different. 17th-Century Illustrations of the Kongo Kingdom in Olfert Dapper's Description of Africa.

David Wilkins (HNA member, University of Pittsburgh), Donatello between the Fifteenth and Sixteenth Centuries.

Catherine B. Scallen (Case Western Reserve University), Scholarship and Partisanship: The Rembrandt Debates of Abraham Bredius and Wilhelm Valentiner.

Lynette M. F. Bosch (Brandeis University and HNA member), Debating the Sistine Ceiling: Frederick Hartt and Iconography vs. Edgar Wind and Liturgy.

Recent Developments in the Technical Examination of Early Netherlandish Paintings: Methodology, Limitations, and Perspectives

M. Victor Leventritt Symposium, Harvard University, Arthur M. Sackler Museum, Cambridge (MA), November 2, 1996.

Molly Faries (Indiana University), Introductory Remarks.

Ron Spronk (Harvard University Art Museums), Standing on the Shoulders of Giants: Technical Examination of Early Netherlandish Paintings at the Fogg Art Museum, 1925-45.

Lorne Campbell (National Gallery, London), New Discoveries and New Interpretations: Jan van Eyck and Justus of Ghent.

J. R. J. van Asperen de Boer (Groningen), Slowly towards Improved Infrared Reflectography Equipment.

Peter Klein (Hamburg), Possibilities and Limitations of Dendrochronology in Matters of Attribution in Early Netherlandish Painting.

Teri Hensick and **Gianfranco Pocobene** (Harvard University), Two Recent Conservation Treatments at the Fogg Art Museum: The Copy after Jan van Eyck *Woman at Her Bath,* and the *Virgin and Child* from the Workshop of Dirck Bouts.

Richard M. Newman (Museum of Fine Arts, Boston), Rogier van der Weyden's *Saint Luke* in Boston: New Analysis of the Paint Structure and Binding Media.

Henry Lie (Harvard University Art Museums), Enhancing Our View of Technical Images: New Applications in Digital Technology at the Harvard Art Museums.

Maryan W. Ainsworth (Metropolitan Museum of Art), What's in a Name? The Status of Attribution in Early Netherlandish Painting.

Europe

Genua, la Superba: Italy and the Low Countries — Artistic Relations

Catharijneconvent, Utrecht, May 6, 1996.

Giovanna Petti Balbi (University of Genoa), I genovesi e i loro rapporti con le Fiandre nel Quattrocento: la comunità di Bruges.

Vilma Borghesi (University of Genoa), La marineria olandese nel Seicento come modello per la Repubblica di Genova.

Maria Fontana (Genova, Palazzo Ducale), I Primitivi fiamminghi nel patrimonio artistico genovese: presenze, ricorrenze, dispersioni.

Leontine Buijnsters-Smets (Nijmegen), Jan Massys and Genoa.

Elena Parma (University of Genoa), Genova ad Anversa e viceversa. Collezionismo genovese e artisti fiamminghi a metà Cinquecento.

Ennio Poleggi (University of Genoa), I palazzo genovesi dei 'rolli' e l'interesse di P. P. Rubens.

Koen Ottenheym (Utrecht), Rubens's *Palazzi di Genova* and Architecture in the Low Countries.

Arjan de Koomen (VU Amsterdam), Dutch Travellers in 'la Superba'.

Piero Boccardo (Genoa, Musei Comunali), Fiamminghi a Genova nel primo quarto del Seicento: novità e inediti.

Bernard Aikema (Nijmegen), Between Bassano and Rembrandt: Form and Content in the Work of Castiglione.

Michiel Plomp (Leiden), Il Genacolo dei Fiamminghi.

Christopher Brown (National Gallery, London), Van Dyck in Genoa: His Italian Sketchbook and Other Drawings.

Friends and Colleagues Gathered in Cleveland to Honour Walter Gibson

Walter and Sally Gibson

Jim Marrow

Symposium banquet

Catherine Scallen and Walter Gibson

Laurinda Dixon. Stephen Goddard. Diane Scillia

Back row, left to right: Jim Marrow, Jeff Smith, Walter Gibson, Laura Gelfand, Alan Chong, Molly Faries, Jan Piet Filedt Kok
Front row, left to right: Laurinda Dixon, Larry Silver, Stephen Goddard, Robert Calkins

Jan Piet Filedt Kok and Molly Faries

Symposium speakers on a terrace overlooking Lake Erie

Stephen Goddard, Jeff Smith, Jim Marrow, Charity Willard

The Use of Archival Inventories in Art History

Symposium sponsored by the J. Paul Getty Provenance Index and the Rijksbureau voor Kunsthistorische Documentatie, The Hague, June 7, 1996.

Speakers: Marten Jan Bok (Kunsthistorisch Instituut, Utrecht), Christopher Brown (National Gallery, London), Willemijn Fock (Kunsthistorisch Instituut, Leiden), Burton Fredericksen (Getty Provenance Index), Ruth Mohrmann (Universität Münster), J. Michael Montias (Yale University), Anton Schuurman (Landbouwuniversiteit, Wageningen), Gary Schwartz (Maarssen), Ad van der Woude (Landbouwuniversiteit, Wageningen).

Society for Emblem Studies Fourth International Emblem Conference

Louvain, August 18-23, 1996.

Following sessions were concerned with Netherlandish/ German emblems:

In the Tradition of Vaenius's 'Horatiana'; Netherlandic (Dutch and Flemish) Emblem Books; 'Amor Divinus': Vaenius and Hugo; Neo-Latin Emblem Books of the Low Countries; Anglo-Dutch Relations in the Field of the Emblem; The Brussels *Affixiones:* Case Studies; The Brussels *Affixiones:* Contexts; The Dutch Celebrities: Cats and Luyken; German Emblem Literature: Contexts and Interpretation; Jesuit Emblem Writers of the Provincia Flandro-Belgica.

Following papers in sessions not devoted to the Netherlandish/ German emblem tradition were of special interest to or presented by HNA members:

Ilja Veldman (VU, Amsterdam), Instruction and Delight: Love Emblems in Prints by Crispijn de Passe the Elder (plenary lecture).

Patricia D. Hardin (University of Illinois, Champaign-Urbana), Gryphius's Educational Emblems: Didactics in the German *Schultheater.*

Marc van Vaeck (Louvain), "One in a Thousand": Ephemeral Emblems in the Mechelen *Seminarium Archiepiscopale* in Honor of Petrus Dens (1765) (Leuven, Theol. Libr., ms. 172).

Paul J. Smith (Leiden), Fable and Emblem in *The Fall of Man* (1592) by Cornelis van Haarlem.

Liana de Girolami Cheney (University of Massachusetts, Lowell), Emblematic Approach in the Paintings of Giorgio Vasari: *The Ages of Life.*

Nina Eugenia Serebrennikov (Davidson College, North Carolina), Joris Hoefnagel's *Fall (of Icarus).*

Thea Vignau-Wilberg (Graphische Sammlung, Munich), 'Patientia.' Humanistische Überlebungsstrategie im 16. Jahrhundert.

Jochen Becker (Utrecht), 'Auferstanden aus Ruinen': zu einem Bild von Geschichte.

Jean Michel Massing (Cambridge), From Greek Proverb to Soap Advert: Washing the Ethiopian.

Janusz Pelc (Warsaw), Polish 17th-Century Emblem Literature and Its Connections with Emblems Created and Printed in the Low Countries.

Mara R. Wade (University of Illinois, Champaign-Urbana), The Dutch Mediators of the European Emblem Tradition in Denmark.

Elita Grosmane (Riga), Die Verbreitung der Emblematik in Lettland im 17. und 18. Jahrhundert.

Amy Wygant (Los Angeles), *Death of Hippolytus:* Rubens and the Emblematic Gaze.

Nadeshda Sharkova (St. Petersburg), Die Gestalt des idealen Monarchen auf dem russischen Thron im Schaffen der holländischen Meister aus der Zeit vom Ende des XVII. und dem ersten Viertel des XVIII. Jahrhunderts.

Ingrid Höpel (Kiel), Ein emblematisch bemalter Schrank der zweiten Hälfte des 18. Jahrhunderts aus Nordfriesland.

Ria Fabri (Antwerp), Emblematic Scenes on 17th-Century Antwerp Cabinets.

Dietmar Peil (Munich), Ephemere Emblematik der Wittelsbacher in München.

Hubert Meeus (Antwerp), Antwerp as a Centre for the Production of Emblem Books.

Eddy de Jongh (Urecht), Emblems and Paintings: Some Problems of Relationship (plenary lecture).

For the entire programme contact Karel Porteman, or Marc van Vaeck, Department of Literature, PO Box 33, B-3000 Louvain; e-mail: karel.porteman@arts.kuleuven.ec.be, or marc.vanvaeck@arts.kuleuven.ac.be

De Vrede van Munster

Conference Commemorating the Peace of Münster; organized by Werkgroep De Zeventiende Eeuw. Katholieke Universiteit Nijmegen; Wasserburg Rindern, Kleve, August 28-30, 1996.

Papers of special interest to historians of Netherlandish art:

Christian Tümpel (Nijmegen), Krieg und Frieden. Spiegelungen in der niederländischen Kunst bei Rembrandt und seinen Zeitgenossen.

Gerard Rooijakkers (P. J. Meertens-Instituut, Amsterdam), Het vieren van de vrede: pax en ritueel.

Marloes Huiskamp (Westfälisches Landesmuseum, Münster), De invloed van de Tachtigjarige Oorlog en de Vrede van Munster op de decoratie van openbare gebouwen.

Koen Ottenheym (Utrecht), "en de goude tijt gaat in". Bouwen ter ere van de Vrede.

Michel van Maarseveen (Museum Het Prinsenhof, Delft), De invloed van de Tachtigjarige Oorlog op de themakeuze van de Nederlandse schilderkunst.

Rudolf Preimesberger (Berlin), Bilder des Papsttums vor und nach 1648.

Wilhelm Diedenhofen (Kleve), Ex bello pax. Trophäen in den Gärten des Johann Moritz von Nassau in Kleve.

Ursula Geiselbrecht-Capecki (Museum Haus Koekkoek, Kleve), Der Niederländische Löwe und der Klevische Bauer. Zur Darstellung klevischer Thematik auf einigen Flugblättern aus dem Niederländischen Krieg.

Karl Schütz (Kunsthistorisches Museum, Vienna), Niederländische Malerei der siebzehnten Jahrhundertmitte in der Sammlung Erzherzog Leopold Wilhelms.

Memory & Oblivion. XXIX International Congress of the History of Art

Amsterdam, September 1-7, 1996.

Participation by HNA members was particularly noticeable, perhaps not surprisingly so since the conference took place in Amsterdam:

One of the plenary lectures was given by **Ernst van de Wetering**. Chair persons and speakers in individual sessions were (this is a listing of HNA members only):

Session Chair: **Gerhard Wolf** (Rome): The Memory of the Art Historian; speaker: **Keith Moxey** (New York).

Session Chair: **Jean Michel Massing** (Cambridge, England): Reproduction, Survival and Oblivion; speaker: **Lyckle de Vries** (Groningen).

Session: Cults of the Past; speaker: **Adam Milobedzki** (Warsaw).

Session: The Art of Commemoration; speaker: **Anne Morganstern** (Columbus, Ohio).

Session: The Art of Veneration; speaker: **Walter Melion** (Johns Hopkins University, Baltimore).

Session: Memories at Work; speaker: **Mariët Westermann** (Rutgers University, New Brunswick, New Jersey).

The Court of Kassel in the Reign of Moritz the Learned (1592-1627)

Weserrenaissance-Museum Schloß Brake in cooperation with the Staatliche Museen Kassel, October 7-9, 1996.

The symposium contained little specifically geared towards art historians. Under the heading "Musik, Theater, Festkultur" following contributions might be of interest:

Fritz Wolf (Marburg), Rosencrantz und Güldenstern in Kassel. Theatralische Sendung und diplomatische Mission am Hofe des Landgrafen Moritz.

Horst Nieder (Dresden), Trionfi, Ritterspiele, Feuerwerkspantomimen. Festkultur am kasseler Moritzhof.

Personalia: Honours and Awards

Jonathan Brown (Institute of Fine Arts, New York University) has been elected a fellow of the American Academy of Arts and Sciences.

David Kunzle (University of California, Los Angeles) published *The Murals of Revolutionary Nicaragua, 1979-1992* (Berkeley: University of California Press, 1995).

Nadine Orenstein is the author (together with Carmen Bambach) of the exhibition catalogue *Genoa: Drawings and Prints, 1530-1800*, The Metropolitan Museum of Art, 1996 (ISBN 0-87099-772-6; $14.95).

Arthur K. Wheelock, Jr., Curator of Northern Baroque Painting at the National Gallery of Art, Washington, and **Frederik Jan Duparc**, Director of the Mauritshuis in The Hague, received, respectively, the 1995 and 1996 Johannes Vermeer Prize, for their Johannes Vermeer exhibition, shown at the National Gallery and the Mauritshuis.

The authors of the Vermeer catalogue **Ben Broos, Arthur Wheelock, Jorgen Wadum** and **Albert Blankert** received the Prix Minda de Gunzburg, awarded annually for the best exhibition catalogue of that year.

Peter Schatborn (Rijksmuseum, Amsterdam) and **Elizabeth McGrath** (Warburg Institute, London) were among the speakers in a lecture series presented at the J. Paul Getty Museum: P. Schatborn, Rembrandt's Landscapes (June 20, 1996); E. McGrath, The Titles of Paintings (August 29, 1996).

John Michael Montias was made Professor Emeritus last December, 37 years after joining the Yale faculty of economics. His latest book, published in French, is titled *Le marché de l'art aux Pays-Bas, XVe-XVIIe siècles* (Paris: Flammarion, 1996). He is at present engaged in a study of the buyers of the works of art at auction sales of the Orphan Chamber of Amsterdam for which records are available between 1598-1638.

Personalia: Positions

Following HNA members have positions at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, 1996-97: Andrew W. Mellon Professor: **David Freedberg** (Columbia University); Ailsa Mellon Visiting Senior Fellow: **Wouter Kloek** (Rijksmuseum Amsterdam); Robert H. and Clarice Smith predoctoral fellow: **Catherine Lusheck** (University of California, Berkeley).

Lindsey Shaw-Miller has been awarded the Edward Speelman Fellowship at Wolfson College, Cambridge, 1996-99. She is working on Michael Sweerts (1618-1664).

Alison Kettering (Carleton College) is a visiting scholar at NIAS in the Netherlands, February 1 — June 30, 1997.

Elizabeth Honig, formerly Tufts University, has been appointed to the art history department at the University of California, Berkeley. She also received Fulbright and AAUW grants for her work: Market/Fair/Kermis: Images of Commerce and Festivity in the Dutch Republic.

Dennis Weller has been appointed Associate Curator of European Art at the North Carolina Museum of Art in Raleigh.

Amy Walsh was appointed to catalogue the Dutch and Flemish paintings at the Norton Simon Museum in Pasadena, a project financed by a grant from the Getty Trust.

Christiane Andersson, formerly Robert Sterling Clark Professor of Art History at Williams College, is the Mellon

Senior Fellow at the Metropolitan Museum of Art, Department of Drawings and Prints.

Alan Chong, formerly at the Cleveland Museum of Art, is Curator of European Art at the Art Gallery of Ontario, in Toronto. He will continue to organize the still life exhibition, planned to be shown at the Rijksmuseum, Amsterdam, and the Cleveland Museum. An NEH-sponsored meeting to plan the exhibition took place in early May. Present were: Wouter Kloek, Elizabeth Honig, Celeste Brusati, John Loughman, Anne Lowenthal, Egbert Haverkamp Begemann, Betsy Wieseman, Julie Hochstrasser and Riger Diederen.

Alexander Vergara is Assistant Professor at Columbia University, filling in for David Freedberg, who is at CASVA for two years.

Diane Cearfoss Mankin has been appointed Assistant Professor in the Department of Humanities and Social Sciences at the University of Cincinnati.

Claudia Swan is Assistant Professor in Art History at Pennsylvania State University at University Park.

Peter Sutton, formerly senior director of old master paintings at Christie's, is the new director of the Wadsworth Atheneum, the nation's oldest continually operating public museum.

Lorne Campbell, formerly of the Courtauld Institute, is research curator at the National Gallery, London.

Liesbeth M. Helmus has been appointed Curator of the Fine Arts prior to 1850 at the Centraal Museum Utrecht as of March 1, 1996. She is a graduate of the Vrije Universiteit Amsterdam where she completed a doctoral dissertation on Dutch altarpieces of the 15th and 16th centuries. She has been guest curator at a number of museums, including the Boijmans Van Beuningen Museum. In 1991 she was awarded the Jan van Gelder prize by the Karel van Mander Foundation. She has published a number of articles on Dutch art from the 15th to the 17th centuries.

Publication News: Books

***Contemporary Explorations in the Culture of the Low Countries.* Edited by Bill Shetter and Inge Van der Cruysse (PAANS, v. 9).**

Papers presented at the 7th Interdisciplinary Conference on Netherlandic Studies, Indiana University, June 1994.

Available from William Shetter, Germanic Studies, Indiana University, Ballantine Hall 544, Bloomington, IN 47405; fax: 812-855 8927; e-mail: shetter@ucs.indiana.edu

Utrecht Psalter

Harvey Miller Publishers, in conjunction with the Dutch house HES Publishers, published the catalogue of a major exhibition on the Utrecht Psalter, which opened at the Museum Catharijneconvent in Utrecht on August 31, 1996. The Utrecht Psalter, made about 820-835, falls of course far beyond the chronological boundaries of HNA, but the inspiration provided by the Psalter to medieval artists makes the present book essential reading for those who wish to know more about visual culture of the period from late Antiquity to the dawn of the Renaissance.

Hubert Coenen and Marc Maistriaux, with the collaboration of Claire Dickstein-Bernard, *Het Kunstpatrimonium van het Openbaar Centrum voor Maatschappelijk Welzijn van Brussel: Schilderijen en Tekeningen.* Brussels: Koninklijk Instituut voor het Kunstpatrimonium, 1995.

This is a list of works (partially illustrated) in the possession of the Openbaar Centrum voor Maatschappelijk Welziijn van Brussel. It is arranged alphabetically by artists, with extensive indexes. The works are, for the most part, by nineteenth- and twentieth-century Belgian artists.

***Historienmalerei. Geschichte der klassischen Bildgattungen in Quellentexten und Kommentaren.* Vol. 1: eds. Thomas W. Gaehtgens and Uwe Fleckner. Berlin 1996, pp. 388; 20 b/w reproductions.**

***Stilleben. Geschichte der klassischen Bildgattungen in Quellentexten und Kommentaren.* Vol. 5: eds. Eberhard König and Christiane Schön. Berlin 1996, pp. 277, 21 b/w reproductions**

These two publications are part of a series to cover the five genres: History Painting, Portraiture, Landscape, Genre and Still Life. The remaining three volumes will appear in 1997. The idea behind the series is to gather together those sources and documents which reveal how the different genres were classified by artists and art theorists at different times. Each book comprises of an introductory text of varying length followed by the various sources (in their original languages with German translations) and a commentary. The structure of the two books under discussion is quite different and reflects the fact that History Painting was seen as the most important of the genres, whereas Still Life ranged at the bottom of the hierarchy. The sources on History Painting are mostly concerned with art theoretical aspects, and the introductory text by Gaehtgens traces the role, changing status and understanding of the genre from Alberti to the late nineteenth century. The first known reference to a still life painting occurred as late as 1650, when a picture in an inventory is described as 'een stilleven van Evert van Aelst'. Such a late use prompted the authors to examine the history of the use of the term in different languages. The book addresses a number of other issues, such as the question of what exactly the word still life means in comparison with, for example, the French *nature morte;* the presence of still life elements in other genres and their importance for the development of 'pure' still life painting; and the appreciation and standing accorded the genre and its artists from ancient times to the present.

Fiona Healy
Freie Universität Berlin

Publication News: Journals

Call for Submissions

***Journal for Medieval and Early Modern Studies.* Vol. 29, no. 1, 1998**

Markets and Novelty in the Arts. Edited by Neil De Marchi and Hans J. Van Miegroet

Change in the form of cultural artifacts has long been the subject of scholarly discussion. This issue will offer a critique of conventional treatments of innovation that are based, consciously or unconsciously, on assumptions about creative genius. Instead, we wish to analyze the role of production technologies and marketing practices in artistic change through the consideration of specific historical examples. We expect that articles will address such questions as: How did the merchants of Antwerp affect the subject matter of the works they exported? How did printing technologies change the treatment of the image as part of the shift from a visual to a literary culture in the early modern period? How did the development of a futures market in the mid-sixteenth century change genres as diverse as gardening and emblematic literature? We invite submissions dealing with the intersection of market behavior and artistic innovation from any area of artistic production in the medieval and early modern periods.

Submission deadline (papers, not abstracts): February 1, 1997.

Send to appropriate editor:

Neil De Marchi, Duke University, Department of Economics, PO Box 90097, Durham, NC 27708; tel: 919-660 1815; fax: 919-684 8974; email: demarchi@econ.duke.edu; or Hans Van Miegroet, Duke University, Department of Art History, PO Box 90674, Durham, NC 27708; tel: 919-684 2224; fax: 919-684 4398; email: hvm@acpub.duke.edu

Eddy de Jongh on His 65th Birthday

***Simiolus*. Vol. 24, nos. 2/3, 1996: Ten Essays for a Friend: E. de Jongh 65**

Contents: Jeroen Stumpel, "The Vatican tazza and other Petrifications: An Iconological Essay on Replacement and Ritual;" Ilja M. Veldman, "The Two Sides of Nature: An Allegory by Maarten van Heemskerck;" Ger Luijten, "Frills and Furbelows: Satires on Fashion and Pride around 1600;" Jan Piet Filedt Kok, "Artists Portrayed by Their Friends: Goltzius and His Circle;" Pieter J. J. Van Thiel, "For Instruction and Betterment: Samuel Ampzing's *Mirror of the Vanity and Unrestrainedness of Our Age;*" Josua Bruyn, "Dutch Cheese: A Problem of Interpretation;" Marten Jan Bok, "Laying Claims to Nobility in the Dutch Republic: Epitaphs, True and False;" Philips Angel, *"Praise of Painting,* Translated by Michael Hoyle, with an Introduction and Commentary by Hessel Miedema;" Peter Hecht, "Browsing in Houbraken: Developing a Fancy for an Underestimated Author;" Robert W. Scheller, "Art of the State: Forms of Government and Their Effect on the Collecting of Art, 1550-1800."

Other News

Institut Royal du Patrimoine Artistique/Koninklijk Instituut voor het Kunstpatrimonium. *Bulletin*, XXV, 1993. Brussels, 1995

Contents: Technical examination and/or restauration of following works: an Ottonian votive sculpture of the Virgin and Child in Sint-Marternus in Walcourt, the oldest such image in Belgium; the so-called Bethlehem portal of the Collegiate Church at Huy (Hoei); a candelabra by Renier van Thienen (1483) in the church at Léau (Zoutleeuw); the *Holy Kinship*, by Maerten de Vos, in the museum at Ghent.

***Ons Erfdeel. Algemeen-Nederlands tweemaandelijks cultureel tijdschrift.* Vol. 39, 1996, nos. 1 and 2**

Contents: No. 1: Kitty Kilian, "De speldenprikjes van Johannes Vermeer;" No. 2: J. C. Nix, "De Atlas Van Stolk. Een verzameling historieprenten over de vaderlandse geschiedenis;" Review of Maryan W. Ainsworth and Maximiliaan Martens, *Petrus Christus* (1995), by Lauran Toorians.

***Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen*, 1995**

Contents: D. Martens, "Identification de deux 'portraits' d'église dans la peinture brugeoise de la fin du moyen âge;" V. A. Sadkov, "Unknown Works by Gillis Mostaert in Russia;" C. J. H. M. Tax and A. C. M. Tax-Koolen, "De portretten en iconografie van Michael Ophovius;" S. Grieten, "Reconstructie van het altaarstuk van het Antwerpse Meersseniersambacht. Nieuwe gegevens over Otto van Veen, Erasmus II Quellinus en Balthazar Beschey;" W. Nys, "Het atelier van meester beeldhouwer Andries van den Base te Antwerpen: een eerste schets;" E. Larsen, " 'Meleager und Atalanta' in der Konzeption von Abraham Janssens, Rubens und Jordaens;" C. Kemmer, "Betrachtungen zum Werk von Frans Wouters, insbesondere zu seinem Gemälde 'Jupiter und Callisto';" K. Van der Stighelen, "Cornelia Pruystinck en Lynken Cuypers: over de grootmoederlijke erfenis van Anton Van Dijck;" J. L. Meulemeester, "Mathias de Visch, een minder bekende schilder uit het achttiende-eeuwse Brugge, en de portretten van keizerin Maria Theresia."

***Revue Belge d'Archéologie et d'Histoire de l'Art / Belgisch Tijdschrift voor Oudheidkunde en Kunstgeschiedenis*, LXIV, 1995**

Contents (Netherlandish art before 1800): Albert Châtelet, "Petrus Christus: À propos de l'exposition de New York de 1994;" Didier Martens, "'La Madone à l'arcade' de Petrus Christus et ses doubles;" Luc Smolderen, "Tableaux de Jérôme Bosch, de Pierre Bruegel l'Ancien et de Frans Floris dispersés en vente publique à la Monnaie d'Anvers en 1572;" Claire Dumortier and Alain Jacobs, "La répresentation d'Héraclite et de Démocrite en faïence de Bruxelles. Contribution à l'étude du thème iconographique."

Ars Hungarica **1995**

Contents: Susan Urbach, "Iconographic Remarks on a Nativity Wall Painting in Transsylvania (Hungarian text with English summary);" János Eisler, "Überlegungen und Vorschläge zur Datierung des Hochaltars der Elisabethkirche in Kaschau (Hungarian text with German summary);" János Végh, "Das Schicksal des Geburt-Christi-Altars von Meister Paul (Hungarian text with German summary)."

Acta Historiae Artium Academiae Scientiarum Hungaricae. **XXXVI, 1993**

Contents: Zsuzsa Urbach, "'Ego sum deus et homo'. Eine seltene Darstellung der Infantia Christi auf einem Triptychon des Christlichen Museums in Esztergom (Gran)."

New Publications: Reviews

An Affirmation of Riches: New Titles in Seventeenth-Century Dutch Art

Seymour Slive, *Dutch Painting 1600-1800* (Pelican History of Art). New Haven and London: Yale University Press, 1995. ISBN 0-300-06418-7.

Since this *Newsletter*, if inadvertently, devotes substantial space to the acknowledgements of publications on seventeenth-century Dutch art, it is only fitting that the section opens with a review of Seymour Slive's magisterial volume on Dutch painting. The book is based on the sections dealing with painting in *Dutch Art and Architecture: 1600-1800*, by the author and Jakob Rosenberg, first published in the Pelican History of Art series in 1966 (the sections on sculpture and architecture, by E. H. ter Kuile, will, in due course, form a separate volume in the Pelican series). These sections have been revised and updated by Slive (Rosenberg died in 1980) for the present volume, which is devoted to painting only. The extensive bibliography at the end of the book has been brought up to date.

Due to the nature of Dutch art, a strict chronological organization was considered inadvisable. Thus the grouping of the material is partly by great personalities (Hals and Rembrandt), partly by periods (Mannerism), and most frequently by subject matter (genre, landscape, portraiture, etc.). Subchapters are organized chronologically or geographically (Delft, Utrecht, etc.). This structure is the same as in the original volume; only some of the subheadings have been retitled, e.g. 'Elsheimer's Influence' is now called 'Pieter Lastman and the Pre-Rembrandtists', thus acknowledging the wider aspects of the movement.

If the organization of the material is largely unchanged, the material itself has undergone substantial revisions. Seventeenth-century Dutch art surely must be one of the areas in western art to have received an unusually high share of scholarly (and popular) attention since Rosenberg, Slive and ter Kuile's original publication. Significant research in the production, selling and collecting of art, in iconology and in connoisseurship, including scientific and technical examination of paintings, have led to considerable modifications and additions: on individual artists (especially Frans Hals, Rembrandt and Vermeer), on the diverse branches of Dutch painting, on history painting, on patronage and the art market, art theory, and on sections dealing with late seventeenth- and eighteenth-century artists.

There is a substantial number of new illustrations (many in colour), either replacing examples in the old edition or supplementing them. The former is largely due to shifts in attribution, especially in works by Rembrandt and his pupils. For example, *Landscape with an Obelisk*, until recently believed to be by Rembrandt, is now given to Govaert Flinck, following the discovery, in the early 1980s, of remnants of Flinck's signature. Sadly, not only has the painting been denoted, but it has disappeared altogether since Rosenberg, Slive and ter Kuile published their book: it was stolen from the Isabella Stewart Gardner Museum in 1990. In the present volume, it is replaced by a genuine Rembrandt landscape from the same period, the *Stormy Landscape*, in Braunschweig.

There are other paintings which are no longer included as a result of the findings of the Rembrandt Research Project, most famously the *Man with the Golden Helmet*, in Berlin. Not surprisingly, the chapter on Rembrandt's pupils and followers has greatly benefited from recent research: the very early *Feast of Esther* (Raleigh), formerly given to Rembrandt, is now under Jan Lievens. The sections on Nicolaes Maes, Willem Drost and Aert de Gelder are much expanded. As to additional illustrations, this is, of course, facilitated by the new format. But it is indicative of recent trends in the study of seventeenth-century Dutch art that large-scale decorative schemes, such as Govaert Flinck's and Ferdinand Bol's paintings for the new Amsterdam town hall, and the works executed for Frederik Hendrik and Amalia von Solms for their various residences, are given more space. This is also true of the works of the *Bamboccianti* and other Italianate painters.

In the chapter on genre painting, more emphasis is placed on iconographical interpretations, following the publications of Eddy de Jongh, Lawrence Goedde (also evident in the chapter on marine painting), Wayne Franits and others. Judith Leyster (and to some extent also her husband, Jan Miense Molenaer) has been accorded considerably more space in the wake of the recent attention paid to her life and work. Another chapter which benefited from recent research is the one on still life which takes into account the extensive contributions of such scholars as Emmens, Grosjean, Moxey and de Jongh.

In a review of the Pelican History of Art (JSAH, 39, 1980), Creighton Gilbert comments on the phenomenon of "brand name recognition" (and, as he continues, "to call it that is not to look down on it"). To be sure, we criticize individual Pelican volumes, but we often do so precisely by the standards of the series. Seymour Slive certainly fulfills these standards: a 'brand name' author for a 'brand name' series. — *KLB*

Mariët Westermann, *A Wordly Art. The Dutch Republic, 1585-1718*. New York: Harry N. Abrams, 1996. ISBN 0-8109-2741-1.

This much more modest publication also offers an introduction to seventeenth-century Dutch art, but it is organized along altogether different lines. Mariët Westermann chose a thematic approach (although historic developments are indicated throughout and summarized in the timeline at the end of the book), thematic referring here not to the various branches of Dutch painting (e.g. genre, still life, landscape, etc.), as in Slive's volume, but to modes of interpretation. As the author states in her introduction: "This approach allows for an exploration of the variety of interpretive strategies that have recently been brought to bear on paintings and prints in the Northern Netherlands. Each of these approaches offers partial readings of the pictorial and historical data, and brought together they facilitate an imaginative understanding of the myriad ways in which pictures functioned in Dutch society (p. 9)."

There are six chapters: chapter one discusses the making and marketing of pictures; chapter two the relationship between words and images; chapter three deals with the different ways in which painters made their pictures look "real", and the functions of such realism; chapter four with the political and ideological functions of pictures, especially history paintings and genre scenes; chapter five considers portraiture and architecture; chapter six reviews artists' written and pictorial statements about their works. This is a thoughtful and innovative approach, taking into account recent research trends in the field. Needless to say, such approach does not favour genius over lesser artists: Rembrandt is one of many. In this respect, the book differs widely from Slive, quite apart from its more modest size and makeup. It offers, above all, a stimulating and exciting account of the richness and variety of artistic production during this remarkable period, and of its function and reception.

The book is clearly structured, well written and generously illustrated, with good-quality coloured reproductions. At $16.95 it is also a bargain. — *KLB*

Oscar Mandel, *The Cheerfulness of Dutch Art: A Rescue Operation*. Doornspijk: Davaco, 1996. ISBN 90-70288-26-5; Dfl. 25; US$ 16.

This little book, hardly more than a pamphlet, sets out to dismantle the 'evidence' some scholars see, or believe to see, for somber moral didacticism in seventeenth-century Dutch genre paintings, landscapes and still lifes. As is well known, this type of critical scholarship — referred to by the author as the *betekenis* school — started with Eddy de Jongh's pioneering work of the 1960s, which found such fruitful (often too fruitful) ground among scholars and museum curators since. (Interestingly, de Jongh's name not once appears in the bibliography at the end of the book, though his influential exhibition catalogue *Tot lering en vermaak* does, of course. Is his name meant to be as hidden as the symbols he decodes?)

As others before him, Mandel finds no references in contemporary theoretical writings to moralistic meanings in genre scenes and the like. Indeed, if such messages had been intended and recognized, he argues, genre pictures and such would not have been assigned the lowest status in the hierarchy of categories of subjects in art. For, as far as the message is concerned, there would then be no difference between the depictions of riotous kermis celebrations and those of the excesses of the Prodigal Son. Instead, writers on art praised, again and again, the 'realism' of these lowly subjects: the rendering of fabrics, reflections on glass and metals, the fur of animals, the velvety texture of flower petals, the minute precision of the drawing of insects. Moreover, nowhere do theoreticians advise artists to study emblems which, according to the *betekenis* scholars, provide the literary source for the paintings' moralistic messages.

Mandel is, of course, not the first scholar to take issue with the iconological method initiated by de Jongh and so vigorously applied by his followers (see, for example, the contributions of Jan Baptist Bedaux and Eric Jan Sluijter), but he goes further by placing his criticism within the broader perspective of twentieth-century Western intellectual culture. He insists that the movement he challenges has been conditioned by the generalized twentieth-century distaste for euphoria in the arts, in criticism, in scholarship, in philosophy. This distaste, he argues, is so strong that it frequently introduces a bias in the direction research takes as well as in the conclusion it reaches.

Thus, once we dismiss disguised symbols and the moralistic meanings they carry, the question arises — to use the author's own phrasing — "Was it possible *a priori* for a non-didactic, non-symbolic art to arise in the Netherlands in the seventeenth century (p. 61)?" Mandel seems to think so, since he continues several pages later: "For I am postulating a silent rupture — gradual and incomplete, to be sure, yet real all the same — with the past: a tendency in the Netherlands to unmoralize easel art, intimating that a *next step* in the evolution of Western art was taking place (p. 66)." The question is not so easily answered, however. Many Dutch pictures do indeed contain moralizing messages. This is often made explicit by pictures within pictures, e.g. Pieter de Hooch's *Woman Drinking with Soldiers* (Louvre), where the picture on the wall depicts Christ and the Adulteress, or to take an example discussed by the author, Vermeer's *Girl with a Wineglass* (Braunschweig), where the leaded glass window depicts the figure of Temperance holding a bridle, thus admonishing excess and advocating moderation. Mandel agrees with this interpretation but does not give it as much weight as other scholars do. He allows that many of the paintings are designed to point out human failings — often humourously — but not to admonish. After all, much more painterly attention and compositional space are given to the 'fun' scene than to the moralistic warning, usually relegated to secondary, even disguised places. This, of course, is true — obvious even — but it took Oscar Mandel to say so, i.e. to put the cheerfulness — the drinking and eating, love and lust, laughter and merriment — back into Dutch art.

The book is not illustrated; the reader must be familiar with the works of art referred to (most art historians will be) or must look them up elsewhere. It is however possible to understand and enjoy the text without visual references. — *KLB*

Arthur K. Wheelock, Jr., *Dutch Paintings of the Seventeenth Century* (The Collections of the National Gallery of Art Systematic Catalogue). Washington, DC: National Gallery of Art, distributed by Oxford University Press, 1995. ISBN 0-89468-211-3; $85.

This is the third volume covering Netherlandish/German paintings in the National Gallery's series of systematic catalogues, following John Hand and Martha Wolff's *Early Netherlandish Painting,* and John Hand's *German Paintings of the Fifteenth through Seventeenth Centuries* (reviewed in this *Newsletter,* April 1994). Like its predecessors, the present volume offers comprehensive and meticulously researched data on individual paintings, accompanied by full-page coloured reproductions and numerous black and white comparative illustrations.

The National Gallery's holdings in seventeenth-century Dutch art are not especially large (91 paintings), but of the highest quality (see especially Vermeer, Rembrandt, Frans Hals, Jacob van Ruisdael and Aelbert Cuyp). The high quality reflects the taste for Dutch pictures in this country; most of the paintings stem from the bequest of the American collectors P. A. B. Widener and his son, Joseph, and Andrew W. Mellon. New acquisitions have greatly expanded the core of the collection, most recently those of Goltzius's *Fall of Man* and Bosschaert's *Flowers in a Glass Vase* (Figs. 8-9), acquired after the present catalogue was published.

Following the format set down by previous volumes, the catalogue contains artists' biographies, technical notes, and text which examines iconography and stylistic characteristics, including compositional changes discovered through scientific examinations. As is to be expected, the volume contains up-to-date research data on Rembrandt and his pupils. It is here that the National Gallery 'suffered' many losses, due to the findings of the Rembrandt Research Project. The most famous Rembrandt in the gallery, indeed, one of the most famous paintings in the entire collection, is *The Mill.* Its attribution to Rembrandt has by no means been universal: most recently an attribution to Ferdinand Bol has been suggested (by the RRP), but Wheelock (supported by Cynthia Schneider) continues to support Rembrandt's authorship.

Firmly removed from the Rembrandt corpus and assigned to his workshop are *Girl with a Broom* (here given to Carel Fabritius, an attribution already proposed by the author in the Stockholm exhibition of 1992 and the symposium papers, published in 1993), *Portrait of Rembrandt* (it is suggested that the painting may be by the same hand as the *Man with the Golden Helmet), The Descent from the Cross* (probably by Constantijn van Renesse), *The Philosopher* (possibly by Willem Drost), *Jacob Accused by Potiphar's Wife,* and *A Woman Holding a Pink.* The entries are preceded by an essay on issues of Rembrandt attribution. An appendix of artists' signatures and monograms follows the catalogue entries.

The volume is available in the National Gallery shops and can be ordered by mail from Oxford University Press, Order Department, 2001 Evans Road, Cary, NC 27513. — *KLB*

Paul Taylor, *Dutch Flower Painting, 1600-1720.* New Haven and London: Yale University Press, 1995. ISBN 0-300-05390-8; $45.

In every respect, this is a beautiful book: a beautiful subject, beautifully produced and, most enjoyable for the reader-reviewer, beautifully (and humourously) written. Paul Taylor has a way with words.

The book is conceived from a contemporary view point. Chapter one, entitled 'Flower Prices and the Dutch Garden', informs us straight away that the flowers widely available to us today were often rare items of luxury of astonishingly high prices. Taylor puts these prices into perspective by a comparison of contemporary wages (e.g. the cost of the flowers in a bouquet could exceed the artist's fee), house prices and cost of living. The story of the great tulip speculation of 1637 (the familiar tulipmania) and its inevitable crash are succinctly told. The status of the simple flower was so high that it led to a concept of garden design in which flowers were planted and consequently admired like museum pieces.

Taylor goes on to discuss floral symbolism, both religious and moral, quoting ample literary texts from widely diverse sources. He examines the Vanitas theme in flower painting, and to what extent onlookers heeded or ignored its message. This and the following chapter could have been shorter; they certainly present the reader with everything he/she ever needs to know about the subject.

In chapter three, entitled 'The Flowerpiece and Dutch Art Theory', the author reviews seventeenth-century theories about art, and the contradictions, in the case of flower pictures, between theory and popular reality. Flower paintings, along with other still lifes, occupied the lowest level in the hierarchy accorded to the different genres of painting by art theorists. As the popularity and prices of flower pictures demonstrate, painters and buyers alike were not discouraged by the low status of their product.

The fourth chapter, 'Painters in a Market', turns out to be the most important one, since it is here that Taylor describes the actual paintings. The concepts of *houding* (harmony) and *kracht* (force), found in theoretical writings and discussed in the previous chapter, provide a *leitmotif* for the description of the development of the genre. It becomes clear that the illusion of reality was a construct that had little to do with creating a portrait of an actual bouquet. Floral painters became increasingly more specialized, practicing their art at the highest level.

I think I can say with some confidence that this is as complete and authoritative an account of Dutch flower pictures as the subject will ever receive. My only criticism is that it is, at times, too discursive, a quality characteristic of the doctoral thesis which, indeed, provided the material for the book (Cambridge University). — *KLB*

Beatrijs Brenninkmeijer-de Rooij, *Roots of Seventeenth-Century Flower Painting. Miniatures, Plant Books, Paintings.* Leiden: Primavera Pers, 1996. ISBN 90-74310-21-4; Dfl. 49.50.

Beatrijs Brenninkmeijer-de Rooij, who died in 1993 at age 51 (see this *Newsletter*, November 1993) was one of the leading art historians in the field of flower painting. This posthumously published book consists of two parts. The first part is the text of the lecture, 'Roots of Seventeenth-Century Flower Painting', which she gave a month before her death at the Courtauld Institute, London, upon the invitation of her colleague and fellow flower lover, Paul Taylor. This study examines border decorations in fifteenth-century manuscripts, the use of floral attributes in sixteenth-century portraits, and scientific material from Renaissance herbals, showing that the sources of the independent flower still life were more diverse and complex than had been hitherto recognized.

The second part of the book is a translation of Brenninkmeijer's authoritative article, 'Zeldzame bloemen, "Fatta tutti del naturel" door Jan Brueghel I', published in *Oud Holland*, 104 (1990), to which she appended a chronology of Brueghel's flower pictures. The volume opens with a biographical sketch on Beatrijs Brenninkmeijer-de Rooij by Rudi Ekkart, who was her colleague and friend at the Netherlands Institute for Art History at The Hague, and who also edited the volume and saw it through publication.

Brenninkmeijer's approach to her subject is more traditionally art historical than Taylor's. She concentrates on pictorial sources, e.g. manuscript illumination and scientific herbals, and does not examine economic conditions or even literary sources. In this respect the two books complement each other perfectly. As stated by Rudi Ekkart, post-1993 literature (with specific reference to Paul Taylor's book) was not taken into account in the editing of Brenninkmeijer's original texts. Surprisingly, if it had been, there would have been little overlap. In the conclusion of her Courtauld lecture, the author suggested that the independent flower piece still requires careful analysis. This has now been done by Paul Taylor. — *KLB*

Arthur K. Wheelock, Jr., *Vermeer & the Art of Painting.* New Haven and London: Yale University Press, 1995. ISBN 0-300-06239-7; $45.

In the opening chapter, Arthur Wheelock comments on the fact that a painting by Vermeer does not invite the viewer to speculate about the personal circumstances or character of the artist, as a painting by Rembrandt, for example, does. This is not because we know so little about Vermeer, but rather because his work is constructed in such a way as to seem almost abstract. Because a Vermeer seems void of emotional content, the viewer feels free to impose his/her own feelings onto the painting. Thus a description of a Vermeer works only when it takes into account the viewer's emotional relationship to the scene. The present book tries to give some fundamental framework for these subjective feelings by analyzing the process by which Vermeer created his images. The author does so by examining closely seventeen of the artist's paintings, covering the full chronological range and a relatively wide thematic range as well. The paintings discussed are those where laboratory examinations have yielded new information about Vermeer's creative process. The close analysis of individual works is prefaced by a historical and biographical chapter.

The focus of the book clearly is Vermeer's painting technique, and nobody is better qualified than Wheelock to write such a book, since he participated in most of the technical research that has been done into the master's paintings in recent years. He is best at observing and describing visual phenomena, forcing the reader to look, again and again, at these familiar works. Wheelock is less successful in his iconographic interpretations: is it necessary to raise the status of the woman in the Metropolitan Museum picture from sleep to melancholy? Similarly, why is the laughing girl in the Frick canvas not just enjoying the company of the officer but has to become a personification of Holland? But these are small points in an otherwise thoughtfully and sensitively written text.

Inevitably, the book will be seen in conjunction with the catalogue of the Washington and The Hague exhibition which was written by the author together with Ben Broos. Overkill? Surprisingly not. True, eleven of the seventeen works discussed in the book were also in the exhibition, but there is little repetition. The catalogue entries are written for a more general audience; descriptions of paintings are shorter, with accounts of their provenances and collectors taking up considerable space. Thus the present book in no way should be seen as a supplement to the exhibition catalogue. It stands alone, as an important contribution to the Vermeer literature.

A word about design: No doubt inspired by the compartmentalization of the computer screen (as in *Windows*), it has become fashionable design practice to put postage-stamp-sized illustrations in the text margins. In the present publication, this has been done with much of the comparative material, while the Vermeer paintings under discussion receive full-page. In a book as beautifully produced as *Vermeer and the Art of Painting*, it would have been nice to treat illustrative material more sensitively. The illusionistic effects of Van Hoogstraten's *View Down a Corridor* are lost in the small, murky illustration, and, more importantly, the man wearing a hat and the dog, which show up in the x-radiograph of Vermeer's *Woman Asleep*, cannot be made out in the reproduction. — *KLB*

H. Perry Chapman, Wouter Th. Kloek, Arthur K. Wheelock, Jr., *Jan Steen, Painter and Storyteller.* With contributions by Martin Bijl, Marten Jan Bok, Eddy de Jongh, Lyckle de Vries, Mariët Westermann; edited by Guido M. C. Jansen (Exhibition: National Gallery of Art, Washington, April 28 August 18, 1996; Rijksmuseum, Amsterdam, September 21, 1996 January 12, 1997). New Haven and London: Yale University Press, 1996. ISBN 0-89468-223-7 (paper); 0-300-06793-3 (cloth).

Following on the steps of Vermeer, at least in Washington,

came Jan Steen: a remarkable achievement for the museum (especially Arthur Wheelock, curator of both exhibitions and the busiest art historian of the year), a pleasurable experience for the visitor, and a unique opportunity for the specialist — for detailed observation, comparison and research. Here is not the place to discuss the differences between these two artists, working in the same city at the same time, painting similar subject matter, except perhaps to be fascinated and astonished by them. This alone was worth the trip to Washington.

The introductory essays cover Steen's life and aspects of his work. Perry Chapman discusses the role of the artist's presence in so many of his compositions; Eddy de Jongh offers an account of the meaning in the artist's pictures, often obvious (and often erotic), often not; and Mariët Westermann continues the discussion by focusing on the comic aspects in Steen's work: his sources (theatrical productions, comic texts), representational modes, audience and function. Steen's life, artistic evolution and working practice are the topics of the contributions by Marten Jan Bok, Lyckle de Vries and Martin Bijl. The introductory essays conclude with a translation, by Michael Hoyle, of Houbraken's account of the artist.

The catalogue entries follow what has by now become standard format for exhibition catalogues, accompanied by excellent full-page colour reproductions and black and white comparative illustrations. The book is beautifully produced; the texts informative, well written and not too long. One curious detail observed in the exhibition and its catalogue: it was not easy to find Steen's vital statistics, so to speak. Birth and death dates are neither supplied in the title of the exhibition nor in the introductory text posted at the entrance (in the Washington showing). Unless the visitor picked up the little brochure, he/she was left in the dark of these facts (1626-1679). Indeed, it is even difficult to find these dates in the catalogue, unless one reads Marten Jan Bok's essay on the artist's lif — interesting, to be sure, but somewhat cumbersome for quick orientation. — *KLB.*

Pieter J. J. van Thiel and C. J. de Bruyn Kops, *Framing in the Golden Age. Picture and Frame in 17th-Century Holland.* Translated by Andrew P. McCormick. Amsterdam: Rijksmuseum; Zwolle: Waanders, 1995. ISBN 90-6630-278-X; Dfl. 150.

The seventeenth-century Dutch picture frame, with its black ebony mouldings and gilt carving, was the subject of an exhibition in the Rijksmuseum in 1984. The Dutch catalogue, which accompanied the exhibition, is out of print. The present English translation basically offers the same text, with a new introduction by Pieter van Thiel, an Addenda which incorporates new data, and a number of coloured plates.

The introductory essays present a fascinating account of the types of frames used in Golden-Age Holland (the before and after illustrations in the Introduction of pictures in the Rijksmuseum which have been reframed make for especially interesting comparison). Topics of discussion are: form and function; frame-makers, gilders and framing practices, as documented in archival material; construction of frames (technical and practical aspects). The essays are followed by the catalogue of 96 Dutch pictures in original frames, beginning with the essentially sixteenth-century oak box frame (used, for example, for the wonderful series of Goltzius paintings: *Mercury, Minerva* and *Hercules and Cacus),* to the distinctly Dutch ebony frames, to the more elaborate polished or gilded frames, carved with figurative symbols (as, for example, for allegorical representations, such as the so-called *Peace of Münster,* by Adriaen van Nieulandt), festoons or trophies (as for scenes of victory and portraits of military figures).

Frames have only recently gained the attention of art historians. Before the last decade or so, frames were carefully blocked out whenever their contents was illustrated, whether they were original or not. The 1984 exhibition at the Rijksmuseum did much to stimulate interest in pictures and their surrounds. The authors of its catalogue, Pieter van Thiel and C. J. de Bruyn Kops, are nothing less than pioneers in the field. — *KLB*

***Staatliches Museum Schwerin: Collections, Castles and Gardens.* Ed. by Kornelia von Berswordt-Wallrabe (Museen, Schlösser und Denkmäler in Deutschland. Editor: Thomas W. Gaehtgens). Fondation Paribas, 1995. ISBN 2-907333-98-4 (paper), 2-907333-99-2 (hardback).**

This volume is part of a series on German museums, castles and monuments, published in English. Volumes which haveappeared so far cover Charlottenburg and the museum in Leipzig. The books are designed to offer a historical overview of the place under discussion and a selection of its most outstanding or representative works. They are not meant to replace the 'Bestandskatalog', e.g. the catalogue of seventeenth-century Dutch and Flemish paintings in Schwerin, published in 1982.

The collections in Schwerin (in the newly created province of Mecklenburg-Vorpommern) date back to the dukes of Mecklenburg. Now on public display, they are divided between the museum (opened 1882) and the palaces at Schwerin, Güstrow and Ludwigslust. The strength of the collection lies in its Flemish and Dutch pictures, which qualifies the book's inclusion in this cornucopia of publications on Golden Age art. The assembly of old master paintings essentially dates back to the eighteenth century and the acquisitions of Duke Christian Ludwig II (1683-1756). Besides the Netherlandish works, the museum is rich in eighteenth-century French art, especially drawings and paintings by Jean-Baptiste Oudry and portrait busts of Jean-Antoine Houdon, acquired by Crown Prince Friedrich Franz later in the century. Also remarkable is the collection of medieval sculpture from Mecklenburg. To the international visitor, however, especially historians of Netherlandish art, Schwerin is noted for its outstanding collection of seventeenth-century Dutch and Flemish paintings and of Rembrandt etchings (see below).

The holdings in Schwerin are remarkably diverse, covering almost all branches of Dutch painting: still lifes by Kalf,

Hondecouter and Heda, the obligatory winter scene by Averkamp (an especially fine example), Terbrugghen's impressive *St. Peter Released from Prison,* Rembrandt's *Portrait of an Old Man* of c. 1630, sea- and landscapes by Backhuysen, Van Goyen and Jacob van Ruisdael, genre scenes by Paulus Potter, Jan Steen, Gerard Dou, van Mieris, Gerard Terborch and Adriaen van Ostade, history paintings by Salomon Koninck, Gerard de Lairesse and Nikolaus Knüpfer, Italianate landscapes by Nicolaes Berchem, and the popular shepherd boys by Paulus Moreelse. The *pièce de résistance* is, of course, Carel Fabritius's enigmatic *Guardsman* which compensates for the lack of a Vermeer. To see the latter, one has to travel to nearby Berlin.

No work could be more different from *The Guardsman* than Rubens's *Lot and His Daughters,* the greatest masterpiece of the Flemish school in the collection. Variety continues to be the distinguishing mark of this remarkable assembly of paintings, with works by Paulus Bril, Jan Brueghel the Elder, David Vinckboons, Roelant Savery (one of his few flower pieces), David Teniers the Younger, Gonzales Coques and Jordaens.

The volume continues with essays on eighteenth-century painting and sculpture, nineteenth-century painting, twentieth-century painting and sculpture, descriptions of the fine collection of prints and drawings, the applied arts (with an outstanding collection of Meissen porcelain), and the three ducal palaces: Schloß Schwerin, Ludwigslust and Güstrow. — *KLB*

***Rembrandt fecit. 165 Rembrandt-Radierungen aus der Sammlung des Staatlichen Museums Schwerin,* bearbeitet von Hela Baudis und Kornelia Röder. Traktate von Horst Janssen, Alfred Hrdlicka, Joachim John und Markus Vallazza (Exhibition: Staatliches Museum Schwerin, May 28 — August 6, 1995; Wilhelm-Hack-Museum, Ludwigshafen, March 17 — May 21, 1996). Schwerin: Staatliches Museum; Hamburg: Verlag St. Gertrude GmbH, 1995. ISBN 3-86106-014-0.**

The museum in Schwerin holds an outstanding collection of Rembrandt etchings, until recently relatively unknown. It was the wish of the keeper of the print room and co-author of the catalogue, Hela Baudis, to publish all examples in the museum as well as supplying information regarding the collections in Dresden, Leipzig, Weimar, Gotha and Altenburg. Thus White and Boon's 1969 corpus of Rembrandt etchings has been expanded to include collections in the former GDR.

Although not as well documented as the paintings, it is known that the art-loving Duke Christian Ludwig II already owned Rembrandt etchings. The collection was greatly expanded by his son, Prince Friedrich, and by later Mecklenburg dukes, until the early nineteenth century. The catalogue discusses all 165 etchings in the collection, covering all phases of the master's oeuvre, from the selfportraits of the early 1630s to the 1659 *Sts. Peter and John before the Temple Door.* It is arranged thematically: selfportraits are followed by biblical subjects, saints, genre scenes (including the beggar series), landscapes, portraits and head studies, with two mythological subjects: *Medea* or *Wedding of Jason and Creusa* and *Diana at the Bath.* The *Diana* is the only nude in the collection (though there aren't many in Rembrandt's *oeuvre* to begin with), indeed, the only 'frivolous' subject among the otherwise large holdings. This is due to the extreme prudishness of Prince Friedrich, also known as 'the Pious', who had the pair of lovers in Rembrandt's well-known print 'The Omval' cut off.

There are some omissions in this otherwise exemplary publication. Many of the etchings (in impressions from different collections) were included in the 1992-93 Berlin-Amsterdam-London exhibition. Although the catalogue of that show is listed in the bibliography, references to it under the individual entries are not consistent. The same holds true of the National Gallery, Washington, landscape exhibition (catalogue by Cynthia Schneider). Moreover, in those cases when there are more than one impression in the collection, they are listed but, understandably, only one is reproduced. It is however not indicated which one, as with the large *Raising of Lazarus,* of which Schwerin possesses impressions VIII and X, and *Sts. Peter and John before the Temple Door,* of which there are impressions of states II and III.

The book concludes with a short essay, by Hela Baudis, on the meaning of Rembrandt the etcher to twentieth-century artists, and four essays ('Traktate') by the late twentieth-century German or Austrian artists: Horst Janssen, Alfred Hrdlicka, Joachim John and Markus Vallazza.— *KLB*

Guest Reviewers:

Amy Golahny, Susan Donahue Kuretsky, Laura Gelfand

Piero Boccardo and Clario Di Fabio, *Dipinti Fiamminghi e Olandesi della Galleria Doria Pamphilj* (I Dipinti della Galleria Doria Pamphilj, vol. 2). Genoa: Tormena Editore, 1996. ISBN 88-86017-63-4.

This catalogue documents an exhibition held at the Palazzo Ducale, Genoa, in the spring of 1996, and presents a fine selection of 46 paintings by 22 artists in the Galleria Doria Pamphilj, Rome, which, undergoing renovation that justified and encouraged such a loan, is somewhat off the beaten path for *neerlandici.* The formation of the collection in the seventeenth century is due largely to the Principe Camillo Pamphilj, whose 1647 marriage to Olimpia Aldobrandini provided the means and interest to collect, and to his uncle, Giovanni Battista, Innocenzo X, whose legal achievements included protection of primogeniture that kept the collection intact. One of several publications of the Galleria Doria Pamphilj from the last fifteen or so years, this compact catalogue is most welcome for making these pictures better known, and for presenting lucidly and concisely the issues of collecting, patronage, and aesthetic values of Netherlandish art in Italy. One word is in order about the appearance of the volume: it is beautifully produced, but the thin and small typeface and occasionally dark reproductions indicate that the material object's design has been privileged at the reader's expense.

Chronologicaly, the artists included range from Memling, whose *Lamentation with Donors* was acquired in 1854, to Hendrik Frans van Lint, whose 1711 pendant views of Rome were likely acquired in that artist's lifetime. These artists' range is remarkably consistent with often stated values expressed and appreciated in northern painting: meticulous, precious description of natural phenomena, emotive figures, and fine, if not invisible, brushwork. In only a few cases are these qualities obviously missing. One is Lievens's *Sacrifice of Isaac*. This painting, which depends upon Rembrandt's two canvases of the subject (Munich and St. Petersburg), seems to precede the artist's canvas in Braunschweig; its loose brushwork, large size, bold chiaroscuro, and dynamic, full figures set it apart from the rest of the collection. Although the painting was acquired by Camillo Pamphilj (1622-66), who bought both Italian and northern works by living artists, it was listed without attribution in the 1666 inventory at his death. In the next, 1684 inventory, it was given to Van Dyck, and in the 1794 guide to the Doria paintings (by Tonci), to Benedetto Castiglione. In his 1787 guide to Roman art collections, von Ramdohr gave the painting to Lievens, an attribution that only in the later nineteenth century would become consistent and accepted. Another example of misattribution occurs in a dramatic mountainous landscape with shepherds, considered in 1819 to be by Jacopo Bassano but within the last half century securely attributed to Pauwels Franck. Such confusion about authorship reveals the consistency with which Dutch and Flemish paintings were labelled; departures from small, finely wrought landscape, studio and religious scenes or still lifes were not easily reconciled with expectations of Netherlandish painting.

Introductory essays call attention to the broader issues of the profound appreciation for northern art in Liguria since the fifteenth century, the subsequent Genoese and Roman patronage of northern artists who travelled south, and the interest on the part of Italian artists in Netherlandish style and invention. Two essays by Giovanna Rotondi Terminiello, Piero Boccardo, and Clario Di Fabio survey these topics. An essay by Francesca Cappelletti discusses the collecting history and patterns of the Doria Pamphilj, and another by Eduard A. Safarik documents the collaboration between Jan Baptist Weenix (in Rome 1643-47) and Pasquale Chiesa (a Genoese artist who is otherwise little known); in 1645 the four paintings with landscapes by Weenix and figures by Pasquale Chiesa were made for Camillo Pamphilj. The subjects are: *Noah Leading the Animals to the Ark, Christ on the Way to Emmaus, The Good Samaritan*, and *Warriors on Horseback* (probably a biblical subject).

Most immediately identified with Velazquez's 1650 magisterial and piercing *Innocenzo X* (recently on view at the National Gallery, Washington), this collection offers much more: Jan Brueghel's allegories of the elements, Gossaert's diptych of the *Madonna and a Donor*, David Ryckaert's *buitenpartij*, landscapes by Brill and Van Swanevelt, and still lifes by Van Kessel (besides, of course, the great Italian masterpieces).

Amy Golahny
Lycoming College

***Beeld and zelfbeeld in de Nederlandse kunst 1550-1750. Image and Self-Image in Netherlandish Art 1550-1750.* Edited by Herman Roodenburg (Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art, vol. 46, 1995). Zwolle: Waanders, 1995. ISBN 90-400-9747-X; NLG 225 (NLG 195, when subscribed to the series).**

Thematically organized around the presentation of self, this NKJ offers twelve lively and well-argued essays concerned with images and beholder in sixteenth- and seventeenth-century Dutch and Flemish art. As Herman Roodenburg, the editor of the yearbook, points out in his introduction, art history has been somewhat slow to acknowledge and adapt methodology which originated in the field of anthropology, literary criticism, and history several decades ago, and which has been more readily used by practitioners in those fields. The immediate value of this approach for art history might seem a bit ambiguous, as many of the best practitioners in the discipline of art history, since its inception, have sought to integrate artist, artifact, and audience. However, it is certainly refreshing to return to these essentials with respect to current interdisciplinary concerns for interpreting art works and artists in terms of style and its meaning, political implications of imagery, market forces, and portraiture as revealing character, ambition, value, and humour. If these concerns prove useful in providing a methodological framework for the insights proposed, then so much the better for art history — for it may be strengthened by such with other disciplines. Running through these essays is the meaning and conveyance of power in specific cases — dynastic, public, domestic, bourgeois and religious. Most admirably here, each essay proposes interpretive solutions to pictorial representations that are lively, convincing, and well-argued. The essays are:

Ethan M. Kavaler, "Being the Count of Nassau: Refiguring Identity in Space, Time and Stone." This essay, which focuses on the iconography of the tomb of Engelbert II of Nassau, unveiled by his nephew Hendrik III of Nassau in 1533 on the occasion of the majority of his own son René de Chalon, examines how the tradition of Burgundian tombs expresses power by deliberate associations with ancestral glory, family values, and antiquity.

Joanna Woodall, "'His Majesty's most majestic room'. The Division of Sovereign Identity in Philip II of Spain's Lost Portrait Gallery at El Pardo." Destroyed by fire in 1604, the gallery and its 45 portraits is interpreted as defining Philip II's power and identity through those portrayed, who included members of his family, nobility, and two artists' self portraits (Antonis Mor and Titian).

Walter S. Melion, "Self-Imaging and the Engraver's *virtù*: Hendrick Goltzius's *Pietà* of 1598." Focusing on the magnificent *Pieta* drawing on parchment, owned by Philip II, the author discusses how imagery functioned in meditation and in aesthetic contemplation, with particular respect to Jesuit rhetoric.

Marieke de Winkel, "*Eene der deftigsten dragten.* The Iconography of the Tabbard and the Sense of Tradition in Dutch Seventeenth-Century Portraiture." The *tabbaard*, a fur-

lined cloak of fifteenth-century origin, became, in the seventeenth century, associated with scholarly pursuit, dignity, and civic and church responsibilities.

Ann Jensen Adams, "Civic Guard Portraits. Private Interests and the Public Sphere." Thomas de Keyser's 1632 *Company of Allaert Cloeck* is analyzed with respect to two preliminary drawings that demonstrate how Remonstrant sympathies in the group portrait were conveyed through painterly conservatism — thus communicating order as a civic virtue.

Irene Groeneweg, "Regenten in het zwart: vroom en deftig?" Following connections between dress and piety, the author demonstrates that black silk cloth was fashionable in the Dutch seventeenth century, but not necessarily a sign of piety; colourful costume was fashionable for women and young men, yet on the most formal occasions, both men and women would wear black.

Elizabeth Honig, "The Beholder as Work of Art: A Study in the Location of Value in Seventeenth-Century Flemish Painting." By asking how paintings accrue value, the author examines the conditions that contributed to prices paid: authorship (whether certain or ascribed), collaboration, subject.

Mariët Westermann, "Jan Steen, Frans Hals, and the Edges of Portraiture." The author proposes that Steen's identity as a comic painter and comic person is reinforced by four genre-like portraits, and that the tradition for such portrayal is found also in the work of Hals, Ostade and the poet Tengnagel.

Stephanie Dickey, "*Met een wenende ziel . . . doch droge ogen.* Women Holding Handkerchiefs in Seventeenth-Century Dutch Portraits." The process of mourning and consolation through Divine Will is examined with reference to handkerchiefs, a costume accessory that in painting almost exclusively belongs to women but that, according to inventories, also was a masculine possession.

H. Perry Chapman, "Jan Steen as Family Man. Self-Portrayal as an Experimental Mode of Painting." By recognizing in his paintings the features of Steen and his family, the author discusses how the family values are subverted, especially with respect to tavern scenes when moral consequences seem extreme.

Wayne Franits, "'Young Women preferred white to brown'. Some Remarks on Nicolaes Maes and the Cultural Context of Late Seventeenth-Century Dutch Portraiture." Maes's departure from his early Rembrandtesque style may be explained first by Francophilia and the influence of Van Dyck, and second and more cogently, by patronage in the members of the upper classes of the Dutch republic; elegance in portraiture expressed the notion of civility, articulated in visual form the ideal of *honnêteté* as filtered through French translations of Castiglione's *Courtier*.

Herman Roodenburg, "'Welstand' en 'Wellevendheid'. Over houdingen, gebaren en gelaatsuitdrukking in de schilderkunst, de toneelkunst en de rhetorica: de inbreng van het classicisme." The codes of presentation in manners, behaviour, and posture, made most accessible through De Lairesse's 1707 *Groot Schilderboek*, are traced through seventeenth- and eighteenth-century painting related to rhetoric and theatrical production

Amy Golahny
Lycoming College

Catherine Levesque, *Journey Through Landscape in Seventeenth-Century Holland. The Haarlem Print Series and Dutch Identity.* University Park: Pennsylvania State University Press, 1994. ISBN 0-271-01049-5; $65.

This handsomely produced volume examines the landscape suites produced between 1600 and 1617 by four important Haarlem print makers: Claes Jansz. Visscher, Esaias van de Velde, Willem Buytewech and Jan van de Velde. Long recognized for their superb quality and innovative naturalism, these prints have been viewed as a crucial catalyst in the development of a new genre of autonomous landscape painting representing the native Dutch scene. As David Freedberg, among others, has discussed (*Dutch Landscape Prints of the Seventeenth Century*, British Museum, 1980), such printed landscapes with their emphasis on civilized peace and prosperity derive from pastoral traditions, while relating closely to the contemporary appreciation for local scenery that burgeoned around 1609 with the Twelve Years Truce and its formal recognition of Dutch independence.

Catherine Levesque's study also considers the poetic sources and political associations of these prints, but she casts her investigation rather more broadly to propose that such sequential images construct meaning by producing a distinctively active, even participatory kind of viewing. The use of serial structure and journey framework, she argues, results in an unfolding temporal experience beyond mere recognition of the actual sites. As memory is further stimulated by commemorative structures such as ruins and fortifications, the viewer is encouraged to meditate on the relationship between past and present, finding a new sense of communal identity through the landscapes' emphasis on natural abundance, human industry and territorial boundaries.

Arguing that a print culture structures experience, even as it conveys information, the author explores thematic and structural analogies in illustrated geographies, captioned maps, allegorical prints and poetic anthologies, devoting a full chapter to Bruegel's *Large Landscapes* as the major artistic precedent for the early seventeenth-century examples.

Perhaps because her empahsis is on the production of print series, Levesque does not consider certain major draughtsmen of the mannerist generation who made landscapes. This omission is unfortunate, not only because Goltzius and de Gheyn, to mention only two, were so important in the transition to a more naturalistic view of nature, but also because the printmakers who are the focus of this book so often retained such striking elegance of contour or patterning, making their appeal as much aesthetic as patriotic or political.

Indeed, Levesque's idea that the landscape series encouraged a rather open, associative response on the part of their original public seems slightly contradicted by her own tendency to give their individual motifs and the (often uncertain)

ordering of prints within each series such specific interpretation. On the whole, however, the book offers an engrossing study of its important material, and in a manner that relates it to two current interests in our field: in the process of individual and communal identity formation and in how the act of looking operates in various situations to produce meaning.

Susan Donahue Kuretsky
Vassar College

John Walsh, *Jan Steen:* The Drawing Lesson (Getty Museum Studies on Art). Malibu (California): The J. Paul Getty Museum, 1996. ISBN 0-89326-392-4; $16.95.

John Walsh's elegant little book on Jan Steen's painting *The Drawing Lesson* in the collection of the Getty, is the latest addition to the 'Getty Museum Studies on Art' series. Timely in terms of its publication, Walsh's book coincides with a major Steen exhibition, first seen at the National Gallery of Art, Washington, and now at the Rijksmuseum, Amsterdam. The book capitalizes on the increase of public interest in the master's *oeuvre,* particularly in those paintings which fall outside his well-known satirical or comic works. The book is directed primarily toward the general reader, and it succeeds nicely in satisfying the broad demands of such an audience. Walsh aims to examine both the formal aspects of the painting and the broader contextual environment in which it was produced. He characterizes his role as that of conductor who investigates specific aspects of the work, rehearses various elements, and then plays the entire composition. It is a nice metaphor, and the author's role as conductor is expertly executed. In the process, the reader learns a great deal about Dutch Baroque painting.

The book reads, in effect, like an extraordinarily thorough museum wall label. This is hardly surprising given the author's position as director of the J. Paul Getty Museum. As one might expect, Walsh begins his discussion with the painting's provenance, including brief forays into the history of collecting and museum acquisition policies. A short biography of Steen follows, together with an account of his unique comic talents, his skills in theatrical organization, and his distinctive use of form and colour. This leads to a discussion of workshop practices as seen in paintings and prints by Steen's contemporaries, and the social status of painters in seventeenth-century Holland. A chapter on the training of artists, with information on the guild system and art market in the Netherlands, follows. Walsh continues with a brief discussion of the presence of women in seventeenth-century studios, a topic particularly relevant to *The Drawing Lesson,* since one of the pupils is a young girl.

In the final chapter Walsh returns to the painting itself, analyzing its various elements, including setting, individual objects found in the studio, the roles of the artist-teacher and pupils. He suggests, for example, that the putto hanging from the ceiling not only functions as a studio prop but may also refer to love as inspiration in the pursuit of an artistic career. Leo Steinberg's identification of the putto as an allusion to the sexual awakening of both the boy and girl pupil is discussed by the author in the notes, but is given short shrift. One wonders if Walsh too quickly dismisses the question of implied sexual innuendo in the painting, especially given his cogent discussion of Steen's interest in themes of an amorous nature throughout his *oeuvre.* The rapt attention of the girl, the somewhat apprehensive and curious expression of the boy, and the intimate nature of the instructor's pose, with one arm placed proprietarily behind the back of the girl, may suggest that this is a situation with possible amorous complications. In his conclusion, Walsh eloquently draws together all of the threads he has so carefully woven into his narrative. His attempt at transforming Steen's message into a single paragraph of prose seems, however, somewhat too literal, though well intentioned.

Because the book is intended for the general reader, notes on relevant literature are placed at the end of the text, keyed to the page on which the reference occurs or to the chapter headings in general. These notes provide a fairly comprehensive biography for readers who wish to find more information on the subject. Reproductions throughout the book, as with all Getty publications, are excellent, and mostly in colour. Layout and design are first-rate, with references to specific works placed facing the relevant page. The back page includes a foldout, full-page colour plate of *The Drawing Lesson* which, when extended, conveniently shows the complete painting while the reader pursues the text and examines additional visual evidence. This attractive little book successfully fulfills one of the most difficult tasks of the scholar-turned-popular-writer: it satisfies the general reader and the specialist. For those who teach, it may serve students as a lucid example of art historical methodology, offering a careful analysis of an individual work while, at the same time, placing it in its broader cultural and social context.

Laura Gelfand
University of the Pacific

New Publications

Listings

Ars Naturam adiuvans. Festschrift für Matthias Winner. zum 11. März 1996. Edited by Victoria von Flemming and Sebastian Schütze. Mainz: Philipp von Zabern, 1996. — From the contents: Arnold Nesselrath, "Drei Zeichnungen von Marten van Heemskerck;" Michael Jaffé, "Seven Unpublished Drawings by Rubens;" Elizabeth McGrath, "The Streams of Oceanus Rubens, Homer and the Boundary of the Ancient World;" Konrad Renger, "Eduard Bendemanns 'Jeremias' Vorzeichnungen und Würdigungen eines verlorenen Hauptwerkes der Düsseldorfer Malerschule."

***Aspects** of Dutch Gunmaking.* Ed. by H. L. Visser and D. W. Bailey. Zwolle: Waanders, 1996. ISBN 90-400-9882-4.

Nina **Ayala Mallory**, *La pintura flamenca del siglo XVII.* Madrid: Alianza Editorial, 1995. ISBN 84-206-7131-2.

Jeremy Dupertuis **Bangs**, *Church Art & Architecture in the Low Countries. The Survivors of 1566.* Sixteenth Century

Journal Publishers, 1996. ISBN 940474-39-5. Order from Sixteenth Century Journal Publishers, Inc., MC 111-L Truman State University, 100 E Normal Street, Kirksville, MO 63501; fax: 816-785 4181; e-mail: escj@truman.edu

Giulia **Bartrum**, *German Renaissance Prints, 1490-1550.* Exh. cat. London: British Museum Press, 1995. Distr.: University of Washington Press, Seattle. $50 (paper).

K. van **Berkel**, J. Wadum and K. Zandvliet, *The Scholarly World of Vermeer.* Zwolle: Waanders, 1996. ISBN 90-400-9825-5 (English); 90-400-9824-7 (Dutch); Dfl. 40. Exhibition catalogue, Museum Meermanno Westreenianum, The Hague, March 1 — June 2, 1996.

H. C. **Beyerman**, *Walvisvaart, wijnhandel & schilderkunst. De Rotterdamse reders Beyerman.* Amsterdam: De Bataafsche Leeuw, 1995. ISBN 90-6707-363-6; Dfl. 46. Reconstruction by way of pen paintings of the Rotterdam firm Beyerman and its business in whales and wine in the 17th and 18th centuries.

D. E. H. de **Boer** and E. H. P. Cordfunke, *Graven van Holland. Portretten in woord en beeld (880-1580).* Zutphen: Walburg Pers, 1995. ISBN 90-6011-915-0; Dfl. 40.

Jan de **Brabandere**, Bart de Groof, Johan Ickx, *1000 jaar San Giuliano dei Fiamminghi* [Rome]. Ghent: Stichting Kunstboek, 1996. ISBN 90-74377-37-8; $51.

***Brasil**-Hollandês / Dutch-Brasil: Theatrum rerum naturalium Brasiliae.* Scientific organizer: Dante Martins Teixeira. 5 vols. Rio de Janeiro: Editora Index, 1995. ISBN 85-7083-0457-5; $110. — In 1644, after a seven-year stay in Brasil, Johan Maurits van Nassau-Siegen returned to Holland. Among the treasures brought back to Europe were the so-called 'Libri Picturati', organized by Christian Mentzel, physician to Frederick William, Elector of Brandenburg. These books contain the first images of Brasil made by Westerners, foremost the artist Albert Eckhout. The collection is now in the Jagellonian Library in Cracow.

Johannes Herman **Buma**, *François Ryckhals, 1609-1647, een schilderende magier uit Middelburg.* Goes: De kopere Tuin, 1994. ISBN 90-72138-37-6; Dfl. 25.

Mariagiulia **Burresi** and Giovanna Piancastelli Politi Nencini, *Pieter de Witte, un pittore fiammingo a Volterra nel cinquecento.* Volterra: Lórien, 1994. $35.

*The **Cambridge** Companion to Renaissance Humanism.* Edited by Jill Kraye (Warburg Institute). Cambridge: Cambridge University Press, 1996. ISBN 0-521-43038-0 (hardback); 0-521-43624-9 (paper). — From the contents: Charles Hope and Elizabeth McGrath, "Artists and Humanists."

Xesqui **Castaner**, *Pinturas y pintores Flamencos, Hollandese y Allemanes en el Museo de Bellas Artes de Bilbao.* Bilbao: Fundacion Bikzkaia Kuxta, 1995. ISBN 84-8056-130-0; Dfl. 65.

Micheline **Comblen-Sonkes** and Philippe Lorentz, *Corpus de la Peinture des Anciens Pays-Bas Méridionaux et de la Principauté de Liège au Quinzième Siècle. Le Musée du Louvre II.* 2 vols. Brussels: Centre International d'Étude de la Peinture Médiévale des Bassins de l'Escaut et de la Meuse, 1995. ISBN 2-87033-007-3. Reviewed by Susan Jones in *The Burlington Magazine*, March 1996.

Christian **Coppens**, *Een* Ars moriendi *met etsen van Romeyn de Hooghe. Verhaal van een boekillustratie* (Verhandelingen van KAWLSK: Klasse der Schone Kunsten, 57, 1995). Brussels: Paleis der Academiën, 1995.

Guy **Delmarcel** and An Volckaert, *Flemish Tapestries Five Centuries of Tradition.* Luxembourg: Château de Vianden, 1995. BF 800.

***Deutsche** Gemälde vor 1800 in bedeutenden Sammlungen Illustriertes Gesamtverzeichnis*, hrsg. von Gerhard Holland. Vol. I: Städel, Frankfurt a. M., bearbeitet von Bodo Brinkmann und Jochen Sander. Frankfurt/M: Blick in die Welt, 1996/97.

Laurinda S. **Dixon**, *Perilous Chastity. Women and Illness in Pre-Enlightenment Art and Medicine.* Ithaca and London: Cornell University Press, 1995. ISBN 0-8014-3026-7 (cloth); 0-8014-8215-1 (paper).

***Dorures**. Brocarts et Glacis: S.O.S. Polychromis.* Ed. by D. Allard. Brussels: Fonds du Patrimoine culturel mobilier, 1995. ISBN 2-87212-163-X (French); 90-51301-98-7 (Dutch); $25. Results of a campaign to save medieval polychrome sculptures from further deterioration.

***Duizend** jaar kastelen in Nederland. Functie en vorm door de eeuwen heen.* Edited by H. L. Janssen et al. Utrecht: Matrijs, 1996. ISBN 90-5345-083-1; Dfl. 50.

***Dutch** Guns in Russia, in the Moscow Kremlin Armoury, the Mowcow Historical Museum, the Hermitage, St. Petersburg, the Gatchina Palace Museum.* Zwolle: Waanders, 1996. ISBN 90-400-9883-2.

Gilbert **Emile**-Mâle, *Inventaires et restauration au Louvre de tableaux conquis en Belgique, septembre 1794 février 1795* (Collection du Académie royale de Belgique, Classe des Beaux-Arts. Series 3, vol. VIII). Brussels: Académie Royale de Belgique, 1994. ISBN 2-8031-0123-6; BF 850.

Jan Piet **Filedt**-Kok, *Lucas van Leyden (1489/94-1533)* (The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700) . Rotterdam: Sound & Vision, 1996. ISBN 90-75607-11-3; Dfl. 580.

Jan **Garff**, *Drawings by Rembrandt and Other 17th-Century Dutch Artists in the Department of Prints and Drawings.* Copenhagen: The Royal Museum of Fine Arts, 1996. Dfl. 44.

***Gestalten** van de Gouden Eeuw. Een Hollands groepsportret.* Edited by H. M. Beliën, A. Th. van Deursen, G. J. van Setten. Amsterdam: Bert Bakker, 1995. ISBN 90-351-1663-1; Dfl. 70; 90-351-1662-3 (pbk); Dfl. 50.

Christine **Göttler**, *Die Kunst des Fegefeuers nach der Reformation. Kirchliche Schenkungen, Ablaß und Almosen in Antwerpen und Bologna um 1600* (Berliner Schriften zur Kunst, 7). Mainz: Philipp von Zabern, 1996.

Birgit **Hahn-Woernle**, *Sebastian Stoskopff. Mit einem kritischen Werkverzeichnis der Gemälde.* Stuttgart 1996. DM 198.

Ulrich **Heinen**, *Rubens zwischen Predigt und Kunst.* Weimar, 1996. (PhD dissertation, 1995)

Erik **Hinterding**, translated by Michael Hoyle, *The History of Rembrandt's Copperplates, with a Catalogue of those that Survive.* Zwolle: Waanders, 1995. ISBN 90-400-9744-5.

*The **History** of Painting in Belgium from the 14th Century to the Present Day.* Introduction by Philippe Roberts-Jones. Louvain-la-Neuve: La Renaissance du Livre, 1996. ISBN 2-8041-2220-4; BF 3,250.

Arnold **Houbraken**, *De grote schouwburg. Schildersbiografiën.* Ed. by Jan Konst, Manfred Sellink. Amsterdam: Em Querido's, 1995. ISBN 90-214-0584-9; Dfl 15. Abbridged edition, with notes.

Frances **Huemer**, *Rubens and the Roman Circle: Studies of the First Decade* (Garland Studies in the Renaissance, v. 5). Garland, 1996. $70.

Johan **Huizinga**, *De taak der cultuurgeschiedenis.* Edited by W. E. Krul. Groningen: Historische Uitgeverij, 1995. ISBN 90-6554-131-4; Dfl. 50.

Manuel **Insolera** and Lydia Salviucci Insolera, *La spiritualité en images aus Pays-Bas méridionaux dans les livres imprimés des XVIe et XVIIe siècles, conservés à la Bibliotheca Wittockiana* (Miscellanea Neerlandica, XIII). Louvain: Peeters, 1996. ISBN 90-6831-842-X; BF 1,450. Catalogue of an exhibition held at the Bibliotheca Wittockiana, June 29 — September 14, 1996.

Thomas DaCosta **Kaufmann**, *Court, Cloister, and City: The Art and Architecture of Central Europe, 1450-1800.* Chicago: University of Chicago Press, 1995. $45.

Salim **Kemal** and Ivan Gaskell, *Landscape, Natural Beauty and the Arts.* Cambridge and New York: Cambridge University Press, 1996. $54.95 (hardcover); $18.95 (paper)

Rolf **Kultzen**, *Michael Sweerts, Brussels 1618—Goa 1664.* Translated and edited by Diane L. Webb (Aetas Aurea, XII). Doornspijk: Davaco, 1996. ISBN 90-70288-16-8; Dfl. 350.

***Kunst** und Humanismus in den Niederlanden des 15. bis 17. Jahrhunderts. Ausgewählte Aspekte.* Ed. by Gert Duwe, Leo Roth. Frankfurt/Main: Peter Lang, 1995. ISBN 3-631-48122-5; $46.

***Kunstenaars** en opdrachtgevers.* Edited by Harald Hendrix and Jeroen Stumpel (Utrecht Renaissance Studies). Amsterdam: Amsterdam U. P., 1996. ISBN 90-5356-204-4; Dfl. 30.

O. S. **Lankhorst** and P. G. Hoftijzer, *Drukkers, boekverkopers en lezers in Nederland tijdens de Republiek. Een historiografische en bibliografische handleiding* (Nederlandse cultuur in Europese context: monografieën en studies, 1). the Hague: SDU 1995. ISBN 90-12-08153-X; Dfl. 40.

Danielle **Lokin**, Michiel Kersten and Michiel Plomp, *Delft Masters. Vermeer's Contemporaries.* Zwolle: Waanders, 1996. ISBN 90-400-9829-8 (English); 90-400-9827-1 (Dutch); Dfl. 75. Exhibition catalogue, Gemeente Musea Delft, Prinsenhof, March 1 — June 2, 1996. The exhibition was listed in the previous *Newsletter* without catalogue information.

***Lust** und Verlust: Kölner Sammler zwischen Trikolore und Preussenadler.* Edited by Hiltrud Kier and Frank-Günter Zehnder. Cologne: Wienand Verlag, 1995. ISBN 3-87909-472-1. Catalogue of an exhibition held at the Wallraf-Richartz Museum. The exhibition was listed in the previous *Newsletter* without catalogue information.

Neil **MacGregor**, *'To the happier carpenter'. Rembrandt's War-Heroine Margaretha de Geer, the London Public and the Right to Pictures* (Gerson lezingen, 8). Groningen: The Gerson Lectures Foundation, 1995. ISBN 90-801691-4-5; Dfl. 30.

James H. **Marrow**, *The Hours of Margaret of Cleves.* Lisbon: Museu Calouste Gulbenkian, 1995.

Hans **Mielke**, *Pieter Bruegel: Die Zeichnungen* (Pictura Nova, II). Turnhout: Brepols, 1996. ISBN 2-503-50499-X; BF 3,500; $130.

John Michael **Montias**, *Le marché de l'art aux Pays-Bas, XVe-XVIIe siècles.* Paris: Flammarion, 1996.

Mireille **Mosler**, *Dirk Hannema de geboren verzamelaar.* Rotterdam: Museum Boymans-van Beuningen, 1995. ISBN 90-6918-155-X; Dfl. 40. — Short biography of Dirk Hannema, director of the Boymans-van Beuningen Museum from 1921-46 and founder of the Hannema de Stuers Fundatie.

Christian **Müller**, *Die Zeichnungen von Hans Holbein dem Jüngeren und Ambrosius Holbein* (Öffentliche Kunstsammlungen Basel, Kupferstichkabinett: Katalog der Zeichnungen des 15. und 16. Jahrhunderts, Part 2A). Basel: Öffentliche Kunstsammlung Basel and Schwabe & Co., 1996.

Irene **Netta**, *Das Phänomen* Zeit *bei Jan Vermeer van Delft. Eine Analyse der innerbildlichen Zeitstrukturen seiner ein- und mehrfigurigen Interieurbilder* (Studien zur Kunstgeschichte, 105). Hildesheim: Georg Olms, 1996. ISBN 3-487-10160-2; DM 68.

*The **Object** as Subject. Studies in the Interpretation of Still Life.* Edited by Anne W. Lowenthal. Princeton: Princeton University Press, 1996. ISBN 0-691-03354-4; $49.

Els van **Odijk** et al., *Er is eene Rijks-Akademie . . . over ruimte voor kunstenaars / Once upon a National Academy of Art . . . On Space for Artists.* Amsterdam: Toth, 1995. ISBN 90-6868-133-8; Dfl. 30. — Published on the occasion of the 125th anniversary of the Rijksakademie van Beeldende Kunsten in Amsterdam.

*De **Onze**-Lieve-Vrouwekathedraal van Antwerpen.* Edited by Stefaan Grieten and Joke Bungeneers (Inventaris van het kunstpatrimonium van de provincie Antwerpen, v. 3). Turnhout: Brepols, 1996. ISBN 90-5622-117-1; $42.

Jaroslav **Pelikan**, *The Reformation of the Bible: The Bible of the Reformation.* Exh. cat. Dallas: Bridwell Library, Southern Methodist University, 1996. Distr. Yale University Press, New Haven. $45.

Shelley Karen **Perlove**, *Renaissance, Reform, Reflections in the Age of Dürer, Bruegel, and Rembrandt. Master Prints from the Albion College Collection.* With essays by Linda C.

Hults, Jane Campbell Hutchison, Shelley Karen Perlove, Linda Stone-Ferrier, Kristen E. S. Zapalac. Dearborn: University of Michigan-Dearborn, 1994. ISBN 0-933691-05-0.

Claudio **Pescio**, *Rembrandt and Seventeenth-Century Holland.* New York: Peter Bedrick, 1996. $19.95

Pinxit/sculpsit/fecit. Kunsthistorische Studien. Festschrift für Bruno Bushart. Edited by Bärbel Hamacher and Christl Karnehm. Deutscher Kunstverlag, 1994. — From the contents: Susanne Urbach, "Beobachtungen zur Marientod-Tafel von Hans Holbein dem Älteren in Budapest."

Karel **Porteman**, *Emblematic Exhibitions (affixiones) at the Brussels Jesuit College (1630-1685). A Study of the Commemorative Manuscripts (Royal Library, Brussels).* With contributions by Elly Cockx-Indestege, Dirk Sacré and Marcus de Schepper. Brusels: Royal Library; Turnhout: Brepols, 1996. ISBN 2-503-50516-3 (hardcover), BF 1,750; 2-503-50517-1 (paper), BF 995.

Pauline **Prevost-Marcilhacy**, *Les Rothschild: Bâtisseurs et mécènes.* Paris: Flammarion, 1995. Fr. 495.

***Putti** en cherubijntjes. Het religieuze werk van Jacob de Wit (1695-1754).* Edited by Guus van den Hout and Robert Schillemans. Haarlem: Origine, 1996. ISBN 90-802754-2-5; Dfl. 60.

Cees van **Raak**, *Dodenakkers. Kerkhoven, begraafplaatsen, grafkelders en grafmonumenten in Nederland.* Amsterdam: Arbeiderspers, 1996. ISBN 90-295-3470-2; Dfl. 45.

***Rhetoric**-Rhétoriqueurs-Rederijkers: Proceedings of the Colloquium, Amsterdam.* Edited by Jelle Koopmans et al. Amsterdam: Royal Netherlands Academy of Arts and Sciences, 1995. Dfl. 85.

Achim **Riether** and Christoph Müller, *Die sichtbare Welt. Niederländische Bilder des 16. und 17. Jahrhunderts. Sammlung Christoph Müller.* Tübingen 1996. pp. 256, 185 reproductions, 110 in colour; DM 67.

Some 60 paintings and 75 drawings are published for the first time. Artists include Jan Porcellis, Isaak van Nickele, Paulus Potter, Gillis van Coninxloo, David Teniers, Cornelis Dusart and the Flemish architecture painter H. van Steenwyck the Younger.

Zsuzsanna van **Ruyven**-Zeman, *Lambert van Noort inventor* (Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België. Klasse der Schone Kunsten. Jaargang 57, 1995; 61). Brussels: Paleis der Academiën, 1995. ISBN 90-6569-622-9; BF 1,100; $39.

Bernhard **Schnackenburg**, *Gesamtkatalog Gamäldegalerie Alte Meister Kassel.* 2 vols. (1: text pp. 383, plus 64 colour plates; 2: pp. 82, 372 b/w plates). Mainz: Philipp von Zabern, 1996. DM 148, before February 1, 1997, thereafter DM 168; at the museum DM 68. For information fax Philipp von Zabern, Munich, 49 (0)89-12 15 16 16.

As it is more and more uncertain when the marvellous collection of paintings belonging to the gallery in Kassel will once again be on permanent display, this long-awaited catalogue is the nearest we will get to many of the paintings. See under *Museum News* for the new hanging of the Gallery's most famous works to make way for the 1997 *Documenta.* Schnackenburg discusses around 900 paintings, some of which have never been published, and makes many new attributions.

J. C. A. **Schokkenbroek**, C. E. Zonnevylle-Heynring, *Kunst op het water. Nederlandse scheepssier, 1650-1850.* Zutphen: Walburg Pers, 1995. ISBN 90-6011-941-X; Dfl. 50. Ornaments on Dutch ships.

Christiaan **Schuckman**, *Maarten de Vos (1532-1603)* (Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700. Vols. XLIV-XLVI). Rotterdam: Sound & Vision, 1996. Each vol. Dfl. 580.

Otto von **Simson** (†), *Peter Paul Rubens (1577-1640). Humanist, Maler und Diplomat* (Berliner Schriften zur Kunst, 8). Mainz: Philipp von Zabern, 1996. pp. 551, 202 b/w reproductions, 16 colour plates.

Marie Christine van der **Sman**, editor, *De Hollandse samenleving in de tijd van Vermeer.* Zwolle: Waanders, in collaboration with the Haags Historisch Museum, 1996. ISBN 90-400-9823-9 (Dutch); 90-400-9823-9 (English); Dfl. 40. Exhibition catalogue, March 1 — June 2, 1996.

J. G. **Smit**, *Vorst en onderdaan. Studies over Holland en Zeeland in de late Middeleeuwen* (Miscellanea Neerlandica, XII). Louvain: Peeters, 1995. ISBN 90-6831-715-6; BF 1,650. The author's doctoral dissertation, University of Utrecht, 1993.

Susan L. **Smith**, *The Power of Women: A* Topos *in Medieval Art and Literature.* Philadelphia: University of Pennsylvania Press, 1995. $44.95

R. **Steensma**, *Het Friese kerkinterieur. Geloof, dood en adel in monumentale beeldtaal.* Leeuwarden/Ljouwert: Friese Pers Boekerij [n. d.]. ISBN 90-330-1457-2; Dfl. 42.

Ronald **Stenvert**, *Raadhuizen* (Stichting Monumentenreeks, 6). Utrecht: Stichting Matrijs, 1995. ISBN 90-5345-082-3; Dfl. 20.

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The text is divided into two sections: "The Socio-Economic, Political, and Institutional Context" and "The Artistic and Literary Production in Valenciennes in the 14th and 15th Centuries," with contributions by, among others, Albert Châtelet on painting, Anne-Marie Legaré and Dominique Vanwijnsberghe on manuscript illumination, Albert Châtelet and Dominique Vanwijnsberghe on Simon Marmion, Françoise Baron and Ludovic Nys on sculpture. Subscription price before December 13, 1996 is FF 270 (plus FF 30 for postage), thereafter FF 400. Send cheque or money order made out in French Francs to Presses Universitaires de Valenciennes, Universitaires de Valenciennes,I.L.L.A., Le Mont Houy, BP 311, F-59304 Valenciennes Cédex.

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Peter **Vermeulen**, *Langs 's-heren wegen. Veldkapellengids Noord-Brabant.* Eindhoven: Kempen Uitg., 1996. ISBN 90-74271-62-6; Dfl. 25.

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Hubert de **Vries**, *Wapens van de Nederlanden. De historische ontwikkeling van de heraldische symbolen van Nederland, België, hun provincies en Luxembourg.* Amsterdam: Jan Mets, 1995. ISBN 90-5330-103-8; Dfl. 60.

Marc Rudolf de **Vrij**, Paul Huys Janssen, Sandra de Vries, *Schilders in en rond Alkmaar, 1500-1700.* Zwolle: Waanders, in collaboration with the Stedelijk Museum Alkmaar, 1996. ISBN 90-400-9817-4; Dfl. 65.

Ulrike B. **Wegener**, *Die Faszination des Maßlosen. Der Turmbau zu Babel von Pieter Bruegel bis Athanasius Kirchner.* Hildesheim, 1995. pp. 264, 60 reproductions. DM 68.

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Doctoral Dissertations:

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Andrea **Pearson**, Gender, Image, and Ideals at the Cistercian Convent of Flines, 1500-1575. UC Santa Barbara; supervisors: B. Wallent, R. Williams.

Suzanne **Teate**, Susanna's Story Reviewed, Relived, and Revised: Images of Sexual Harassment. Union Institute; supervisors: G. K. Bosch, B. W. Dziech, M. Sheerin.

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historians of netherlandish art

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Historians of Netherlandish Art

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17th-century Dutch genre painting, especially Gerrit Dou and the 'Leidse Fijnschilders'

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16th-century iconography and emblematica

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Principal research:
17th-century Dutch and Flemish painting

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17th-century Dutch paintings

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David Teniers II; Witchcraft iconography

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17th-century Dutch painting (Allard van Everdingen, Jan van Kessel, Jacob van Ruisdael)

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Jan van Noordt; 17th-century Amsterdam history painting

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15th- to 17th-century Northern European art and science

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16th-century Antwerp altarpieces; Adoration of the Magi triptychs

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Early 16th-century Flemish painting

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"Portraits of Mme de Pompadour: Celebrations of the *Femme Savante*"; "Lewd into Ludic: Desexualization in French Rococo Birding and Fishing Scenes"

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English Gothic art

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HOFSTRA UNIVERSITY

HOFSTRA MUSEUM

June 16, 1998

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Dr. Bader;

Through a mutual friend, Hofstra University has learned that you may be amenable to compensation in the amount of $300 to cover recently discovered expenses from your loan of Constantijn Verhout's "Portrait" in 1988 to the Hofstra Museum. If this is correct and if this compensation will also release any further claims from you about the Verhout loan, I will be grateful for written confirmation. Thank you.

Sincerely,

David C. Christman
Director

c: Emil V. Cianciulli, Esq.

HOFSTRA MUSEUM ✦ EMILY LOWE GALLERY ✦ 112 HOFSTRA UNIVERSITY ✦ HEMPSTEAD, NEW YORK 11549
PHONE: (516) 463-5672

from the desk of Donna R. Barnes, Ed.D.
16 Sterling Place
Brooklyn, New York 11217

16 September 1998

Dr. Alfred Bader
2961 N. Shephard Avenue
Milwaukee, Wisconsin 53211-3435

Dear Dr. Bader:

Monday I met with David Christman to discuss the situation with respect to your Verhout painting.

In 1988, I had been told that the Verhout required some very minor conservation because of a scratch to the varnish; that Gail Gelburd had discussed the matter with you by telephone; and that you had agreed the painting should be conserved here in New York by the Museum's restorer before its return to you. I had also been told the restoration work, when completed, was excellent.

When the Verhout painting was returned to you, along with the others that you graciously loaned to the Museum for its "People at Work" show, I presume you were satisfied that the "scratch to the varnish" had been repaired satisfactorily.

As you know, Gail Gelburd is no longer director of the Hofstra Museum, nor is she associated with Hofstra University. At the time David Christman assumed the Museum's directorship, he had not known of the conservation needed to the Verhout. Your letter requesting a copy of the conservation reports on both the Verhout and the Bega, was the first he had heard of the situation that arose during the 1988 exhibition.

I had also never seen the reports after they were sent to Gail Gelburd, so I cannot speak to the issue of why they had not been sent to you when the paintings were returned. Had you then requested them?

The photograph you recently sent me showing the scratch revealed when you and Charles Munch examined the Verhout under ultraviolet light does not show the present appearance of the painting. At this point in time, does the painting

require further conservation? Is it possible for you to speak directly with David Christman? Surely two men of good will, with a deep, abiding love of fine paintings, can come to some agreed-upon understanding of the situation, and ways to proceed.

Sincerely yours,

Donna R. Barnes, Ed.D.
Professor
Hofstra University

cc: David Christman, Director, Hofstra Museum

HOFSTRA UNIVERSITY

HOFSTRA MUSEUM

November 11, 1997

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Dr. Bader:

I am in receipt of your letter of November 4 regarding a request for information on the conservation of Constantijn Verhout's *Portrait of Cornelius Abrahamaz Graswinkel.*

Enclosed is a typed copy taken from the conservator's handwritten assessment and a copy of his invoice. The only photograph we can supply is the accompanying Polaroid (with magnification the scratch can be seen).

If there is anything more about which I can be of assistance do not hesitate to call at 516 463-5672 or fax 516 463-4832.

Sincerely,

Mary Wakeford

Mary Wakeford
Assistant to Director

Encs.

HOFSTRA MUSEUM ✦ EMILY LOWE GALLERY ✦ 112 HOFSTRA UNIVERSITY ✦ HEMPSTEAD, NEW YORK 11549
PHONE: (516) 463-5672

HOFSTRA MUSEUM

May 26, 1988

Dr. Alfred Bader
Chairman
Aldrich Chemical Company
940 West Saint Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

The exhibition at Hofstra is going extremely well, breaking all of our attendance records. I have enclosed some of the reviews that have come out in order to give you some additional insight about the exhibition.

However, I do have to also write about a small but important problem concerning one of your paintings. Our staff is well-trained to carefully observe all paintings in an exhibition constantly and note any and all changes. We noticed on"The Alchemist" by Cornelis Pietersz. Bega, a slight change in its condition. In an area of about 1/2" x 1/16" near the top right corner of the painting, the varnish is separating. Our conservator, who is on retainer, confirmed our opinions. He has suggested that this can happen from even slight environmental changes especially if the varnish is new. He has informed us that it is a minor task to restore it---application of a mild solvent in the area rebonds the varnish.

If you would like us to take care of it, we can do so immediately, but need permission from you in writing. If you have any questions the conservator, Mervin Honig, can be reached at (516) 334-6157 or of course, you can call me at (516) 560-5672.

We are truly sorry for any concern or anxiety this may evoke, but wish to reassure you that it is minor and can be taken care of easily.

I look forward to hearing from you.

Sincerely,

Gail Gelburd
Director

No worse above the scratch!

OFFICES LOCATED AT THE EMILY LOWE GALLERY • HOFSTRA MUSEUM • HOFSTRA UNIVERSITY • HEMPSTEAD • NEW YORK 11550 • (516) 560-5672

HOFSTRA UNIVERSITY

HOFSTRA MUSEUM

November 11, 1997

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Dr. Bader:

I am in receipt of your letter of November 4 regarding a request for information on the conservation of Constantijn Verhout's *Portrait of Cornelius Abrahamaz Graswinkel.*

Enclosed is a typed copy taken from the conservator's handwritten assessment and a copy of his invoice. The only photograph we can supply is the accompanying Polaroid (with magnification the scratch can be seen).

If there is anything more about which I can be of assistance do not hesitate to call at 516 463-5672 or fax 516 463-4832.

Sincerely,

Mary Wakeford

Mary Wakeford
Assistant to Director

Encs.

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PHONE: (516) 463-5672

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

November 3, 1997

Dr. Gail Gelburd
Director
Hofstra Museum
Hofstra University
Hempstead, NY 11550

Dear Dr. Gelburd:

In 1988 you had an exhibition entitled People at Work: Seventeenth Century Dutch Art which was held from April 17-June 15.

Unfortunately I was not able to visit the exhibition because I had to be in Europe at the time.

I loaned you seven of my paintings, some of these among the very best in my collection.

During my stay in Europe, my secretary Ms. Marilyn Hassman, was informed by your museum that there had been, what was described as, very slight damage to two of my paintings and one of the frames, but that this was so slight that it would be professionally and carefully restored at your museum.

Unfortunately I did not ask for photographs before the restoration as I thought that the damage must be so slight as to be immaterial. On my return I was so overworked that I did not have a chance to examine the paintings under UV.

One of the frames, that of the Vrel, was very badly banged up but of course I did not want to make a fuss about a frame of no great consequence.

Recently my conservator, Mr. Charles Munch, examined a number of paintings in my collection and on looking at the painting, No. 21 in your exhibition, the work by Constantijn Verhout, it is clear on UV inspection that the face of the old man has a sharp and long scratch which is very clear under UV, but not in ordinary light.

My conservator has asked me to request from you the condition report from your conservator, giving the details of the work done and a photograph taken before the restoration was done.

I look forward to hearing from you, and remain,

Yours sincerely,

AB/nik

Aldrichimica acta

Volume 1, Number 4, 1968

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The front cover is discussed on page 15 in Mr. Anthony M. Clark's article on Dutch art and the Aldrich Collection.

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Volume 1, Number 4
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Editor, Kathleen D. Ryan

Chemistry of The Quinuclidines

John H. Biel and E. J. Warawa
Research Division
Aldrich Chemical Company, Inc.

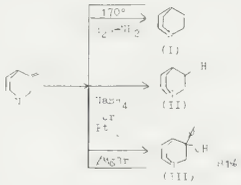
The quinuclidine ring represents a caged heterocyclic ring system with a rigid conformation in which the piperidine ring can only exist in the boat form:

Its unique conformation results in a low steric requirement for the nitrogen atom, making quinuclidine not only a strong base but also one of great nucleophilic character. This structural rigidity coupled with an "exposed" nitrogen confer both interesting chemical and biological properties on its derivatives.

Since 3-quinuclidinone is the most accessible and chemically most versatile intermediate, this discussion will center mainly around the reactions of this interesting heterocyclic aminoketone and some of its key derivatives.

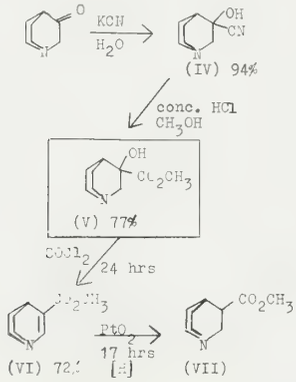
I. CHEMICAL REACTIONS OF 3-QUINUCLIDINONE

(1) *Reductions*[1, 2]



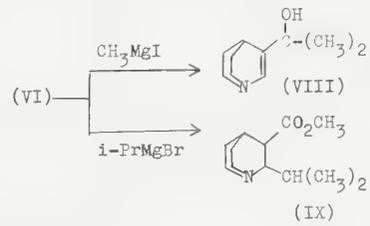
(2) *Carbonyl Addition Reactions*

a. Hydrogen Cyanide Addition and Production of Quinuclidine-3-Carboxylic Acids[3]

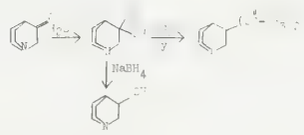


It may be seen that reactions in the 3-position proceed only under rather stringent conditions, such as the dehydration of (V) and the hydrogenation of the α,β-unsaturated ester (VI).

The Grignard reaction of (VI) with methylmagnesium iodide proceeds via a 1,2-addition, while with the bulkier isopropylmagnesium bromide, a 1, 4-adduct is obtained:[2]

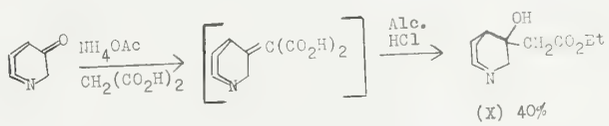


b. Hydrogen Sulfide Addition[4]

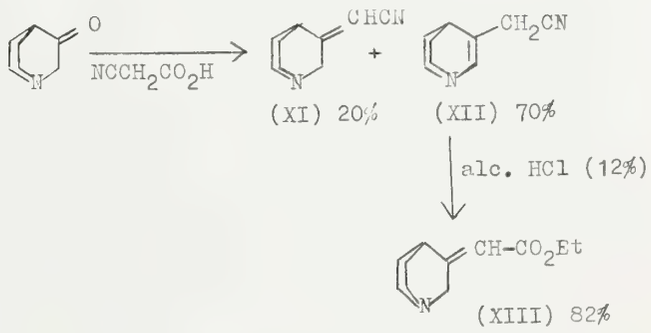


(3) *Knoevenagel Reaction*[5]

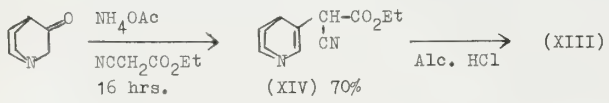
a. With Malonic Acid



b. With α-Cyanoacetic Acid

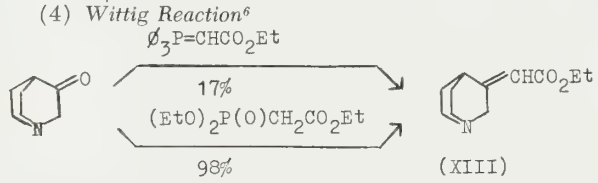


c. With Ethyl Cyanoacetate

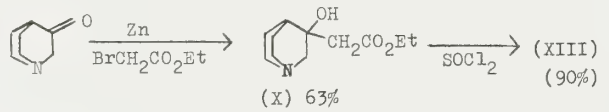


Under acidic conditions, the endocyclic double bond becomes exocyclic with the formation of an α,β-unsaturated acid.

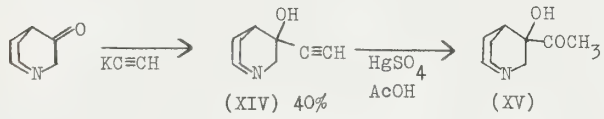
(4) *Wittig Reaction*[6]



(5) *Reformatski Reaction*[7]

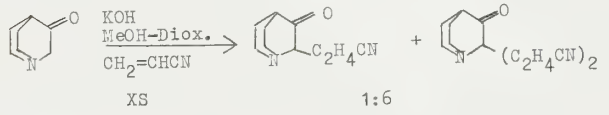


(6) *Reaction with Potassium Acetylide*[2]

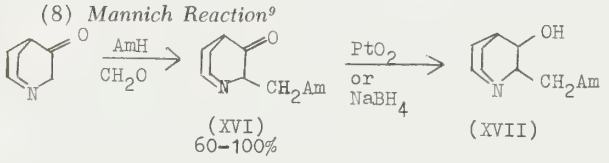


Compound XV did not dehydrate.

(7) *Cyanoethylation*[8]



(8) *Mannich Reaction*[9]

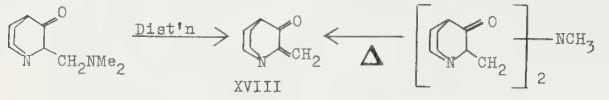


Am = dialkylamino, morpholino, piperidino, 4-methylpiperazino, pyrrolidino, etc.

The aminoketones may be converted readily and in high yield to novel aminoalcohols with PtO_2 in acidic media at 3 atmospheres of hydrogen or with sodium borohydride in methanol.

Conversion of 2-methylene-3-quinuclidinone[9]

In cases where Am represents a low boiling amine moiety, distillation affords a high yield of 2-methylene-3-quinuclidinone:

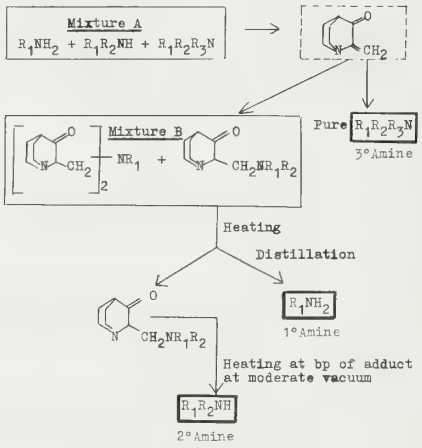


Compound XVIII was also prepared by Nielsen[10] from 3-quinuclidinone and formaldehyde in methanol.

II. 2-METHYLENE-3-QUINUCLIDINONE ITS USE IN THE SEPARATION OF AMINES[11]

The ability of 2-methylene-3-quinuclidinone to add primary and secondary amines and regenerate them again at differential rates (depending on the volatility of the amine) upon heating, makes this reagent a valuable tool for the separation of primary, secondary and tertiary amines as well as other impurities.[11] Adducts obtained from primary amines and 2-methylene-3-quinuclidinone release the amine much more readily than those obtained with secondary amines.

This separation scheme is illustrated below:



The adducts are highly crystalline substances which are readily purified.

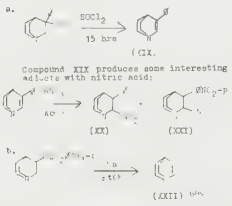
III. REACTIONS OF 3-QUINUCLIDINOL

(1) *Esterification*

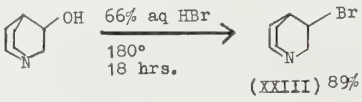
Esters are best formed by ester interchange rather than through the use of acid chlorides due to the high basicity and reactivity of the quinuclidine which often favors the precipitation of a quaternary ammonium addition complex.

(2) *Dehydration*

Rather stringent conditions have to be used to effect dehydration:[2]

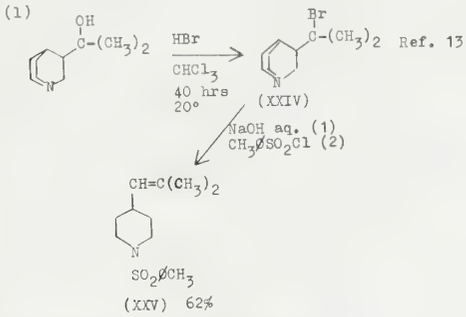


(3) *Bromination*[12]

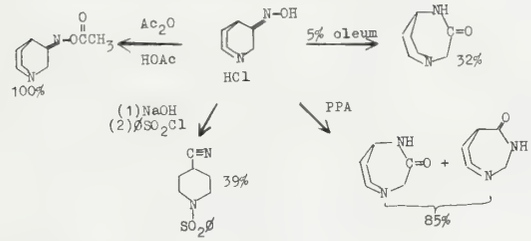


IV. FRAGMENTATION AND REARRANGEMENTS OF QUINUCLIDINE DERIVATIVES

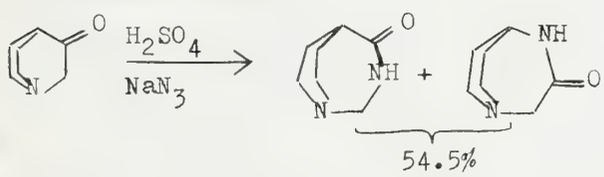
(1)



(2) *Beckmann Rearrangements*[14]



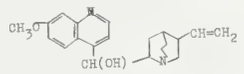
(3) *Schmidt Reaction*[15]



V. BIOLOGICAL PROPERTES OF SOME QUINUCLIDINE DERIVATIVES

(1) *Cinchona Alkaloids*

These naturally occurring quinuclidine derivatives display a variety of antiparasitic and pharmacodynamic properties, as exemplified by quinine, (XXVI),



(XXVI)
quinine

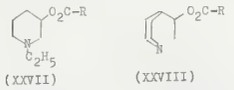
which produces analgetic, antimalarial, antipyretic, muscle relaxant, and oxytocic effects. Its d-isomer (quinidine) is used widely as an anti-arrhythmic agent in cardiac irregularities.

Quinine, one of the first effective antimalarial drugs, fell into disrepute because of its severe side effects when less toxic synthetic drugs became available. However, recently the emergence of drug-resistant malarial strains has brough quinine back into the therapeutic limelight, since it retains its efficacy toward these resistant strains.

(2) *Comparative Biological Properties of Some Quinuclidine and Piperidine Derivatives*

The quinuclidine ring may be considered a piperidine ring with a fixed conformation. This structural rigidity coupled with an "exposed" and, therefore, highly reactive nitrogen would suggest both qualitative and quantitative differences with respect to the biological effects exerted by derivatives of the two ring systems.

a. *Central Nervous System (CNS) and Anticholinergic Properties:* [12, 16, 17]

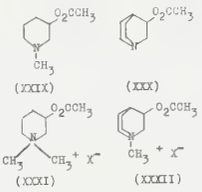


R	Anticholin. Act'y (Atropine = 1)	Anticholin. Act'y (Atropine = 1)
$Ø_2CH$	0.01	1.0*
9-Fluorenyl	0.05	1.0*

*Potent hallucinogenic properties

It may be seen from the above table that the diphenylacetate and 9-fluorenecarboxylate of N-ethyl-3-piperidinol were far less potent anticholinergics than the quinuclidine congeners. Furthermore, the latter are potent hallucinogenic agents in contrast to the two piperidyl esters which are altogether devoid of this action.

b. *Cholinergic Properties of the Acetates*



The quinuclidyl acetate (XXX) is a potent cholinomimetic drug (aceclidine) which is used clinically abroad as a miotic agent (pupillary constrictor) in the treatment of glaucoma. In dogs and cats, 0.1-0.5 mg/kg produced a marked drop in blood pressure which was blocked by atropine.[18] Quaternization (Compound (XXXII) markedly *reduced* cholinergic activity which is totally unexpected on the basis of the structural requirements of acetylcholine which loses all of its potent cholinergic properties as a *tertiary* amino ester.

In contrast, N-methyl-3-piperidyl acetate (XXIX) is devoid of all cholinomimetic properties, while its quaternized derivative (XXXI) displays some cholinergic activity.

Summary

Quinuclidine, a "caged" heterocyclic ring system, undergoes a number of unique chemical reactions which are not always shared by conformationally less rigid congeners. Of particular interest is the chemical scope of 3-quinuclidinone, a now readily available starting material, whose properties are reviewed in some detail.

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1. E. E. Mikhlina, et al., *Zhur. Obshchei. Khim.*, **31**, 2609 (1961); C.A., **56**, 11560c.
2. C. A. Grob, et al., *Helv. Chim. Acta*, **40**, 2170 (1957).
3. C. A. Grob and E. Renk, ibid., **37**, 1689 (1954).
4. K. B. Shaw, *Can. J. Chem.*, **43**, 3112 (1964).
5. E. E. Mikhlina and M. V. Rubtsov, *Zhur. Obshchei. Khim.*, **32**, 2935 (1962); *C.A.*, **58**, 9020f.
6. L. N. Yakhoutov, et al., *Zhur. Obshchei. Khim.*, **33**, 3211 (1963); *C.A.*, **60**, 4109e.
7. E. E. Mikhlina and M. V. Rubtsov, *Zhur. Obshchei. Khim.*, **30**, 2970 (1960); *C.A.*, **55**, 18727c.
8. E. E. Mikhlina and M. V. Rubtsov, *Zhur. Obshchei. Khim.*, **29**, 118 (1959); *C.A.* **53**, 21953f.
9. A. Hansen and H. Bader, *J. Het. Chem.*, **3**, 109 (1966).
10. A. T. Nielsen, *J. Org. Chem.*, **31**, 1053 (1966).
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12. L. H. Sternbach and S. Kaiser, *J. Amer. Chem. Soc.*, **74**, 2215, 2219 (1952).
13. C. A. Grob, et al., *Helv. Chim. Acta*, **45**, 1823 (1962).
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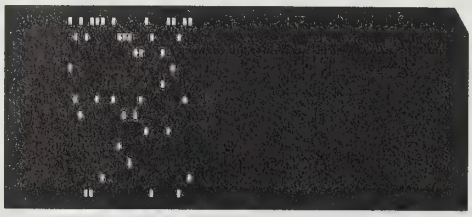
15. E. E. Mikhlina and M. V. Rubtsov, *Zhur. Obshchei. Khim.*, **33**, 2167 (1963); *C.A.*, **59**, 13991h.
16. J. H. Biel, et al., *J. Amer. Chem. Soc.*, **74**, 1485 (1952).
17. J. H. Biel, et al., *ibid.*, **77**, 2250 (1955).
18. M. D. Mashkovskii and K. A. Zaitseva, *Arzneim. Forsch.*, **18**, 320 (1968).

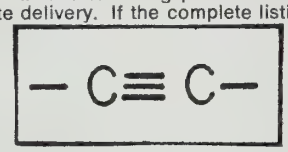
SEARCH OF THE MONTH

OUR COMPUTER UNCOVERS SURPRIZING CHEMICAL COUSINS

Every month numerous searches are run through our computer. Some of the results are interesting enough, in our judgment, to warrant inclusion in these pages. For your convenience prices of these materials are given on page 7.



We have received a number of requests for various families of chemicals containing the acetylene fragment. The following partial list illustrates the wide variety stocked for immediate delivery. If the complete listing would be of interest, please write to us.



P5080-3 C≡C - C - OH

P5100-1 C≡C - C - Br

P5090-0 C≡C - C - NH_2

S37044 C≡C - C - I

P5140-0 C≡C — CO_2H

12921-6 C≡C —⬡

11770-6 C≡C —⬡

13085-0 C≡C - C - C - OH

12976-3 C≡C - C(C)(OH) - C

E4660-7 C≡C - CO_2Et

E5140-6 C≡C —⬡(OH)

M3280-1 C≡C - C(C)=C

M1260-6 C≡C - C=C - O - C

H1500-4 C≡C - C(OH) - C - C - C

13756-1 C≡C - C(C)(OH) - C - C

13086-9 C≡C —⬡(OH)

14306-5 C≡C - C - N(C)(C)

B2990-3 C≡C - C - N - C —⬡

11884-2 C≡C - C - C - C —⬡

E2840-4 C≡C - C(OH) - C - C

*S37109 C≡C - C - N - C

S35115 C≡C - C(C)(OH) —⬡

T8496-4 C≡C - C - N(C - C≡C) - C - C≡C

P5133-8 C≡C - C - O - N(C=O)(C=O) —⬡

S34951 C≡C - C(OH) - C(C - C) - C - C - C - C

11503-7 C≡C - C - N(C=O)(C=O) —⬡

11500-2 —⬡ - C≡C - C(OH) - C

11883-4 C - C≡C - C - C - C —⬡

12708-6 C(C) - N - C - C≡C - C - N(C) - C

A1520-7 HO_2C - C≡C - CO_2H

B10,320-9 HO - C - C≡C - C - OH

13465-1 HO - C(ϕ)(ϕ) - C≡C - C(ϕ)(ϕ) - OH

D5960-7 Cl - C - C≡C - C - Cl

S40774 C - C(C)(OH) - C≡C - C(C)(OH) - C

D20,480-3 —⬡ - C≡C —⬡

D21,470-1 C≡C - C - N - C - C≡C

E4530-9 —⬡ - C≡C - CO_2Et

E4290-3 C - C - C - C - C - C≡C - CO_2Et

M7425-3 C≡C - C - N(C)(C) —⬡

P3100-0 —⬡ - C≡C - CHO

T4365-6 N —⬡ — C - C C - C — ⬡ N

S34744 O —⬡ N — C - C C - C≡C - C — N ⬡ O

S34968 —⬡(OH) - C≡C —⬡(OH)

S35842 —⬡ - C - N - C(C - C - OH) - C≡C

And others.

PRICE INFORMATION FOR SEARCH ITEMS ON PREVIOUS PAGE

Tear out and route this page to your purchasing department.

Please rush me the following items:

Quantity desired	Catalog number	Name				
_____	P5080-3	Propargyl alcohol	500 g.	4.00	1 Kg.	7.00
_____	P5100-1	Propargyl bromide	100 g.	5.00	500 g.	20.00
_____	P5090-0	mono-Propargylamine			5 g.	10.00
_____	P5140-0	Propiolic acid			25 g.	14.50
_____	12,921-6	Cyclohexylacetylene	1 g.	3.50	5 g.	10.50
_____	11,770-6	Phenylacetylene	25 g.	9.75	100 g.	32.00
_____	13,085-0	3-Butyn-1-ol	5 g.	4.00	25 g.	12.00
_____	12,976-3	2-Methyl-3-butyn-2-ol			1 Kg.	5.50
_____	E4660-7	Ethyl propiolate	5 g.	5.50	25 g.	19.75
_____	E5140-6	1-Ethynyl-1-cyclohexanol			100 g.	7.00
_____	M3280-1	2-Methyl-1-buten-3-yne	100 g.	4.00	500 g.	18.00
_____	M1260-6	1-Methoxy-1-buten-3-yne	100 g.	3.00	500 g.	10.00
_____	H1500-4	1-Hexyn-3-ol, tech.	100 g.	3.00	500 g.	10.75
_____	13,756-1	3-Methyl-1-pentyn-3-ol, puriss.	100 g.	3.75	500 g.	15.00
_____	13,086-9	1-Ethynylcyclopentanol	5 g.	5.00	25 g.	15.00
_____	14,306-5	1-Dimethylamino-2-propyne	100 g.	6.75	500 g.	28.50
_____	B2990-3	N-Benzylpropargylamine	10 g.	7.00	25 g.	15.00
_____	11,884-2	5-Phenyl-1-pentyne	5 g.	8.00	10 g.	14.00
_____	E2840-4	Ethyl ethynyl carbinol	10 g.	10.00	25 g.	21.50
_____	T8496-4	Tripropargylamine	25 g.	3.00	100 g.	10.25
_____	P5133-8	N-(Propargyloxy)-phthalimide	10 g.	6.00	25 g.	13.50
_____	11,503-7	N-Propargylphthalimide	25 g.	12.00	100 g.	40.00
_____	11,500-2	*a, a, y*-Triphenylpropargyl alcohol	5 g.	4.25	25 g.	17.00
_____	11,883-4	6-Phenyl-2-hexyne	1 g.	3.00	5 g.	12.00
_____	12,708-6	N,N,N',N'-Tetramethyl-2-butyne-1,4-diamine	5 g.	4.50	25 g.	14.00
_____	A1520-7	Acetylenedicarboxylic acid			25 g.	8.00
_____	B10,320-9	2-Butyne-1,4-diol	100 g.	3.00	500 g.	7.00
_____	13-465-1	1,1,4,4-Tetraphenyl-2-butyne-1,4-diol	1 g.	6.00	5 g.	18.00
_____	D5960-7	1,4-Dichloro-2-butyne	25 g.	4.00	100 g.	10.25
_____	D20,480-3	Diphenylacetylene	5 g.	4.50	25 g.	18.00
_____	D21,470-1	Dipropargylamine			10 g.	10.00
_____	E4530-9	Ethyl phenylpropiolate	5 g.	5.50	25 g.	19.75
_____	E4290-3	Ethyl 2-octynoate	25 g.	6.00	100 g.	20.00
_____	M7425-3	N-Methyl-N-propargylbenzylamine			25 g.	14.00
_____	P3100-0	Phenylpropargyl aldehyde	5 g.	5.00	25 g.	18.50
_____	T4365-6	Tremorine dihydrochloride			5 g.	12.50

The following Alfred Bader Division chemicals are available at $10.00 for 5 grams.
Those items that are starred are available at $5.00 for 100 mgms.
(Note: ABC items do not carry names).

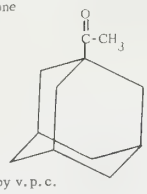
Number of units wanted		Number of units wanted	
_____	S37044	_____	S40774
_____	*S37109	_____	S34744
_____	S35115	_____	S34968
_____	S34951	_____	S35842

For further information on computer search requests concerning other compound groups please use post card on back cover.

No. 14,823-7

Name 1-Adamantyl methyl ketone

Description and Constants



M.W. 178.28

White crystals

m.p. 53-55°

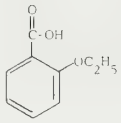
First batch assay: 99% by v.p.c.

Price 5 g. - $6.75 25 g. - $25.00

No. 14,749-4

Name o-Ethoxybenzoic acid

Description and Constants



M.W. 166.18

Colorless liquid

n_D^{20} 1.5400

b.p. 175°/15 mm.

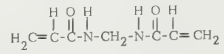
Of possible interest in dental research.

Price 10 g. - $4.00 50 g. - $14.50

No. 14,832-6

Name N,N'-Methylenebisacrylamide, puriss., electrophoresis grade

Description and Constants



M.W. 154.17

White powder

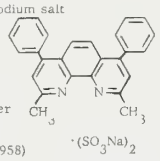
m.p. > 300°

Price 25 g. - $2.75 100 g. - $8.50

No. 14,662-5

Name Bathocuproinedisulfonic acid (2,9-dimethyl-4,7-diphenyl-1,10-phenanthroline disulfonic acid), disodium salt

Description and Constants



M.W. 564.55

Tan powder

m.p. > 300°

Used as a reagent for copper in biological materials.

Clin. Chim. Acta 3, 328 (1958)

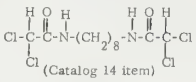
(position of the sulfonic acid groups is uncertain)

Price 100 mg. - $3.25 1 g. - $27.00

No. 14,750-8

Name Fertilysin [N,N'-bis-(dichloroacetyl)-1,8-octamethylenediamine, N,N'-octamethylenebis-(dichloroacetamide)]

Description and Constants



M.W. 366.12

Off-white powder

m.p. 118-119.5°

(Catalog 14 item)

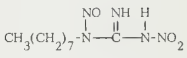
First batch assay: 98.8% by Cl content

Inhibits spermatogenesis in animals without effecting production of gonadotropins.

No. 14,317-0

Name N'-Nitro-N-nitroso-N-octylguanidine

Description and Constants



M.W. 245.28

Yellow solid

m.p. 105° (dec.)

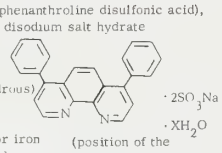
Precursor for 1-diazooctane.
Can. J. Res. 28, 683 (1950)

• 5 g. - $4.75 25 g. - $19.25

No. 14,661-7

Name Bathophenanthrolinedisulfonic acid (4,7-diphenyl-1,10-phenanthroline disulfonic acid), disodium salt hydrate

Description and Constants



M.W. 536.50 (anhydrous)

Tan powder

m.p. > 300°

Used as a reagent for iron in biological materials.

J. Clin. Pathol. 9, 170 (1956)

Am. J. Clin. Pathol. 29, 590 (1958)

(position of the sulfonic acid groups is uncertain)

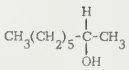
Price 100 mg. - $3.00 1 g. - $24.50

Chemicals of Special Interest

No. 14,798-2

Name d-2-Octanol

Description and Constants



M.W. 130.23

Colorless liquid

n_D^{20} 1.4258

b.p. 175°

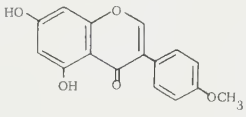
$[\alpha]_D^{17}$ + 9.5° (neat)

Price 10 g. - $6.50 50 g. - $22.00

No. 14,563-7

Name Biochanin A (5,7-dihydroxy-4'-methoxyisoflavone)

Description and Constants



M.W. 284.27

Tan powder

m.p. 210-213°

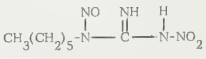
(Catalog 14 item)

Price 250 mg. - $4.75 1 g. - $12.50 5 g. - $50.00

No. 14,313-8

Name N-Hexyl-N'-nitro-N-nitrosoguanidine

Description and Constants



M.W. 217.23

Yellow flakes

m.p. 100° (dec.)

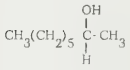
Precursor for 1-diazohexane
Can. J. Res. 28, 683 (1950)

Price 5 g. - $4.75 25 g. - $19.25

No. 14,799-0

Name 1-2-Octanol

Description and Constants



M.W. 130.23

Colorless liquid

n_D^{20} 1.4254

b.p. 175°

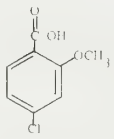
$[\alpha]_D^{17}$ - 9.5° (neat)

Price 10 g. - $6.50 50 g. - $22.00

No. 14,579 3

Name 4-Chloro-o-anisic acid (4-chloro-2-methoxybenzoic acid)

Description and Constants



M.W. 186.59

White crystals

m.p. 146-148°

First batch assay: 99.2% by titration

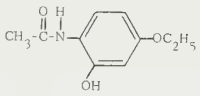
Useful intermediate in synthesizing potential anti-diabetic agents.
Ann. Rept. Med. Chem. 2, 182 (1967)

Price 5 g. - $5.75 25 g. - $18.75 1 Kg. - $380.00

No. 14,650-1

Name 2'-Hydroxy-p-acetophenetidide

Description and Constants



M.W. 195.22

Brown crystals

m.p. 169-172°

(Catalog 14 item)

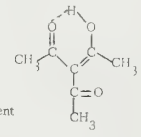
Of interest in studies of the metabolism of acetophenetidine.

Price 1 g. - $9.00 5 g. - $36.00

No. 14,738-9

Name Triacetylmethane [3-(α-hydroxyethylidene)-2,4-pentanedione]

Description and Constants



M.W. 142.15

Yellow liquid

n_D^{20} 1.4780

An efficient chelating agent

Price 1 g. - $4.00 5 g. - $16.75

No. 14,554-8

Name 3-Amino-4-chloro-N-(2-cyanoethyl)-benzenesulfonamide

Description and Constants

M.W. 259.72

Off-white powder

m.p. 95-97°

First batch assay: 98.2% by S content

Price 5 g. - $14.00 10 g. - $24.50

No. 14,348-0

Name 3-Aminothiophenol (3-aminobenzenethiol)

Description and Constants

M.W. 125.19

Yellow liquid

n_D^{20} 1.6577

First batch assay: 99% by v.p.c.

Price 5 g. - $8.75 25 g. - $35.50

No. 14,640-4

Name 3-tert.-Butyl-6-methylsalicylic acid

Description and Constants

M.W. 208.26

White powder

m.p. 179-181°

Price 100 g. - $6.00 500 g. - $24.50

No. 14,435-5

Name 4-Aminodibenzenesulfonamide

Description and Constants

M.W. 312.37

Off-white powder

m.p. 246-247° (dec.)

First batch assay: 99.7% by S content

Price 5 g. - $9.50 25 g. - $39.00

No. 14,[illegible]

Name 3,3',4,4'-Benzophenonetetracarboxylic acid (4,4'-carbonyldiphthalic acid)

Description and Constants

M.W. 358.27

White powder

m.p. 228-230° (dec.)

Price 500 g. - $7.50 2 Kg. - $24.00

No. 14,805-9

Name p-tert.-Butylphenyl 2,3-epoxypropyl ether (p-tert.-butylphenyl glycidyl ether)

Description and Constants

M.W. 206.29

Colorless liquid

n_D^{20} 1.5145

b.p. 165-170°/14 mm.

First batch assay: 99% by v.p.c.

A pharmaceutical and polymer intermediate.

Write for quote on custom syntheses of other substituted phenyl glycidyl ethers.

Price 25 g. - $7.50 100 g. - $25.00 5 Kg. - $125.00/Kg.

No. 14,677-3

Name 2-Aminoethanethiol (cysteamine) bitartrate

Description and Constants

M.W. 227.24

White powder

m.p. 112-115°

First batch assay: 98.8% by S content

Price 25 g. - $7.00

No. 14,601-3

Name Benzoselenazole

Description and Constants

M.W. 182.09

Light yellow solid

m.p. 36-38°

First batch assay: 99+ by v.p.c.

Price 5 g. - $8.00 10 g. - $14.25

No. 14,792-3

Name dl-10-Camphorsulfonic acid

Description and Constants

M.W. 232.30

White powder

m.p. 200-203° (dec.)

First batch assay: 98.5% by titration

Price 100 g. - $4.00 500 g. - $16.50

No. 14,507-6

Name 4-(Aminomethyl)-cyclohexanecarboxylic acid (diasteriomers)

Description and Constants

M.W. 157.21

White powder

m.p. > 300°

First batch assay: 98.7% by titration

Price 10 g. - $5.00 50 g. - $19.50

No. 14,733-8

Name Benzylidenemalononitrile

Description and Constants

M.W. 154.17

White crystals

m.p. [illegible]

Intermediate for the synthesis of nitrogen heterocycles

Price [illegible] $105.00/Kg.

No. 14,546-7

Name o-Chlorobenzyl alcohol

Description and Constants

M.W. 142.59

White crystals

m.p. 69-71°

First batch assay: 99.1% by Cl content

Price 10 g. - $3.00 50 g. - $12.50

No. 14,508-4

Name 4-(Aminomethyl)-cyclohexanemethanol (diasteriomers)

Description and Constants

M.W. 143.23

Colorless, very viscous liquid

n_D^{20} 1.4936

Price 10 g. - $7.50 50 g. - $29.00

No. 14,[illegible]

Name p-Bromophenyl 2,3-epoxypropyl ether (p-bromophenyl glycidyl ether)

Description and Constants

M.W. 229.08

White solid

m.p. 43-46°

A pharmaceutical and polymer intermediate.

Write for quote on custom synthesis of other substituted derivatives of your selection.

Price 25 g. - $6.50 100 g. - $18.75 5 Kg. - $95.00/Kg.

No. 14,[illegible]

Name 2-Chlorocyclopentanone ethylene ketal (6-chloro-1,4-dioxaspiro[4.4]nonane)

Description and Constants

M.W. 162.62

Colorless liquid

n_D^{20} 1.4766

b.p. 84-85°/11-12 mm.

First batch assay: 99% by v.p.c.

A very stable form of 2-chlorocyclopentanone; the ketone is easily regenerated with oxalic acid solution.

Price 10 g. - $9.50 50 g. - $33.00

No. 14,713-3

Name 5-Chloro-1-methylimidazole

Description and Constants

M.W. 116.55

Brown liquid

n_D^{20} 1.5118

b.p. 96-98°/20 mm.

First batch assay: 99% by v.p.c.

Price 1 g. - $3.00 5 g. - $9.75

No. 14,755-9

Name 4-Chlorophenyl methyl carbinol
(p-chloro-α-methylbenzyl alcohol)

Description and Constants

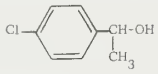
M.W. 156.61

Colorless liquid

n_D^{20} 1.5410

b.p. 119°/10 mm.

First batch assay: 99.5% by Cl content



Price 10 g. - $4.00 25 g. - $8.25

No. 14,785-0

Name 2-Cyclopenten-1-one ethylene ketal
(1,4-dioxaspiro[4.4]non-6-ene)

Description and Constants

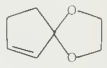
M.W. 126.16

Colorless liquid

n_D^{20} 1.4688

b.p. 59-62°/16 mm.

A stable precursor of 2-cyclopenten-1-one, which is easily generated with oxalic acid.



Price 5 g. - $6.25 25 g. - $18.00

No. 14,656-0

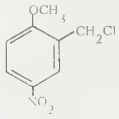
Name 2-Chloromethyl-4-nitroanisole
(2-methoxy-5-nitrobenzyl chloride)

Description and Constants

M.W. 201.61

Light yellow crystals

m.p. 76-80°



Price 25 g. - $7.50 100 g. - $24.00 5 Kg. - $140.00/Kg.

No. 14,748-6

Name 6-Chloropiperonyl chloride

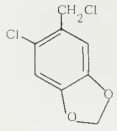
Description and Constants

M.W. 205.04

Off-white crystals

m.p. 62.5-65.5°

First batch assay: 97% by Cl content



Price 10 g. - $4.50 50 g. - $17.00

No. 14,324-3

Name 3,5-Diamino-2,6-dimethoxypyridine dihydrochloride

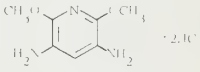
Description and Constants

M.W. 242.11

Brown powder

m.p.>300°

First batch assay: 97% by Cl content



Price 5 g. - $7.50 25 g. - $31.50

No. 14,120-8

Name 2-Chloro-3-nitrobenzoic acid

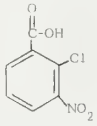
Description and Constants

M.W. 201.57

White powder

m.p. 181-184°

First batch assay: 99.7% by titration.



Price 5 g. - $7.00 25 g. - $29.75

No. 14,676-5

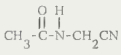
Name N-(Cyanomethyl)-acetamide

Description and Constants

M.W. 98.11

White crystals

m.p. 79-81°



Price 1 g. - $10.00

No. 14,673-0

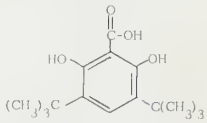
Name 3,5-Di-tert.-butyl-2,6-dihydroxybenzoic acid
(3,5-di-tert.-butyl-γ-resorcylic acid)

Description and Constants

M.W. 266.34

Yellow powder

m.p. 174° (dec.)



Price 25 g. - $7.00 100 g. - $20.00

No. 14,626-9

Name 4-Chloro-6-nitro-m-cresol

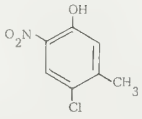
Description and Constants

M.W. 187.58

Yellow powder

m.p. 132-133.5°

First batch assay: 98.7% by Cl content



Price 5 g. - $5.00 25 g. - $16.75

No. 14,751-6

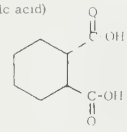
Name trans-1,2-Cyclohexanedicarboxylic acid
(trans-hexahydrophthalic acid)

Description and Constants

M.W. 172.18

Tan powder

m.p. 228-230°



Price 25 g. - $7.50 100 g. - $19.75

No. 14,674-9

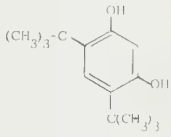
Name 4,6-Di-tert.-butylresorcinol

Description and Constants

M.W. 222.33

Off-white powder

m.p. 119-122°



Price 100 g. - $4.00 500 g. - $17.25

No. 14,757-5

Name exo-α-Chloro-2-norbornaneacetic acid

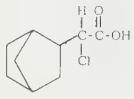
Description and Constants

M.W. 188.66

Off-white solid

m.p. 44-46°

First batch assay: 99.6% by Cl content



Price 25 g. - $7.00 100 g. - $19.50

No. 14,829-6

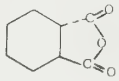
Name trans-1,2-Cyclohexanedicarboxylic anhydride
(trans-hexahydrophthalic anhydride)

Description and Constants

M.W. 154.17

White crystals

m.p. 145-147°



Price 10 g. - $6.00 50 g. - $19.50

No. 14,786-9

Name 2,3-Dichloroacryloyl chloride

Description and Constants

M.W. 159.40

Colorless liquid

n_D^{20} 1.5170

b.p. 80°/70 mm.

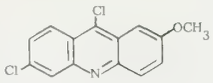
First batch assay: 99% by v.p.c.

Price 5 g. - $4.75 25 g. - $17.00

No. 14,568-8

Name 6,9-Dichloro-2-methoxyacridine

Description and Constants



M.W. 278.14

Yellow crystals

m.p. 163.5-165°

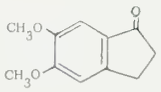
First batch assay: 99.3% by Cl content

Price 25 g. - $5.50 100 g. - $18.00

No. 14,782-6

Name 5,6-Dimethoxy-1-indanone

Description and Constants



M.W. 192.22

Tan crystals

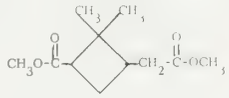
m.p. 118-119°

Price 5 g. - $6.75 25 g. - $25.00

No. 14,828-8

Name Dimethyl pinate (methyl 2,2-dimethyl-3-methoxycarbonyl-1-cyclobutaneacetate)

Description and Constants



M.W. 214.26

Colorless liquid

n_D^{20} 1.4473

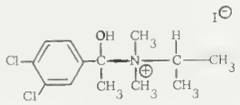
b.p. 90-93°/1 mm.

Price 10 g. - $7.50 50 g. - $24.00

No. 14,802-4

Name [1-(3,4-Dichlorophenyl)-1-hydroxyethyl]dimethylisopropylammonium iodide(DDCI)

Description and Constants



M.W. 404.12

Off-white powder

m.p. 130-132°

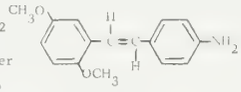
First batch assay: 99% by I content

Price 1 g. - $20.00

No. [illegible]

Name [illegible]-2,5'-Dimethoxy-4-stilbenamine

Description and Constants



M.W. 255.32

Yellow powder

m.p. 86-88°

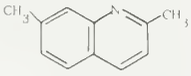
First batch assay: 98.3% by titration

Price 5 g. - $8.00 25 g. - $16.75

No. 14,564-5

Name 2,7-Dimethylquinoline

Description and Constants



M.W. 157.22

Off-white crystals

m.p. 58-60°

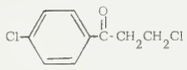
First batch assay: 99.8% by titration

Price 5 g. - $6.25 25 g. - $18.00

No. 14,159-3

Name β,p-Dichloropropiophenone

Description and Constants



M.W. 203.07

Tan powder

m.p. 48-51°

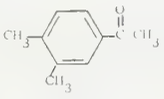
First batch assay: 98.5% by Cl content

Price 10 g. - $5.50 50 g. - $23.50

No. 13,723-5

Name 3',4'-Dimethylacetophenone

Description and Constants



M.W. 148.21

Colorless liquid

n_D^{20} 1.5380

b.p. 243°

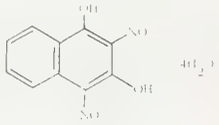
First batch assay: 95% by v.p.c.

Price 25 g. - $5.75 100 g. - $19.25

No. 14,646-3

Name 2,4-Dinitroso-1,3-naphthalenediol tetrahydrate

Description and Constants



M.W. 290.23

Tan powder

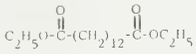
m.p. 117-120°

Price 1 g. - $5.00 5 g. - $19.50

No. 14,404-5

Name Diethyl tetradecanedioate

Description and Constants



M.W. 314.47

White solid

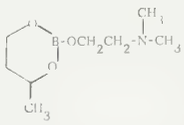
m.p. 29.5-31.5°

Price 5 g. - $7.00 25 g. - $29.50

No. 14,706-0

Name 2-(2-Dimethylaminoethoxy)-4-methyl-1,3,2-dioxaborinane, tech.

Description and Constants



M.W. 187.05

Yellow liquid

n_D^{20} 1.4392

Price 25 g. - $8.50 100 g. - $10.00

No. 14,756-7

Name 2,3-Dinitrotoluene

Description and Constants

M.W. 182.14

Yellow crystals

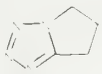
m.p. 59.5-61.5°

Price 5 g. - $7.00 25 g. - $24.50

No. 14,709-5

Name 6,7-Dihydro-5H-pyrrolotetrazole (trimethylenetetrazole)

Description and Constants



M.W. 110.10

Tan crystals

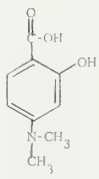
m.p. 109-111°

Price 1 g. - $4.00 5 g. - [illegible]

No. 14,653-6

Name 4-Dimethylaminosalicylic acid

Description and Constants



M.W. 181.19

Tan powder

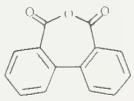
m.p. 142° (dec.)

Price 25 g. - $8.25 100 g. - $28.00 5 Kg. - $165.00/Kg.

No. 14,890-3

Name Diphenic anhydride

Description and Constants



M.W. 224.22

White crystals

m.p. 225-227°

First batch assay: 98.3% by titration

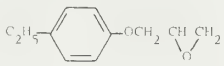
Price 10 g. - $6.25 50 g. - $23.00

No. 14,831-8

Name 2,3-Epoxypropyl p-ethylphenyl ether
(p-ethylphenyl glycidyl ether)

Description and Constants

M.W. 178.23



Colorless liquid

n_D^{20} 1.5214

b.p. 145-150°/12 mm.

A pharmaceutical and polymer intermediate. Write for quote on custom syntheses of other phenyl glycidyl ethers.

First batch assay: 99% by v.p.c.

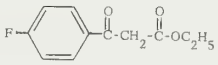
Price 25 g. - $8.75 100 g. - $24.00

No. 14,629-3

Name Ethyl p-fluorobenzoylacetate

Description and Constants

M.W. 210.21



Light yellow liquid

n_D^{20} 1.5068

b.p. 145°/6 mm.

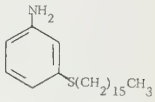
Price 5 g. $8.25 25 g. - $30.00

No. 14,349-9

Name m-Hexadecylthioaniline

Description and Constants

M.W. 349.63



Off-white solid

m.p. 58-60°

First batch assay: 98% by titration

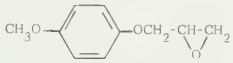
Price 5 g. - $7.25 25 g. - $29.50

No. 14,806-7

Name 2,3-Epoxypropyl p-methoxyphenyl ether
(glycidyl p-methoxyphenyl ether)

Description and Constants

M.W. 180.20



White solid

m.p. 45-48.5°

First batch assay: 99% by v.p.c.

A pharmaceutical and polymer intermediate. Write for quote on custom syntheses of other phenyl glycidyl ethers.

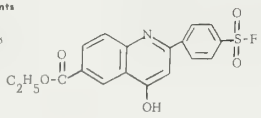
Price 25 g. - $6.75 100 g. - $20.00 5 Kg. - $95.00/Kg.

No. 14,265-4

Name Ethyl 2-(p-fluorosulfonylphenyl)-4-hydroxy-6-quinolinecarboxylate

Description and Constants

M.W. 375.38



Tan powder

m.p. > 300°

First batch assay: 99.4% by S content

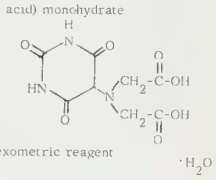
Price 1 g. - $4.00 5 g. - $15.50

No. 14,660-9

Name (Hexahydro-2,4,6-trioxo-5-pyrimidinyl)-iminodiacetic acid (uramil-N,N-diacetic acid) monohydrate

Description and Constants

M.W. 277.19



White powder

m.p. 245° (dec.)

Used as a complexometric reagent

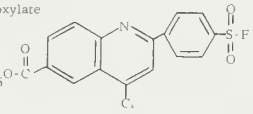
Price 5 g. - $9.00 10 g. - $16.50

No. 14,264-6

Name Ethyl 4-chloro-2-(p-fluorosulfonylphenyl)-6-quinolinecarboxylate

Description and Constants

M.W. 393.83



Yellow powder

m.p. 172-175°

First batch assay: 100% by S content.

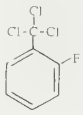
Price 1 g. - $4.50 5 g. - $17.00

No. 14,628-5

Name o-Fluoro-α,α,α-trichlorotoluene
(1-trichloromethyl-2-fluorobenzene)

Description and Constants

M.W. 213.47



Colorless liquid

n_D^{20} 1.5432

b.p. 75°/5 mm.

First batch assay: 99% by v.p.c.

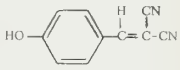
Price 5 g. - $6.25 25 g. - $20.00

No. 14,734-6

Name p-Hydroxybenzylidenemalononitrile

Description and Constants

M.W. 170.17



Yellow crystals

m.p. 187-189°

Intermediate for the synthesis of nitrogen heterocycles.

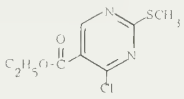
Price 25 g. - $7.50 100 g. - $22.50 5 Kg. - $100.00/Kg.

No. 14,596-3

Name Ethyl 4-chloro-2-methylthio-5-pyrimidinecarboxylate

Description and Constants

M.W. 232.69



White crystals

m.p. 60-63°

First batch assay: 97% by S content

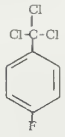
Price 25 g. - $9.25 100 g. - $30.00

No. 14,627-7

Name p-Fluoro-α,α,α-trichlorotoluene
(1-trichloromethyl-4-fluorobenzene)

Description and Constants

M.W. 213.47



Colorless liquid

n_D^{20} 1.5334

b.p. 98°/16 mm.

First batch assay: 99% by v.p.c.

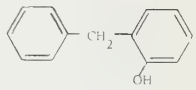
Price 5 g. - $6.75 25 g. - $24.00

No. 14,252-2

Name 2-Hydroxydiphenylmethane
(α-phenyl-o-cresol)

Description and Constants

M.W. 184.24



Light tan solid

m.p. 53-54.5°

First batch assay: 99% by v.p.c.

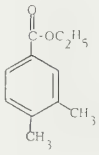
Price 50 g. - $5.25 250 g. - $22.50

No. 14,667-6

Name Ethyl 3,4-dimethylbenzoate

Description and Constants

M.W. 178.23



Colorless liquid

n_D^{20} 1.5144

b.p. 127-128°/10 mm.

First batch assay: 99% by v.p.c.

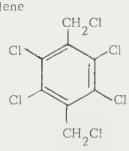
Price 25 g. - $9.75 100 g. - $34.00

No. 14,725-7

Name α,α',2,3,5,6-Hexachloro-p-xylene

Description and Constants

M.W. 312.84



Tan crystals

m.p. 178-180°

First batch assay: 98.3% by Cl content

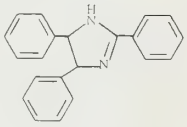
Price 25 g. - $4.75 100 g. - $12.00

No. 14,678-1

Name dl-Isoamarine
(dl-2,4,5-triphenyl-2-imidazoline)

Description and Constants

M.W. 298.39



White powder

m.p. 201-203°

Price 25 g. - $10.00

No. 14,703-6

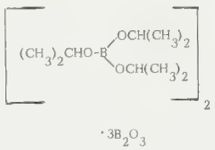
Name Isopropyl polyborate, tech.

Description and Constants

M.W. 585.02

White solid

m.p. 54-57°



Price 25 g. - $5.25 100 g. - $15.00

No. 14,504-1

Name 4-Methyl-2-imidazolidinone

Description and Constants

M. W. 100.12

White solid

m.p. 115-120°

Price 25 g. - $6.25 100 g. - $19.00

No. 11,563-0

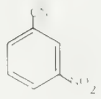
Name m-Nitrobenzonitrile

Description and Constants

M.W. 148.12

Tan crystals

m.p. 117-119°



Price 25 g. - $6.50 100 g. - $23.50

No. 14,735-4

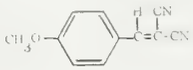
Name p-Methoxybenzylidenemalononitrile

Description and Constants

M.W. 184.20

Yellow crystals

m.p. 114-117°



Intermediate for the synthesis of nitrogen heterocycles.

Price 25 g. - $7.50 100 g. - $22.50 5 Kg. - $100.00/Kg.

No. 14,487-8

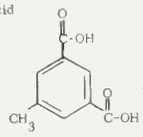
Name 5-Methylisophthalic acid

Description and Constants

M.W. 180.16

White powder

m.p. 292-295°



First batch assay: 97.8% by titration

Price 500 g. - $7.50 2 Kg. - $24.00

No. 14,605-6

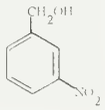
Name m-Nitrobenzyl alcohol

Description and Constants

M.W. 153.14

Yellow solid

m.p. 30-32°



Price 25 g. - $7.25 100 g. - $22.50 5 Kg. - $125.00/Kg.

No. 14,619-6

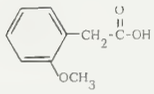
Name 2-Methoxyphenylacetic acid

Description and Constants

M.W. 166.18

White crystals

m.p. 123-125°



First batch assay: 99.5% by titration

Price 5 g. - $3.00 25 g. - $10.25 1 Kg. - $225.00

No. 14,708-7

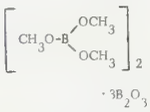
Name Methyl polyborate, tech.

Description and Constants

M.W. 416.69

Colorless syrup

n_D^{20} 1.4123



Price 25 g. - $5.25 100 g. - $15.00

No. 14,664-1

Name 3-Nitro-2-butanol

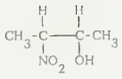
Description and Constants

M.W. 119.12

Light yellow liquid

n_D^{20} 1.4414

b.p. 55°/0.5 mm.



Price 25 g. - $4.25 100 g. - $12.00 5 Kg. - $65.00/Kg.

No. 14,737-0

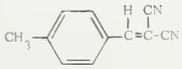
Name p-Methylbenzylidenemalononitrile

Description and Constants

M.W. 168.20

Light yellow powder

m.p. 135-137°



Intermediate for the synthesis of nitrogen heterocycles

Price 25 g. - $7.50 100 g. - $22.00 5 Kg. - $100.00/Kg.

No. 14,616-1

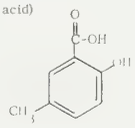
Name 5-Methylsalicylic acid (2-hydroxy-5-methylbenzoic acid)

Description and Constants

M.W. 152.15

Tan powder

m.p. 150-152°



First batch assay: 98.3% by titration

Price 100 g. - $4.00 500 g. - $16.50 10 Kg. - $22.00/Kg.

No. 14,731-1

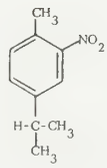
Name 2-Nitro-p-cymene, tech.

Description and Constants

M.W. 179.21

Yellow liquid

n_D^{20} 1.5280



Price 25 g. - $3.25 100 g. - $10.50

No. 13,973-4

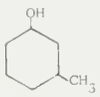
Name 3-Methylcyclohexanol (mixture of cis and trans)

Description and Constants

M.W. 114.19

Colorless liquid

n_D^{20} 1.4572



First batch assay: 99% by v.p.c.

Price 100 g. - $4.50 500 g. - $18.75

No. 14,860-1

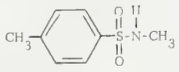
Name N-Methyl-p-toluenesulfonamide

Description and Constants

M.W. 185.25

White crystals

m.p. 76-79°



First batch assay: 98.5% by S content

Price 100 g. - $5.25 500 g. - $18.50

No. 14,663-3

Name 2-Nitroethanol

Description and Constants

M.W. 91.07

Yellow liquid

n_D^{20} 1.4420

b.p. 60°/0.5 mm.

Price 5 g. - $5.00 25 g. - $15.50

No. 14,796-6

Name DL-Phenylalanine

Description and Constants

M.W. 165.19

White powder

m.p. 266-267° (dec.)

First batch assay: 99.4% by titration

Price 25 g. - $4.00 100 g. - $13.25

No. 14,776-1

Name Salsolinol hydrobromide

Description and Constants

M.W. 260.14

Tan powder

m.p. 179-184°

Price 100 mg. - $4.00 1 g. - $26.00

No. 14,702-8

Name Triisopropylboroxine (isopropyl metaborate), tech.

Description and Constants

M.W. 257.70

White solid

m.p. 58-62°

Price 25 g. - $5.25 100 g. - $15.00

No. 14,788-5

Name trans-4-Phenyl-3-buten-2-one (benzalacetone)

Description and Constants

M.W. 146.19

Yellow solid

m.p. 35-39°

First batch assay: 99% by v.p.c.

Price 250 g. - $3.25 1 Kg. - $10.00

No. 14,726-5

Name 2,3,5,6-Tetrachloro-p-xylene-α,α'-diol

Description and Constants

M.W. 275.95

Tan solid

m.p. 225-230°

Price 25 g. - $4.25 100 g. - $12.50

No. 14,758-3

Name 1,5,9-Trimethyl-1,5,9-cyclododecatriene (mixture of isomers)

Description and Constants

M.W. 204.36

Colorless liquid

n_D^{20} 1.5116

Price 100 g. - $9.00 500 g. - $29.50

No. 14,752-4

Name dl-α-Pinene

Description and Constants

M.W. 136.24

Colorless liquid

n_D^{20} 1.4652

b.p. 152°

First batch assay: 99% by v.p.c.

Price 250 g. - $4.00 1 Kg. - $12.75 50 Kg. - $5.75/Kg.

No. 14,647-1

Name Tetramethyltin

Description and Constants

M.W. 178.83

Colorless liquid

n_D^{20} 1.4410

b.p. 74-75°

First batch assay: 99% by v.p.c.

Price 10 g. - $8.00 50 g. - $33.50

No. 14,704-4

Name 4,4,6-Trimethyl-1,3,2-dioxaborinane, tech.

Description and Constants

M.W. 127.98

Colorless liquid

n_D^{20} 1.4080

A blocking agent for active hydrogen

Price 5 g. - $6.25 10 g. - $10.00

No. 14,736-2

Name Piperonylidenemalononitrile

Description and Constants

M.W. 198.18

Yellow powder

m.p. 198-199.5°

Intermediate for the synthesis of nitrogen heterocycles.

Price 25 g. - $7.50 100 g. - $22.00 5 Kg. - $100.00/Kg.

No. 14,745-1

Name Tetraphenylarsonium chloride hydrochloride dihydrate

Description and Constants

M.W. 491.29

Beige crystals

m.p. 205-209°

Price 10 g. - $10.75 25 g. - $23.00

No. 14,649-8

Name Trimethyltin chloride

Description and Constants

M.W. 199.25

White solid

m.p. 37-39.5°

First batch assay: 99% by v.p.c.

Price 10 g. - $7.50 50 g. - $29.50

No. 14,680-3

Name Pyridoxine sulfate

Description and Constants

M.W. 436.44

White powder

m.p. 179-182°

First batch assay: 99.7% by S content

Price 25 g. - $6.00

No. 14,707-9

Name 2,4,6-Trichloro-1,3,5-trimethylborazine

Description and Constants

M.W. 225.92

White crystals

m.p. 154-158°

First batch assay: 98.2% by Cl content

Price 5 g. - $5.50 25 g. - $20.00

No. 14,727-3

Name p-Xylene-α,α'-dithiol (α,α'-dimercapto-p-xylene)

Description and Constants

M.W. 170.30

White solid

m.p. 42.5-45°

First batch assay: 98.5% by v.p.c.

Price 25 g. - $5.25 100 g. - $16.00

Dutch Art and the Aldrich Collection

Anthony M. Clark
Director, The Minneapolis Institute of Arts.

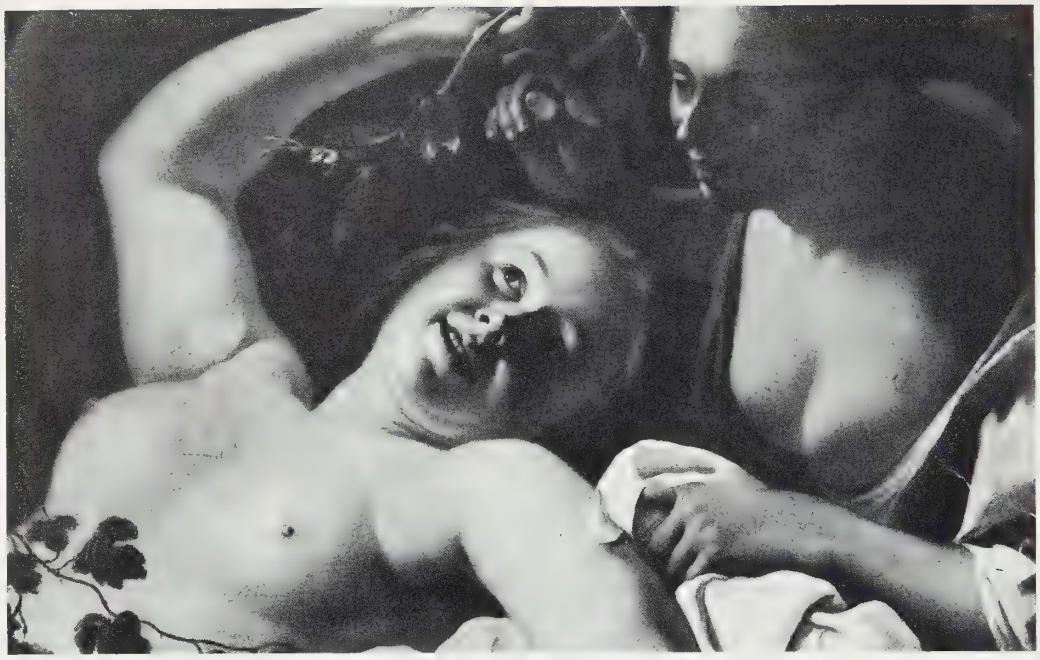
Address delivered by Mr. Anthony M. Clark at the opening of the Aldrich collection of Dutch Art at the Kalamazoo Institute of Art.

Ladies and Gentlemen:

You might ask why a scholar of 18th Century Italian paintings stands before you at this opening of your Fifth Anniversary Fund Exhibition and has the nerve to speak to you about an art so different from that which he usually studies; as if an expert on desserts and after-dinner mints was to lecture on plain roast beef. Since that is actually what I'm going to do, I hope my natural enthusiasm (and quite natural relief at the momentary change of subject) will carry us along. Also, I'm a museum man who has to look at and use public purchase funds over the wide and catholic range of man's very long and varied artistic creativity, can happily still do this with gusto, and find myself very often brought up short by paintings done in such a number and in such quality in a few decades in that small acreage of the world we call The Lowlands. It is a curious feeling for me—loving and pursuing as I do the grandly framed decorations of Italian palaces and churches, their grand frescoes, huge altars, all that great public art of a bright southern land full of artistic prodigality and emotional generosity—to turn to the private, clear, practical, modest, commonsense skies and landscapes of the Netherlands. For me it is invigorating to do so; not like a cold shower, but like coming home. How wonderful to be able to find enough pleasure in the everyday and the simply good! And that is what the Dutch were able to do. They are remembered not for their grandeur, their private and public splendor, their great buildings and town plans, magnificent gardens or fountains and piazzas, but for a simple form of art with simplest homespun subjects. Their painting, this leading art of theirs, seldom chooses to represent the great gods and heroes, the learned mythological and devotional subjects, and instead presumes to avoid the imaginative world like the plague. A table full of food, a white-washed church with a few solid, common figures, an unpretentious and frank portrait, a street scene, a wild but homespun landscape, poor peasants in a barn, a woman darning a sock, a fancy charade in a farmyard illustrating a Bible story—these were enough for faithful artists of fine technique, and enough for such giants of man's spiritual history as Franz Hals, Vermeer, and Rembrandt.

Although the exciting exhibition you open today shows Dutch *and* Flemish paintings of the 17th century, I am going to restrict my short words to the Dutch art. In this school of painting I believe that the Aldrich Collection is most interested, and the Flemish paintings that they have so well selected for you are, even including the exceptions of the Van Dyck and Cornelius de Vos portraits, those which would have felt most at home in 17th Century Holland. For remember that in the baroque century Flanders was typically a far showier place and, utterly unlike the Dutch, the Flemish began with the superb and academic—let us call it the very worldly and even vulgar (except in the imaginative opulence of a Rubens, a Van Dyck, or a Jordaens, who all had assimilated the grander inventions of Italy), and that the Flemings never approached the striking Dutch achievement unless trained in it and following its lead, as was a painter like Adriaen Brouwer (who can be seen in this exhibition).

What on earth made this Dutch achievement possible? The Republic of the United Netherlands in the 17th century is one of the happier success stories in the heritage of Western history, and one which still is, thank God, almost as familiar as it should be, what with its importance to the Anglo-Saxon tradition of liberty and commerce. Most of Europe in that grandiose century was involved in expensive and complicated wars. Great nation stood against great nation, each paralyzed, as it were, by the glory and greatness of its princely rulers. The Dutch provinces quite literally barely tolerated their ruling House of Orange; proud, free provinces were banded together freely for self-preservation, and the small nation developed a most powerful but egalitarian and unpretentious middle class, and more important, a most sound, natural prosperity. Neutral, and even negligible in the wars of the century, the Dutch became the Banker of Europe and, silently, invisibly, as the others fought, the Dutch surprisingly became the leading sea-power of the world, with most profitable colonies



(Fig. 1)

around the globe. The heroic Dutch navy, the bravery and industry of the Dutch Merchant Fleet, the country's geographical position all provided the most spectacular natural success of the magnificent 17th century. A traditional insistence on decentralization, the good common sense and mercantile liberalism of the ruling class, and a shrewd spirit of tolerance both towards the new and towards minorities, helped transform the prosperity towards that release and breakthrough which we see in Dutch painting, and which is—if in a modest way—really comparable to the extraordinary flowering of Athens and Greece after the Persian wars. The Dutch painting is the happiest and most natural accompaniment to this political and commercial triumph of Holland, which lasted only for a few generations. By the end of the century, power had departed and so, mainly, had the genius of art.

In 1640 a traveler wrote, "As for the art of painting and the affection of the people to pictures, I think none other go beyond them, there having been in this country many excellent men with the faculty and some at present, as Rembrandt, etc. All in general strive to adorn their houses, especially the outer and street room, with costly pieces, butchers and bakers not much inferior in their shops, which are fairly set forth; yea, many times blacksmiths, cobblers, etc., will have some picture or other by their forge or in their stall. Such is the general notion, inclination, and delight that these country natives have to painting." This is an unexaggerated account, and if you will go through a text on Dutch painting you will marvel at the vast number of so-called "minor masters," all of excellent technique and quality, who supplied the demand. The United Provinces took their religion seriously, were not fanatical but tolerated fanatics—think of the radical Protestant sects that began in Holland—but there was one morris dance, one fad, which, if it wasn't so innocent and harmless, could have been called fanaticism, and that was the Dutch love and production of paintings.

It simply can't be explained on much less frivolous grounds than that. And let us remember in passing that the size of the production has much to do with the solidarity and prosperity of the Dutch audience. It is an oversimplifictation to say that 17th Century Dutch painting is the first example of art consumption by a large middle-class audience and is also the grandparent of that ignoble descendant modern television—but there is as much truth in the first of these statements as there is cruel irony in the second of them!

As the century progressed, Amsterdam became the center of the European market, with dealers and auction houses much as there are in London or New York today, a position it held for a century longer. Local trade in the native art was hilariously intense and the single unfortunate lack of Dutch painting is a late 17th Century Daumier whose genre was the art trade as it worked throughout the fancy and low worlds of Holland. But now I'd like to speak for a moment about the collecting of Dutch art, and the beginnings of its great vogue and recognition in the world.

Remember first that since the 14th century the provinces of the Netherlands had a good native share of the fine European painters, and that craftsmanship was always of a very high order. The ancestors of the 17th Century painters were not unworthy primitives—think of Lucas van Leyden and Hieronymus Bosch—amongst the world's very greatest artists, desirable everywhere, world innovators and leaders. These older artists had, incidentally, many of the recognizable artistic virtues that are specifically and inexplicably Dutch—even the familiar Dutch artistic personality was already invented as the 17th century began (just as some of its characteristics can be found in the recent Dutch artists, such as even Van Gogh and the moderns of the Cobra group). The glorious and curious production of the Dutch 17th Century painting was, however, both very special—as brave as Dutch natural and commercial leadership—and different, and even isolated as Holland itself in

the history of the 17th Century European style. Rome and Versailles *are* that style—to put the matter very simply—not Ruisdael or Brouwer, or even Hals, Vermeer, and Rembrandt.

In the first half of the century only those Dutch painters (with their Flemish cousins) who specialized in landscape and genre scenes can be said to have made their mark, by the simple expediency of having gone to Rome and literally invented their two disciplines and art forms in that city where the entire baroque age was invented. The results might be called anti-baroque and oddities of their time, but they were enormously popular and were featured in many grand and ambitious European collections—indeed, they were probably what the great princely owners liked best—more than the huge heroines, etc., of the more famous and honored painters of the day. The Dutch and Flemings became known in all European courts as the only ones who could do certain things: flower pieces, landscapes of great flavor and naturalness, scenes of low life or genre scenes—all usually pictures of informal, small format. The establishment, the leaders of the grander nations had to have these products and even one or two domesticated practitioners of them. They did not, however, buy from the best Dutch artists of the Golden Age—these were simply and obviously unknown in the Catholic nations where the great wealth and patronage lay, aside from the constant and satisfactory demand at home in Holland which consumed the supply.

There were exceptions, and among the most notable is Rembrandt. The most powerful and gifted of all the Dutch, a failed and bankrupt prophet in his own land, Rembrandt's name was known in his middle period and at the height of his comtemporary fame throughout Europe, but in quite a special way—for let us remember that Rembrandt made many etchings of great and obvious quality and that these traveled easily. Don Antonio Ruffo, a prince in Sicily, had the means to commission and buy what he wanted and was well acquainted with art. Most of his collection was painted for him by the leading Italians of his day, and he was luckily ignorant enough of Rembrandt's late career difficulties to have him paint the now famous *Aristotle Contemplating the Bust of Homer.* Apparently Prince Ruffo did not like it nearly as much as earlier and less ambitious—more "Dutch"—Rembrandts he had commissioned. Nor could he have liked it much, for such subjects were to the baroque taste, handled better otherwise than in this now terribly expensive and terribly profound picture of an old man in odd, exotic costume sadly touching the bust of another old man.

Not until the end of the century would Cosimo III, Grand Duke of Tuscany, visit Holland and fall in love with paintings by Vermeer and William van de Velde, the great marine painter. Not until the 1740's would the British begin to systematically and intelligently drain Holland of some of its best masterpieces so that Cuyp and many others simply can't be seen except *out* of Holland. Not really until the 1670's did the greatest of Amsterdam dealers even *begin* to export anything but the best Italian masters bought and collected in Holland for sale, or those numerous Italianate Dutchmen, who are not the first Dutch painters we think of today and who painted Italian scenes with limpid southern skies in clear classical orders and harmonies.

The most famous Dutch artist in 1700 was a now forgotten and neglected figure, Adrian van der Werff, called in 1721 by the learned critic, Houbraken, the greatest of all Dutch painters. Van der Werff's small and beautifully finished figures would seem by classical Dutch standards—such as those of the artists of 1640 and also those of the Aldrich Collection almost perverse, over-precious, porcellainy and rococo flies in dark amber. He was perfect for a late baroque or rococo boudoir where a Ruisdael, a Rembrandt, or even that incredible masterpiece in this exhibition by Verhout would have looked like a bull in a china shop. But as Mme. de Pompadour failed and died, the French amateurs became able to like Rembrandt and Metsu, as well as the now widely popular Italianate Dutchmen such as Dujardin and Berghem, who now deeply in-

(Fig. 2)

fluenced French 18th Century landscape painting, almost a century after their own time. Even for the British of the 18th century the Dutch artists favored and collected had to be genial and Italian, and I can only count a minority of the paintings in the present exhibition which would have then made the grade.

These would have included the bosomy Bronchorst, *(Fig. 1)* for reasons apparent in any century, most of the landscapes (which the more romantic Englishmen would have loved), the Wouverman, which is an Italianate genre scene—and the landscape by Jan Wynants, which is exactly what the young Gainsborough loved, and through the freshness and immediacy of which he was to liberate his genius and that of British art. That gem of an early Rembrandt which you have the privilege of seeing here would have been respected anywhere in Europe, even in the 17th century, right on from about 1630 when it was done. In the 18th century it would have become a valuable and celebrated work—it was engraved in a prominent French collection at that time, and one may remember that not only did Sir Joshua Reynolds claim to base his own painting style upon Michelangelo and Rembrandt, but that such surprising artists as Tiepolo and Fragonard were fully aware of Rembrandt, venerated him, and even aped his manner, if not his profundity.

If Dutch painting was collected with avidity in Britain and France in the 18th century, the beginnings of its careful study and connoisseurship only began by virtue of the impending romanticism and within the brilliant eccentricities of random collectors who, however, only opened the door a crack to some of the most exciting virtues and artists. George III was thought cheated when a rather cheap Van Mieris turned out to be only by someone called Vermeer (now probably the most thrilling of the Queen's many Dutch pictures) and the paintings by the same great Vermeer which Catherine the Great had bought in Amsterdam and which were lost in a shipwreck on their way to Russia were apparently not much regretted at the time and were probably bought as satisfactory to Italianate taste in a century still so very Italianate in taste.

The heroics of the Napoleonic age weren't a good time for Dutch virtues, but I can quickly conclude my tale of collecting by noticing that the naturalness and severe realism of the Bega, *(Fig. 2.)* the Brouwer, the several still lives in the Aldrich collection, the Jacobus Vrel, and the incredible Verhout could only have been appreciated universally with the coming of the 19th century and its scientific and social realism. How much the 19th century owes to pictures like this, how much we all owe! The Brouwer, a simple grimacing man, *(Fig. 3.)*, is a funny picture, but also a realistic physiological study that by empathy pulls our own muscles comically out of shape too, and makes us laugh. As all great comic art, it is factual and more than a caricature, it is a human and humane release. The Verhout portrait of an unpretentious brewer (see front cover) is as beautiful a piece of still life painting, and as original, daring, and elegant a work of art as anything I know. It is also, for all its intense simplicity and tiny format, as classical and potent as the finest Greek statues of the late archaic and early classical period. It is utterly clean and fresh, and as moving and great a piece of human creation, technique, and insight as possible to make. By 18th Century taste it would have seemed severe and even crude.

(Fig. 3)

With the 19th century and our own day it became possible to see Dutch painting of the great period fully and well. That it is still possible to form, with modest means and sensible industry and shrewdness, such a collection as the Aldrich collection—in this day and age, could seem a hilarious comment on the modern art market, as well as an extraordinary evidence of a collector's talent. Indeed, it is both, but much more. As your Fifth Anniversary Fund seeks and achieves the excellent purposes of your Institute of Arts, consider and remember this collection. It does *not* take megalopolitan funds to gather and to share finest examples of man's best treasures. Works of art contain the meanings and virtues that are going to keep man alive and, if anything can, make man better. Your Fund permits you to see and to have this life-bread. Aldrich's example should show you that with energy, invention, and persistence, those natural and common qualitites of human existence, each of you can discover and achieve something important in collecting, in creating, or in simply subsisting, and all of you can achieve the purposes of the present campaign or, indeed, of any other social purpose you can think of.

Anthony M. Clark—Director, The Minneapolis Institute of Arts.

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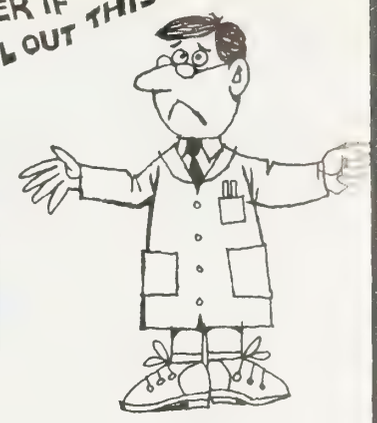

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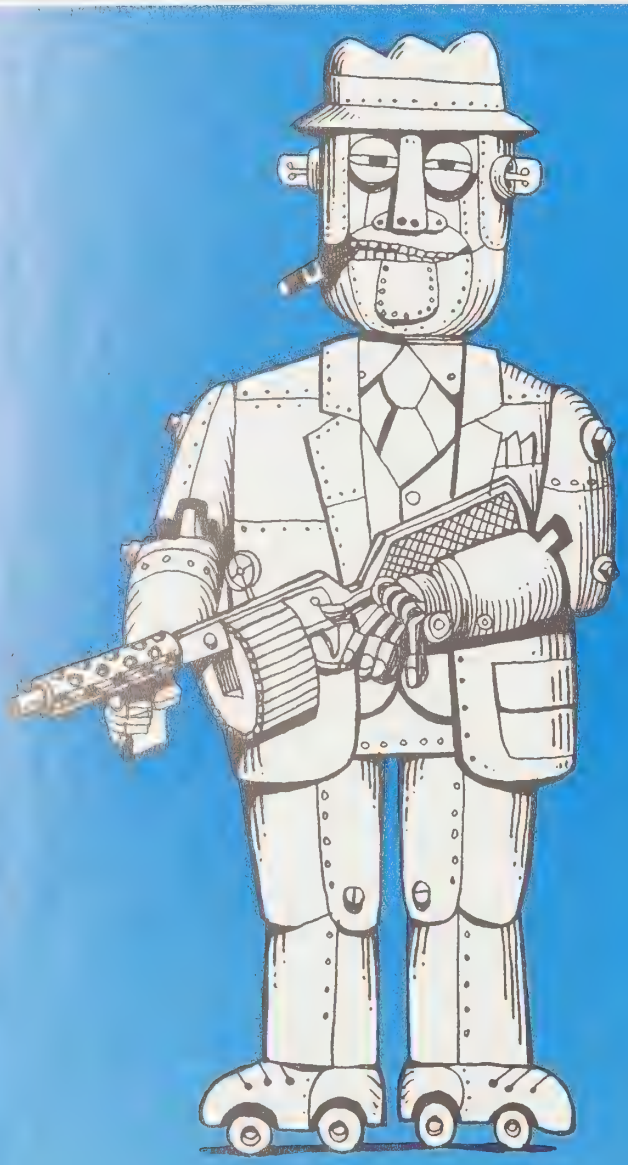

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Volume 1, Number 4, 1968

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Anthony M. Clark
Director, The Minneapolis Institute of Arts.

Address delivered by Mr. Anthony M. Clark at the opening of the Aldrich collection of Dutch Art at the Kalamazoo Institute of Art.

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Although the exciting exhibition you open today shows Dutch *and* Flemish paintings of the 17th century, I am going to restrict my short words to the Dutch art. In this school of painting I believe that the Aldrich Collection is most interested, and the Flemish paintings that they have so well selected for you are, even including the exceptions of the Van Dyck and Cornelius de Vos portraits, those which would have felt most at home in 17th Century Holland. For remember that in the baroque century Flanders was typically a far showier place and, utterly unlike the Dutch, the Flemish began with the superb and academic—let us call it the very worldly and even vulgar (except in the imaginative opulence of a Rubens, a Van Dyck, or a Jordaens, who all had assimilated the grander inventions of Italy), and that the Flemings never approached the striking Dutch achievement unless trained in it and following its lead, as was a painter like Adriaen Brouwer (who can be seen in this exhibition).

What on earth made this Dutch achievement possible? The Republic of the United Netherlands in the 17th century is one of the happier success stories in the heritage of Western history, and one which still is, thank God, almost as familiar as it should be, what with its importance to the Anglo-Saxon tradition of liberty and commerce. Most of Europe in that grandiose century was involved in expensive and complicated wars. Great nation stood against great nation, each paralyzed, as it were, by the glory and greatness of its princely rulers. The Dutch provinces quite literally barely tolerated their ruling House of Orange; proud, free provinces were banded together freely for self-preservation, and the small nation developed a most powerful but egalitarian and unpretentious middle class, and more important, a most sound, natural prosperity. Neutral, and even negligible in the wars of the century, the Dutch became the Banker of Europe and, silently, invisibly, as the others fought, the Dutch surprisingly became the leading sea-power of the world, with most profitable colonies

(Fig. 1)

around the globe. The heroic Dutch navy, the bravery and industry of the Dutch Merchant Fleet, the country's geographical position all provided the most spectacular natural success of the magnificent 17th century. A traditional insistence on decentralization, the good common sense and mercantile liberalism of the ruling class, and a shrewd spirit of tolerance both towards the new and towards minorities, helped transform the prosperity towards that release and breakthrough which we see in Dutch painting, and which is—if in a modest way—really comparable to the extraordinary flowering of Athens and Greece after the Persian wars. The Dutch painting is the happiest and most natural accompaniment to this political and commercial triumph of Holland, which lasted only for a few generations. By the end of the century, power had departed and so, mainly, had the genius of art.

In 1640 a traveler wrote, "As for the art of painting and the affection of the people to pictures, I think none other go beyond them, there having been in this country many excellent men with the faculty and some at present, as Rembrandt, etc. All in general strive to adorn their houses, especially the outer and street room, with costly pieces, butchers and bakers not much inferior in their shops, which are fairly set forth; yea, many times blacksmiths, cobblers, etc., will have some picture or other by their forge or in their stall. Such is the general notion, inclination, and delight that these country natives have to painting." This is an unexaggerated account, and if you will go through a text on Dutch painting you will marvel at the vast number of so-called "minor masters," all of excellent technique and quality, who supplied the demand. The United Provinces took their religion seriously, were not fanatical but tolerated fanatics—think of the radical Protestant sects that began in Holland—but there was one morris dance, one fad, which, if it wasn't so innocent and harmless, could have been called fanaticism, and that was the Dutch love and production of paintings.

It simply can't be explained on much less frivolous grounds than that. And let us remember in passing that the size of the production has much to do with the solidarity and prosperity of the Dutch audience. It is an oversimplifictation to say that 17th Century Dutch painting is the first example of art consumption by a large middle-class audience and is also the grandparent of that ignoble descendant modern television—but there is as much truth in the first of these statements as there is cruel irony in the second of them!

As the century progressed, Amsterdam became the center of the European market, with dealers and auction houses much as there are in London or New York today, a position it held for a century longer. Local trade in the native art was hilariously intense and the single unfortunate lack of Dutch painting is a late 17th Century Daumier whose genre was the art trade as it worked throughout the fancy and low worlds of Holland. But now I'd like to speak for a moment about the collecting of Dutch art, and the beginnings of its great vogue and recognition in the world.

Remember first that since the 14th century the provinces of the Netherlands had a good native share of the fine European painters, and that craftsmanship was always of a very high order. The ancestors of the 17th Century painters were not unworthy primitives—think of Lucas van Leyden and Hieronymus Bosch—amongst the world's very greatest artists, desirable everywhere, world innovators and leaders. These older artists had, incidentally, many of the recognizable artistic virtues that are specifically and inexplicably Dutch—even the familiar Dutch artistic personality was already invented as the 17th century began (just as some of its characteristics can be found in the recent Dutch artists, such as even Van Gogh and the moderns of the Cobra group). The glorious and curious production of the Dutch 17th Century painting was, however, both very special—as brave as Dutch natural and commercial leadership—and different, and even isolated as Holland itself in

the history of the 17th Century European style. Rome and Versailles *are* that style—to put the matter very simply—not Ruisdael or Brouwer, or even Hals, Vermeer, and Rembrandt.

In the first half of the century only those Dutch painters (with their Flemish cousins) who specialized in landscape and genre scenes can be said to have made their mark, by the simple expediency of having gone to Rome and literally invented their two disciplines and art forms in that city where the entire baroque age was invented. The results might be called anti-baroque and oddities of their time, but they were enormously popular and were featured in many grand and ambitious European collections—indeed, they were probably what the great princely owners liked best—more than the huge heroines, etc., of the more famous and honored painters of the day. The Dutch and Flemings became known in all European courts as the only ones who could do certain things: flower pieces, landscapes of great flavor and naturalness, scenes of low life or genre scenes—all usually pictures of informal, small format. The establishment, the leaders of the grander nations had to have these products and even one or two domesticated practitioners of them. They did not, however, buy from the best Dutch artists of the Golden Age—these were simply and obviously unknown in the Catholic nations where the great wealth and patronage lay, aside from the constant and satisfactory demand at home in Holland which consumed the supply.

There were exceptions, and among the most notable is Rembrandt. The most powerful and gifted of all the Dutch, a failed and bankrupt prophet in his own land, Rembrandt's name was known in his middle period and at the height of his comtemporary fame throughout Europe, but in quite a special way—for let us remember that Rembrandt made many etchings of great and obvious quality and that these traveled easily. Don Antonio Ruffo, a prince in Sicily, had the means to commission and buy what he wanted and was well acquainted with art. Most of his collection was painted for him by the leading Italians of his day, and he was luckily ignorant enough of Rembrandt's late career difficulties to have him paint the now famous *Aristotle Contemplating the Bust of Homer.* Apparently Prince Ruffo did not like it nearly as much as earlier and less ambitious—more "Dutch"—Rembrandts he had commissioned. Nor could he have liked it much, for such subjects were to the baroque taste, handled better otherwise than in this now terribly expensive and terribly profound picture of an old man in odd, exotic costume sadly touching the bust of another old man.

Not until the end of the century would Cosimo III, Grand Duke of Tuscany, visit Holland and fall in love with paintings by Vermeer and William van de Velde, the great marine painter. Not until the 1740's would the British begin to systematically and intelligently drain Holland of some of its best masterpieces so that Cuyp and many others simply can't be seen except *out* of Holland. Not really until the 1670's did the greatest of Amsterdam dealers even *begin* to export anything but the best Italian masters bought and collected in Holland for sale, or those numerous Italianate Dutchmen, who are not the first Dutch painters we think of today and who painted Italian scenes with limpid southern skies in clear classical orders and harmonies.

The most famous Dutch artist in 1700 was a now forgotten and neglected figure, Adrian van der Werff, called in 1721 by the learned critic, Houbraken, the greatest of all Dutch painters. Van der Werff's small and beautifully finished figures would seem by classical Dutch standards—such as those of the artists of 1640 and also those of the Aldrich Collection almost perverse, over-precious, porcellainy and rococo flies in dark amber. He was perfect for a late baroque or rococo boudoir where a Ruisdael, a Rembrandt, or even that incredible masterpiece in this exhibition by Verhout would have looked like a bull in a china shop. But as Mme. de Pompadour failed and died, the French amateurs became able to like Rembrandt and Metsu, as well as the now widely popular Italianate Dutchmen such as Dujardin and Berghem, who now deeply in-

(Fig. 2)

7-X-92

Dear Alfred and Isabelle,

I was in Stockholm for this show and to give a paper in the symposium organized around the exhibition.

Naturally I thought of you.

All best and look forward to seeing you sometime soon

Love,
Bill

Verhout, Constantin (omnämnd 1666–1667)
Insomnad student
The Sleeping Student
Olja på trä 38 × 31. NM 677

Aldrichimica acta

Volume 1, Number 4, 1968

PUBLISHED BY THE ALDRICH CHEMICAL COMPANY, INC.

Dutch Art and the Aldrich Collection

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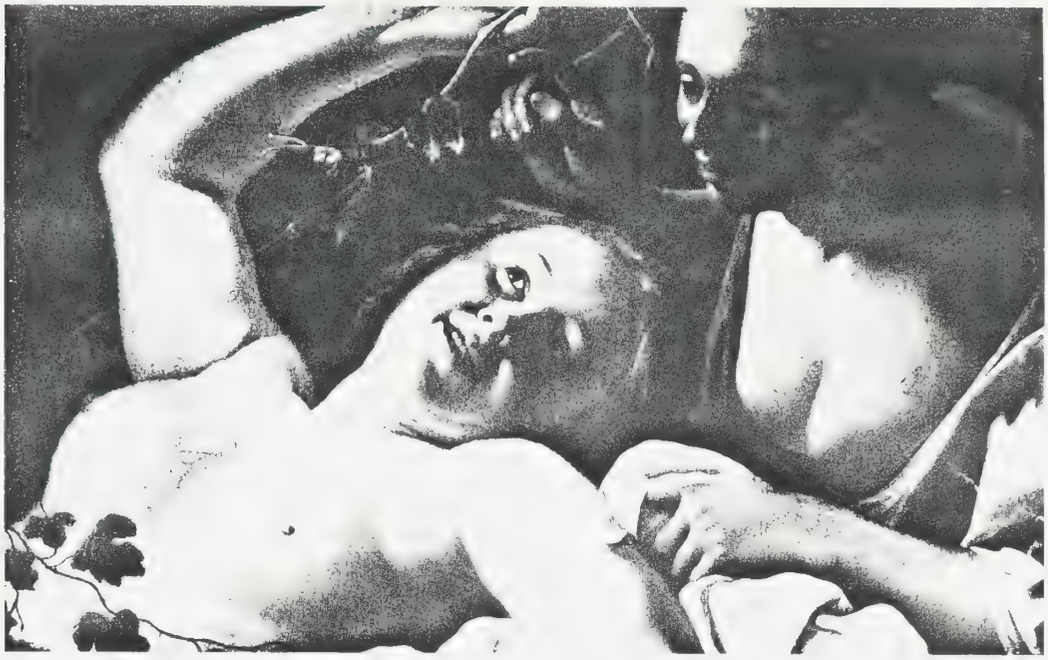

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(Fig. 2)

fluenced French 18th Century landscape painting, almost a century after their own time. Even for the British of the 18th century the Dutch artists favored and collected had to be genial and Italian, and I can only count a minority of the paintings in the present exhibition which would have then made the grade.

These would have included the bosomy Bronchorst, *(Fig. 1)* for reasons apparent in any century, most of the landscapes (which the more romantic Englishmen would have loved), the Wouverman, which is an Italianate genre scene—and the landscape by Jan Wynants, which is exactly what the young Gainsborough loved, and through the freshness and immediacy of which he was to liberate his genius and that of British art. That gem of an early Rembrandt which you have the privilege of seeing here would have been respected anywhere in Europe, even in the 17th century, right on from about 1630 when it was done. In the 18th century it would have become a valuable and celebrated work—it was engraved in a prominent French collection at that time, and one may remember that not only did Sir Joshua Reynolds claim to base his own painting style upon Michelangelo and Rembrandt, but that such surprising artists as Tiepolo and Fragonard were fully aware of Rembrandt, venerated him, and even aped his manner, if not his profundity.

If Dutch painting was collected with avidity in Britain and France in the 18th century, the beginnings of its careful study and connoisseurship only began by virtue of the impending romanticism and within the brilliant eccentricities of random collectors who, however, only opened the door a crack to some of the most exciting virtues and artists. George III was thought cheated when a rather cheap Van Mieris turned out to be only by someone called Vermeer (now probably the most thrilling of the Queen's many Dutch pictures) and the paintings by the same great Vermeer which Catherine the Great had bought in Amsterdam and which were lost in a shipwreck on their way to Russia were apparently not much regretted at the time and were probably bought as satisfactory to Italianate taste in a century still so very Italianate in taste.

The heroics of the Napoleonic age weren't a good time for Dutch virtues, but I can quickly conclude my tale of collecting by noticing that the naturalness and severe realism of the Bega, *(Fig. 2.)* the Brouwer, the several still lives in the Aldrich collection, the Jacobus Vrel, and the incredible Verhout could only have been appreciated universally with the coming of the 19th century and its scientific and social realism. How much the 19th century owes to pictures like this, how much we all owe! The Brouwer, a simple grimacing man, *(Fig. 3.)*, is a funny picture, but also a realistic physiological study that by empathy pulls our own muscles comically out of shape too, and makes us laugh. As all great comic art, it is factual and more than a caricature, it is a human and humane release. The Verhout portrait of an unpretentious brewer (see front cover) is as beautiful a piece of still life painting, and as original, daring, and elegant a work of art as anything I know. It is also, for all its intense simplicity and tiny format, as classical and potent as the finest Greek statues of the late archaic and early classical period. It is utterly clean and fresh, and as moving and great a piece of human creation, technique, and insight as possible to make. By 18th Century taste it would have seemed severe and even crude.

(Fig. 3)

With the 19th century and our own day it became possible to see Dutch painting of the great period fully and well. That it is still possible to form, with modest means and sensible industry and shrewdness, such a collection as the Aldrich collection—in this day and age, could seem a hilarious comment on the modern art market, as well as an extraordinary evidence of a collector's talent. Indeed, it is both, but much more. As your Fifth Anniversary Fund seeks and achieves the excellent purposes of your Institute of Arts, consider and remember this collection. It does *not* take megalopolitan funds to gather and to share finest examples of man's best treasures. Works of art contain the meanings and virtues that are going to keep man alive and, if anything can, make man better. Your Fund permits you to see and to have this life-bread. Aldrich's example should show you that with energy, invention, and persistence, those natural and common qualitites of human existence, each of you can discover and achieve something important in collecting, in creating, or in simply subsisting, and all of you can achieve the purposes of the present campaign or, indeed, of any other social purpose you can think of.

Anthony M. Clark—Director, The Minneapolis Institute of Arts.