

News



Former Mauritshuis interns attend 45th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works in Chicago - From left: Megan Salazar Walsh (2013-14), Laura Hartman (2012-13), Ellen de Nigro (2017-18), Julie Ribits (2015-16) and Dina Anchin (2011-12). Missing: Lauren Bradley (2010-11).



Bathsheba after the Bath
Jan Steen (Dutch, 1626 - 1679), 1670 - 1679. Oil on panel.

May 30, 2017

Dear Friend,

As a member of the American Friends of the Mauritshuis, we wish to share with you a very special project that the Board has agreed to sponsor in the coming year, at the request of Director Emilie Gordenker.

Jan Steen, as you know, is one of the most celebrated masters of the Dutch Golden Age - distinguished for his keen psychological insight, sense of humor and remarkable use of color. He portrayed a wide range of subjects, many of them original, which he took from the Bible, the Apocrypha, classical mythology and history. The project the American Friends has been asked to support is the shipping of two of Steen's most important history paintings which are being loaned from the J. Paul Getty Museum in Los Angeles: *The Satyr and the Peasant Family* and *Bathsheba after the Bath*. They, along with nearly 20 other works by Steen, will be featured prominently in an upcoming exhibition at the Mauritshuis in the spring of 2018.

Needless to say, the cost entailed with shipping both paintings (including the insurance costs) is significant, estimated to be \$25,000.

Your generosity as a Friend is so appreciated and makes possible our support for this "pearl" among the world's great museums - the Mauritshuis. Moreover, we're thrilled with the opportunity to make these great works available to an international audience during this very unique and prominent exhibition next spring.

If you have not already done so, we ask that you **renew your membership** with the American Friends of the Mauritshuis. We would also ask you to consider making an additional contribution to support the cost of shipping these two great works by Jan Steen. All contributions are fully tax deductible, in keeping with the IRS guidelines for accredited 501(c)(3) organizations in the United States.

Over the past several years, the American Friends has made a number of important contributions to the Mauritshuis, including the ongoing support for what is now Fulbright Fellowship in painting conservation, in collaboration with the University of Amsterdam. The *Fulbright-American Friends of the Mauritshuis Grant* has attracted a number of very talented students preparing for a career in conservation and restoration work.

On behalf of the members of the Board of the American Friends of the Mauritshuis, thank you for your steadfast partnership as we continue our mission to provide support for and create even greater awareness in the United States for the importance of what we can all agree is an international artistic treasure - the Mauritshuis!

With gratitude and Friendship -

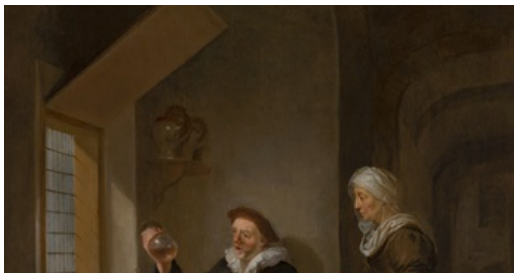
Monica Sadler
President

To renew your membership online, please [click here](#).



The Satyr and the Peasant Family
Jan Steen (Dutch, 1626 - 1679), 1660 - 1662. Oil on canvas.

Julie Ribits Presentation for American Friends of the Mauritshuis
New York City, Friday, April 28, 2017





Hendrick Heerschop, *Het Bezoek aan de Dokter*, 1666

Ms. Julie Ribits was the Paintings Conservation Intern at the Mauritshuis, September 2015-August 2016. Her internship was supported by a grant from the American Friends of the Mauritshuis. Ms. Ribits presented a fascinating account of her internship at the recent reception of American Friends of the Mauritshuis Reception held at Otto Naumann, Ltd., in honor of Dr. Emilie Gordenker, Director of the Mauritshuis.

Ms. Ribits responsibilities focused on the treatment and technical study of *Het Bezoek aan de Dokter* by Hendrick Heerschop (Dutch, 1626-1690), the treatment of five portraits of military officers by Jan Anthonisz van Ravesteyn (Dutch, 1572-1657), and technical analysis with written entries of four paintings for the Mauritshuis Genre Catalogue publication. A full technical analysis of an anonymous 16th century Italian painting on gilt leather was completed and submitted for publication. Multiple international courier trips were also completed in The Netherlands, Germany, and France.

To view an online version of Ms. Ribits' presentation, please follow the link below:

[AFMF Presentation2.mp4](#)

For more information on the painting *Het Bezoek aan de Dokter* by Hendrick Heerschop, please click [here](#).

Ms. Ribits is currently the NEH Fellow in Paintings Conservation, Chrysler Museum of Art, Norfolk, VA.

December 12, 2016

Dear Member,

On behalf of the Board of directors of the **American Friends of the Mauritshuis**, I have the pleasure to share with you this year's accolades and achievements. We greatly appreciate your friendship and commitment to our efforts in promoting what we all consider to be an artistic jewel of the Netherlands.

We are particularly proud to inform you of several honors that were bestowed over the course of 2016.

Dr. Emilie Gordenker, director of the Mauritshuis, was honored by the Netherland-America Foundation in accepting the prestigious Ambassador K. Terry Dornbush award in Washington DC.

Follow this link for photos: <http://tinyurl.com/jth234t>

Apollo Magazine 2016 acquisition of the year is, "Vase of Flowers in a Stone Niche," by Roelant Savery. This very rare painting was considered the star of the TEFAF in Maastricht last March.

Follow this link for photos: <http://tinyurl.com/johefwe>

We were honored to receive a visit from the Duchess of Cambridge in conjunction with a loan from the world renowned Royal Collection, held in trust by Her Majesty Queen Elizabeth II, to our present exhibition, *At Home in Holland*. Three Vermeers from the Mauritshuis and one from the Royal Collection are featured. The Duchess made a special visit and toured with our director, Dr Emilie Gordenker.

Follow this link for photos: <http://tinyurl.com/hm3gdg>

This year's conservation intern is Josh Summer, a graduate fellow at Winterthur/University of Delaware Program in Art Conservation. He writes of his experience so far:

My time so far at the Mauritshuis has been a wonderful experience that has allowed me to increase my skills as a paintings conservator and increase my knowledge on Dutch paintings and culture. Since September, I have begun an in-depth treatment and research project on a mysterious landscape thought to be by Jan van Goyen, prepared seven large portraits by Jan van Ravestyn for loan, and am completing a complicated retouching on a landscape by Jan Vermeer van Haarlem. I have attended a symposium on Dutch genre painting and the chemistry and physics of painted wood panels in microclimates. In addition to traveling all over the Netherlands and Belgium to visit historic sites and museums, I have already been on two courier trips within the Low Countries and have more planned in Germany and England. There are many other trips planned to increase my connoisseurship skills, visit other conservation studios and attend conferences (including one about the physics and chemistry of paintings on copper and other metal supports in Valencia, Spain (the Mauritshuis has almost 40 paintings on copper)).

We were also able to make an important additional grant through one generous donor to John Bezold, a trained architect, who holds an MA in Dutch Art History from the University of Amsterdam. He has been undertaking an analysis of the acquisitions of the Mauritshuis collection made after 1945 which will result in a scientific article and one or more lectures.

We hope we can count on you again to continue to support the American Friends of the Mauritshuis. If you are willing to consider upgrading your membership to the \$500 **Sustainer Level** or beyond this year, the American Friends will offer you the additional benefit of a catalogue of our most recent exhibition, *At Home in Holland*.

To discover more about the benefits of membership or to join or renew online, please visit our website at www.americanfriendsofthemaaritshuis.org. Should you have any questions about membership or wish to wire funds, please contact Angela Molenaar at 212-825-1221 or by email at info@americanfriendsofthemaaritshuis.org

Thank you for your continued interest in the Mauritshuis and in supporting this small, but illustrious institution that continues to grow in importance and recognition world-wide.

We look forward to continuing to share our progress with you.

All best,
Monica Sadler
President



Jacob van Hulstondt, *Roses in a Glass Vase*, c. 1640-1645 Mauritshuis, The Hague. Acquired by the Friends of the Mauritshuis, 2016.

Dear Members and Friends,

Please be so kind as to direct your inquiries and post checks for donations and membership to this address:

The American Friends of the Mauritshuis
505 Eighth Avenue
Suite 12A-05
New York City, New York 10018

E: info@americanfriendsofthemauritshuis.org
T: 212.825.1221

Thank you all for your continued interest in us and your generosity.

Most Appreciatively,
Monica S. Sadler
President

Mauritshuis Director Emilie Gordenker Receives Ambassador K. Terry Dornbush Award



Emilie Gordenker accepting the Amb. K. Terry Dornbush Award from Jan Joosten, Chair of the NAF (left) and James H. Dykstra, Chair of the Ambassadors' Awards Dinner (right)

Dr. Emilie Gordenker, Director of the Mauritshuis, received the 2016 **Ambassador K. Terry Dornbush Award** at the Netherland-America Foundation Ambassadors' Awards Dinner on Thursday, April 21. The event, attended by over 200 guests took place at the elegant Mayflower Hotel in Washington, D.C.

The K. Terry Dornbush Award was created in 2003 to honor individuals whose marked contributions in the fields of philanthropy, education or culture in the Netherlands or the United States have served to strengthen relations between the two countries. Dr. Gordenker, who well fulfills these criteria, is the 15th recipient of the Award.

During her acceptance remarks, Dr. Gordenker gave credit to the wonderful institution she represents:

I am here thanks to the Mauritshuis: the museum, the collection, my fantastic colleagues and our many friends around the world and here in the United States.

In reference to the Mauritshuis' building project and traveling exhibition conducted on her watch, and the resultant strengthened and expanded institution, Dr. Gordenker continued:

Should I be standing up here all on my own to accept a prize named after the generous and illustrious Terry Dornbush? I should think not. I couldn't have done it without the Girl with a Pearl Earring! And The Goldfinch helped out, too.

To read the full text of Dr. Gordenker's text, [click here](#).

To view photos of the event, [click here](#).

TO VIEW PHOTOS OF THE EVENT, [CLICK HERE](#).

Please join me in congratulating Emilie Gordenker on her award and many remarkable achievements at the Mauritshuis!

Monica S. Sadler

President



Henne Schuwer

Emilie Gordenker with Amb. and Mrs.



Emilie Gordenker with Gregory Tucker, AFMh Board Member

Photography by Ryder Photographics

Since 1985 the American Friends of the Mauritshuis (AFMh) has offered a fellowship to several outstanding American students in paintings conservation. As of 2016, the AFMh has entered into a cooperation with the Fulbright Programme which offers even more possibilities to students with a strong interest and/or experience in the conservation and restoration of Old Master paintings. The AFMh is therefore very happy to announce the *Fulbright-American Friends of the Mauritshuis Grant*.

The purpose of the grant is to provide advanced training, research and educational opportunities in paintings conservation. The grant will focus on the study, examination and treatment of works of art in the collection of the Mauritshuis, in combination with a tailor made study program at the University of Amsterdam. The grantee will gain practical experience and knowledge treating paintings in the conservation studio of the Mauritshuis, under the supervision of the conservators of the museum. The grantee will participate in workshops, (informal) lectures, symposia and other events at the university. During the grant period, research will not only include paintings in the Mauritshuis collection, but also pictures in other Dutch and/or European institutions.

Additional information can be found on the [Fulbright website](#).



Mauritshuis Acquires Rare Floral Still-life by Roelant Savery

The Mauritshuis has acquired a masterpiece by the 17th-century painter Roelant Savery (1576 – 1639) for €6.5 million, thanks to the generous support of the BankGiro Lottery, the Rembrandt Association and a private individual. The painting, *Vase of Flowers in a Stone Niche* (1615), was destined to be on display at Tefaf in Maastricht. Mauritshuis knew that it had to act quickly, as it expected fierce competition for the work at the prestigious art fair, and managed to conclude the sale prior to the opening of Tefaf. The new acquisition was exhibited at Tefaf for the opening day today, and will remain on view for visitors for the duration of the fair.

Emilie Gordenker, Director of Mauritshuis: ‘Floral still-lifes painted by Savery are very rare, and don’t come on the market very often, definitely not an artwork of such high quality. The painting *Vase of Flowers in a Stone Niche* is without any doubt among the best work of the master and it will enrich both the collection of Mauritshuis and the Dutch national art collection. It comes from a private collection and has not been exhibited in public for many years. The Mauritshuis was able to acquire the work thanks to the support of the BankGiro Lottery, the Rembrandt Association and a private individual.’

A complete bouquet



The genre of floral still-lifes is especially well represented in the collection of the Mauritshuis. It is one of the few museums in the world that can exhibit a representative overview of the evolution of this genre from the 16th-century (Ludger tom Ring) through to the 18th-century (Jan van Huysum). The museum already owned excellent examples by two of the three pioneers of the independent floral still-life genre: Ambrosius Bosschaert and Jacob de Gheyn. The acquisition of *Vase of Flowers in a Stone Niche* by Roelant Savery completes the ‘bouquet’.

Vase of Flowers in a Stone Niche was one of Savery’s most ambitious floral still-lifes, not only because of its relatively large dimensions (it was the second largest floral piece that he painted), but also because of the meticulous way in which all the details are depicted. The glass containing the flowers protrudes slightly over the edge and casts a delicate shadow onto the lavishly rendered stone surround. The signature of the artist and the year 1615 seem to be chiselled onto the stone below the vase, on the left hand side. Small, painted cracks in the stone surround enhance the trompe l’oeil effect of the piece.



Roelant Savery, Vaas met bloemen voor een stenen nis, 1615.

A rugged representation

As was typical in early 17th-century floral still-lives, the painting shows something which doesn't exist in reality: flowers that actually bloom at different times of the year. In this sense, the painting surpasses nature. Amidst the colourful bounty of the flowers, thorn bushes strikingly occupy the centre of the painting. These thorns evoke a rather ominous atmosphere, perhaps as a warning not to be misled by the alluring beauty of the flowers in bloom. Savery had a penchant for representing untamed and often foreboding nature. His predilection is also apparent in this floral

piece. It is a world in which beautiful flowers bedazzle, but where danger lurks at every corner: the razor-sharp thorns between the flowers, the lizards pursuing a dragonfly and the Mandingos large beetles creeping around the vase.

Roelant Savery (1576-1639)

Roelant Savery was an exceptionally gifted painter from the Southern Netherlands. His specialties were forest and mountain landscapes, animal pieces, and floral still-lives. He imbued all the details of plants, trees, flowers and animals in his paintings with a meticulous and life-like quality. His 'true to life' sketches of nature are also well-known, as well as his drawings of peasants and other subjects relating to rural life. In his own lifetime Savery's paintings were extremely valuable and popular in Court circles.

Roelant Savery was trained as a painter in the Amsterdam studio of his brother Jacques, and remained and worked there for many years after his training. Shortly after 1600, both brothers were among the first Dutch artists to paint independent floral still-lives. Their collaboration ended in 1603 with the death of Jacques following a plague epidemic. Roelant's career then took a new turn, as he left for Prague to work in the service of the art-loving Habsburg Emperor Rudolf II. A few years after Rudolf's death he returned to the Netherlands and settled in Utrecht where he remained for the rest of his successful career.

Inventory number: 1213

Artist: Roelant Savery (1576-1639), Kortrijk 1576-1639 Utrecht

Painting: Vase of Flowers in a Stone Niche, 1615. Panel, 63.5 x 45.1 cm

Signed: Below left: .R. SAVERY. FE. 1615

Acquired by: Mauritshuis, The Hague

Patrons: Acquired with the support of the BankGiro Lottery, the Rembrandt Association (thanks to her Fund for 17th-century Painting) and a private individual, 2016

Price: €6.5 million

Art dealer: Colnaghi, London

On behalf of the Board of Directors of the American Friends of the Mauritshuis, I am pleased to have this opportunity to share with you our progress over the past year. As a "Friend" of the Mauritshuis, we appreciate your commitment to our efforts in promoting and supporting this artistic jewel of The Netherlands.

Following the June, 2014 reopening and the worldwide attention that resulted, the Mauritshuis welcomed more than 600,000 visitors in the following 12 months. This was more than double any previous year. Moreover, Emilie Gordenker, Director of the Mauritshuis, predicts that strong interest will continue and anticipates attendance of 500,000 for 2015.

The exhibition *The Frick Collection: Art Treasures from New York* (5 February - 10 May 2015) was an unqualified success at the Mauritshuis. The American Friends were pleased to support the exhibition through a grant of \$100,000. The Mauritshuis also received attention in the art world for its summer exhibition about the research and conservation of one painting in particular, *Saul and David*, which was re-attributed to Rembrandt.

Our summer appeal exceeded expectations. Thanks to the American Friends, the Mauritshuis has been able to commission a new frame for Rembrandt's *Andromeda*.

This year the American Friends conservation intern is Julie Ribits from SUNY Buffalo. She is working on a very rare Italian painting on leather, which will be part of a 2016 exhibition.

We are delighted that the Mauritshuis' program of loaning paintings to American museums continues. In case you are able to attend one of the exhibitions in the U.S., the particular paintings and their exhibition dates in the U.S. are the following:

- ***Pleasure and Piety: The Art of Joachim Wtewael*** (1566-1638)
Washington, DC, The National Gallery of Art, June-October 2015
Houston, TX, The Museum of Fine Arts, November 2015-January 2016
o Joachim Wtewael, *Mars and Venus Surprised by Vulcan*
- ***Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer***
Boston, MA, Museum of Fine Arts, October 2015-January 2016
Kansas City, MO, Nelson-Atkins Museum of Arts, February – May 2016
o Ludolf Bakhuysen, *The Arrival of Stadholder-King Willem III* (1650-1702) in the *Oranjepolder* on 31 January 1691
o Gerrit Berckheyde, *A Hunting Party near the Hoyfvijs, seen from the Plaats*
o Isack van Ostade, *Travellers outside an Inn*
o Jan Steen, *Portrait of Jacoba, Maria van Wassenauer* (1654-1683), known as *The Poultry Yard* (Note: This painting in Boston only)

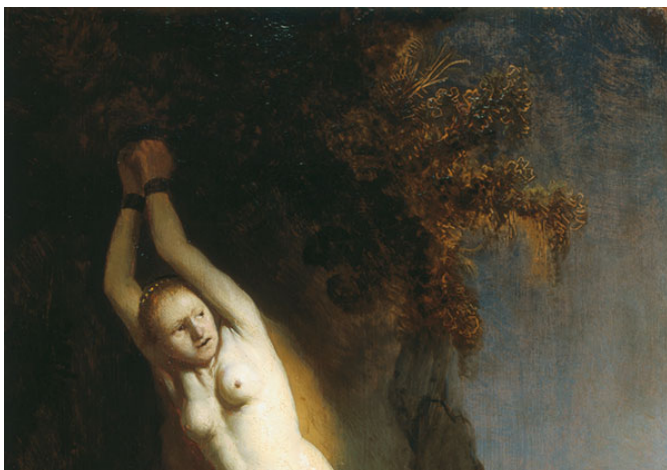
We hope that we can count on you again as an American Friend of the Mauritshuis as we plan for another productive and exciting year. To find out more about the benefits of membership or to join or renew online, [click here](#). Should you have any questions about membership, or wish to wire funds, please contact Angela Molenaar at 212.825.1221 or by [e-mail](#).

Thank you for your continued interest in the Mauritshuis and in supporting its growing importance to art lovers here in the United States and beyond. We look forward to sharing our continued progress.

Sincerely,
Monica Sadler
President



Jan van Huysum (1682 - 1749), *Fruit Still Life* c. 1725, Oil, copper on panel





On behalf of the board of the American Friends of the Mauritshuis, I am writing to ask you to join us in our summer appeal.

This year we wish to sponsor a new frame for Rembrandt van Rijn's *Andromeda* c. 1630. This project dovetails an exciting, new exhibition of another masterwork by the same artist, "*Rembrandt? the case of Saul and David*," which will be exhibiting in the Royal Dutch Shell Wing of the Mauritshuis, 11 June through 13 September 2015. Curated by Dr. Emilie Gordonker, this show is solely focused on the one painting, seen through the fascinating lens of scientific research coupled with state of the art conservation techniques. Some so new, they have never been used before.

Reframing the collection has continued to be a significant project. A 2014 article in *In Focus* magazine by Quentin Buvelot (reprinted here below) discusses the importance in great detail and spotlights a specific gift the American Friends made in 2012 to reframe Rembrandt's *Susanna*. The overall plan is to purchase frames that are sympathetic artistically and historically to what was originally surrounding the paintings. Your continued generosity will insure that the Mauritshuis will eventually be able to achieve its goal of restoring and reframing the paintings that need to be presented in a better way.

However anxious and frightened Rembrandt's *Andromeda* may appear in the picture, reacting to what has been left to our imagination out of frame, her painting is safely protected from sea monsters within her gallery's walls. A new frame to house this picture would accentuate her plight to better advantage and take us yet another step further in achieving our ambition.

We recognize our membership receives multiple requests for consideration, so we want you to know how much we value your ongoing support and generosity in all our endeavors. Your continued friendship and loyalty strengthens the Mauritshuis, so that this beautiful jewel of a museum continues to shine. Please join with me in sustaining our successful past efforts by contributing to the reframing *Andromeda*.

Respectfully,

Monica Sadler

[CLICK HERE TO READ *IN FOCUS* ARTICLE](#)



Rembrandt ? The Case of Saul and David

<https://www.mauritshuis.nl/en/discover/exhibitions/rembrandt-the-case-of-saul-and-david/>



The Frick Collection: Art Treasures from New York

Now that the Mauritshuis has reopened after its head to toe renovation and expansion, the museum has facilities for temporary exhibitions in its Royal Dutch Shell Wing, which permit entirely new possibilities of display.

Prior to the extension, temporary exhibitions could only be housed in the historic palace, where fixed wood paneling and silk damask wall coverings dominate the interior. However, the new exhibition space has no such constraints being more or less an empty cube that can be designed and constructed in accordance with exhibition requirements.

The American Friends Board, recognizing this would be an important contribution, pledged \$80,000.00 towards the design and construction of the background housing the first significant loan exhibition, *The Frick Collection: Art Treasures from New York*. Here the interior architecture definitively plays an important role in capturing the elegant interiors of the collection and was important criteria in the selection process.

The Mauritshuis asked three designers to pitch ideas. Jowa Architects won the competition with a design that imitates the atmosphere of this wonderful New York institution. Epcó Runia, head of Education for the Mauritshuis and part of the selection committee states, "We didn't just want to merely display the art, but also wished to give the Dutch public an idea of what a wonderful museum The Frick Collection is and indicate through the exhibition shell how the grand setting of what was once a private home also enhances the experience of viewing the art."

Jowa architects is the studio of Jowa Irme Kis-Jovak, an Amsterdam based interior architect with thirty years experience in exhibition design for a wide range of museums such as the Nieuwe Kerk in Amsterdam and the National Museum of Antiquities in Leiden. The Frick Collection is his first collaboration with the Mauritshuis.

His design transformed the space into three elegant rooms echoing the Oval Room, the West Gallery and the Enamels Room. This was achieved by adding in walls and the clever development of wallpaper bearing a semi-photographic, abstracted rendering of the walls of the Frick. In our West Gallery, a specially designed showcase in the form of a table, displaying bronzes and decorative art works, sits atop a 1920's Persian rug, intending to evoke the characteristic intimacy for which the Frick Collection is famous for.

The paintings, drawings, sculptures and decorative pieces were chosen with great care by exhibition curator, Lea van der Vinde. With thoughtful respect to their hanging and placement, in an effort to create a harmonious, aesthetically pleasing display, she chose an arrangement that does not adhere strictly to chronology, school or discipline, but more an analogy to the presentation in New York.

All have been grouped with an eye towards interesting connections and relationships on several levels. For example, one wall boasts impressive landscapes by both Ruisdael and Constable. Although there is 150 years that separates these artists, Ruisdael's dramatic landscapes were an important source of inspiration for the nineteenth century landscapist. A sparkling *View of the Cannaregio Canal, Venice* by Guardi also hanging near the striking eighteenth century *Portrait of General John Bourgoyne* by Sir Joshua Reynolds on the adjacent wall are all in line with the then prevailing taste of the British aristocracy, which was in turn, very influential on Frick's style of collecting.



Left: Francois Boucher (1703-1770)
A Lady on her Daybed, 1743

Right: Thomas Gainsborough (1727-1788)
Portrait of Grace Dalrymple Elliott ca. 1782

The opposite wall has Ingres's renowned *Portrait of the Comtesse d'Haussonville* as its centerpiece, surrounded by works by French masters and a splendid trompe l'oeil by Swiss artist Liotard, painted during a stay in Paris. Van der Vinde is particularly pleased by the corner view, where English and French Art meet. "Here two eighteenth century paintings of women hang together: a portrait by Gainsborough of the ravishing society beauty, Grace Dalrymple Elliott and a painting by Boucher of a young beauty suggestively lounging on her daybed like a recumbent Venus. It's a wonderful opportunity to compare these paintings from different countries. Both are full of curls, blushes and elegance that are so typical of the Rococo period."

[For more detailed information please see the Mauritshuis main website under exhibitions.](#)

The Frick Collection: Art treasures from New York runs 5 February through 10 May 2015



Left: Jean-Antoine Houdon (1741-1828)
Diana, ca. 1777-1793, Tinted plaster

Center:
Jean Barbet (active 1475-1514)
Angel, 1475, Bronze

Right:
Joseph Chinard (1756-1813)
Portrait Bust of Louis-Etienne Vincent-Marniola, 1809, Terracotta

Posted on March 6, 2015

Walter Liedtke 1946-2015



The Board of the American Friends of the Mauritshuis is saddened to announce the tragic passing of one of their own. Walter A. Liedtke was the Curator of European Paintings at the Metropolitan Museum of Art for 35 years. He was one of the six people who died in the train wreck on February 3, 2015, in Valhalla, New York. Walter was a highly esteemed authority on Dutch and Flemish art, who published prodigiously, organized major exhibitions and lectured widely. He was an authority on Rembrandt, Vermeer, and Delft architectural painting and wrote both the *Flemish* (1984) and *Dutch* (2007) catalogues of the Metropolitan. Proof of the wide range of his interests he also was working on the catalogue of Spanish paintings at his death. Educated at Rutgers and Brown, he received his PhD from the Courtauld Institute of Art, University of London, in 1974. He taught at Ohio State University for four years before joining the Metropolitan's curatorial staff. Among the



outstanding shows that he organized in New York were *Vermeer and the Delft School* (2001), *Rembrandt/Not Rembrandt in the Metropolitan Museum* (1995), and *Liechtenstein: The Princely Collections* (1985). His books include, *Architectural Painting in Delft: Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte* (1982), *The Royal Horse and Rider: Painting, Sculpture and Horsemanship 1500-1800* (1989), *Flemish Paintings in America* (1992), *A View of Delft: Vermeer and his Contemporaries* (2000), and *Vermeer. The Complete Paintings* (2008). He wrote more than one hundred articles and reviews and was the recipient of many awards, honors and grants. On a personal note, Walter was a witty man, who enjoyed the thrust and parry of debate and scholarly jousting. He held and voiced strong opinions and was always impeccably dressed. Walter scarcely seemed to age. He leaves his lovely wife, Nancy, who taught mathematics and shared his passion for raising horses on their farm in Bedford Hills. Walter will be sorely missed. We have lost a very good and learned friend.

- Peter C. Sutton

Posted on February 6, 2015

The Frick Collection - Art Treasures from New York
at The Mauritshuis from 5 February to 10 May 2015

For the first time, The Frick Collection is lending a large part of its collection to the Mauritshuis in the Hague. *Art Treasures from New York* consists of 36 objects from the 13th through 19th centuries: paintings such as drawings, sculptures, and applied arts. The exhibition thus provides a representative picture of the varied nature of this first-class collection. The exhibition includes work by artists rarely represented in Dutch museum collections, such as Cimabue, Van Eyck, Gainsborough, Constable and Ingres.



Jan van Eyck and Workshop (1390/1400-1441), *Virgin and Child, with Saints and Jan Vos*, c.1441-43
