



JOURNAL OF HISTORIANS OF NETHERLANDISH ART

BIBLIOGRAPHY OF PUBLICATIONS BY EGBERT HAVERKAMP-BEGEMANN

Compiled by Jacquelyn Coutré and Stephanie Dickey

List of publications by Egbert Haverkamp-Begemann from the beginning of his career (1946) to 2013. [10.5092/jhna.2013.5.2.19](#)



Albert Cuyp, *Three Cows on Grass with Dock Leaves in the Foreground*, drawing, black chalk with wash, 139 x 190 mm, London, British Museum

I. BOOKS

Willem Buytewech. Amsterdam: Menno Hertzberger, 1959.

Hercules Seghers. Art and Architecture in the Netherlands. Amsterdam: J. M. Meulenhoff, 1968.

Hercules Segers: The Complete Etchings. Introduction by K.G. Boon. With a supplement, *Johannes Ruischer* (by E.Trautscholdt). Amsterdam: Scheltema and Holkema, 1973.

The Achilles Series. Corpus Rubenianum Ludwig Burchard 10. London: Phaidon, 1975.

Art and Autoradiography: Insights into the Genesis of Paintings by Rembrandt, Van Dyck, and

Vermeer (co-author with Maryan Wynn Ainsworth, John Brealey, and Pieter Meyers). New York: The Metropolitan Museum of Art, 1982.

Rembrandt: The Nightwatch. Princeton, N.J.: Princeton University Press, 1982.

Rembrandt, The Holy Family, St. Petersburg. The Gerson Lectures 5. Groningen: Groningen Lectures Foundation, 1995.

II. CATALOGUES OF PERMANENT COLLECTIONS

Museum Boymans. Gids: Schilderkunst en Beeldhouwkunst. Rotterdam: Museum Boymans, 1951.

Museum Boymans. Vijf Eeuwen Tekenkunst. Rotterdam: Museum Boymans, 1957.

Drawings from the Clark Art Institute (co-author with Standish D. Lawder and Charles W. Talbot, Jr.). 2 vols. New Haven and London: Yale University Press, 1964.

European Drawings and Watercolors in the Yale University Art Gallery, 1500–1900 (co-author with Anne-Marie S. Logan). 2 vols. New Haven and London: Yale University Press, 1970.

“Flemish School.” In *European Paintings in the Collection of the Worcester Art Museum* (edited by Louisa Dresser), Worcester, Mass.: Worcester Art Museum 1974.

Wadsworth Atheneum. Paintings, Catalogue 1: The Netherlands and German-Speaking Countries, Fifteenth–Nineteenth Centuries (editor). Hartford, Conn.: Wadsworth Atheneum, 1978.

The Robert Lehman Collection, Vol. 2, Fifteenth- to Eighteenth-Century European Paintings: France, Central Europe, The Netherlands, Spain, and Great Britain (edited by Charles Sterling, with Maryan W. Ainsworth, Charles Talbot, Martha Wolff, Jonathan Brown, and John Hayes). New York: The Metropolitan Museum of Art, 1998.

The Robert Lehman Collection, Vol. 7, Fifteenth- to Eighteenth-Century European Drawings: Central Europe, The Netherlands, France, England (co-author with Mary Tavener Holmes, Fritz Koreny, Donald Posner, and Duncan Robinson). New York: The Metropolitan Museum of Art, 1999.

III. EXHIBITION CATALOGUES

Musée Boymans de Rotterdam: Dessins du XVe au XIXe siècle. Paris: Bibliothèque Nationale, and Rotterdam: Museum Boymans, 1952.

Olieverfschetsen van Rubens. Rotterdam: Museum Boymans, 1953.

Hercules Seghers. Rotterdam, Museum Boymans, 1954.

Rembrandt: Tekeningen. Rotterdam: Museum Boymans, and Amsterdam: Rijksmuseum, 1956.

Rembrandt Drawings from American Collections (co-author with Felice Stampfle). New York: The Pierpont Morgan Library, and Cambridge, Mass., Fogg Art Museum, 1960.

Color in Prints: Catalogue of an Exhibition of European and American Color Prints from 1500 to the Present. New Haven, Conn.: Yale University Art Gallery, 1962–63.

Gabor Peterdi: Paintings, Drawings and Prints. New Haven, Conn.: Yale University Art Gallery, 1964.

Rembrandt after Three Hundred Years (co-author with Anne-Marie Logan). Chicago: Art Institute of Chicago, Minneapolis: Minneapolis Institute of Arts, and Detroit: Detroit Institute of Arts, 1969–70.

“Jan van Goyen in the Corcoran: Exemplars of Dutch Naturalism.” In *The William A. Clark Collection* (An exhibition marking the 50th anniversary of the installation of the Clark Collection at the Corcoran Gallery of Art), 51–59. Washington, D.C.: Corcoran Gallery of Art, 1978.

Creative Copies: Interpretative Drawings from Michelangelo to Picasso (co-author with Carolyn Logan). New York: The Drawings Center, 1988.

“Reality and Symbolism in Dutch Painting.” In *Dutch and Flemish Paintings from New York Private Collections* (consulting curator, catalogue by Ann Jensen Adams), 9–10. New York: National Academy of Design, 1988.

“The Beauty of Holland: Aelbert Cuyp as Landscape Draftsman.” In *Aelbert Cuyp* (edited by Arthur K. Wheelock, Jr.), 75–85. Washington, D.C.: National Gallery of Art; London: National Gallery; and Amsterdam: Rijksmuseum, 2001–02.

IV. ARTICLES AND NOTES

“Nogmaals: De Nachtwacht.” *De Groene Amsterdamer* 71 (August 30, 1947): 7.

“Vroege tekeningen van Breitner en Van Gogh.” *Bulletin Museum Boymans* 1, no. 4 (1950): 58–61.

“Een vroege tekening van Adriaen van Ostade.” *Bulletin Museum Boymans* 2, no. 1 (1951): 7–11.

“Toulouse-Lautrec, getekend door zichzelf.” *Bulletin Museum Boymans* 2, no. 2 (1951): 33–36.

“Een Noord-Nederlandse Primitief.” *Bulletin Museum Boymans* 2, no. 3 (1951): 51–57.

“Een tekening van Claes Jansz Visscher.” *Bulletin Museum Boymans* 3 (1952): 72–75.

“Enige Brugse werken in Spanje uit de omgeving van Gerard David en Ambrosius Benson.” *Mededelingen van het Rijksbureau voor Kunsthistorische Documentatie* 6 / *Oud Holland* 67(1952): 237–41.

“Juan de Flandes y los Reyes Catolicos.” *Archivo Español de Arte* 25 (1952):237–47.

“Een Aanwinst bij een aanwinst.” *Bulletin Museum Boymans* 4, no.1(1953):9–11.

“Twee tekeningen van Goltzius.” *Bulletin Museum Boymans* 4, no.3 (1953):67–72.

“Een landschap van Hercules Seghers.” *Vereeniging Rembrandt..., Verslag over de jaren 1952 en 1953* (1954):44–45.

“Rubens schetsen.” *Bulletin Museum Boymans* 5, no.1(1954):2–22.

“Aanwinsten: Drie tekeningen van Albrecht Durer.” *Bulletin Museum Boymans* 6, no.3 (1955):82–89.

“De Meester van de Godelieve-Legende, een Brugs schilder uit het einde van de XVe eeuw.” *Miscellanea Erwin Panofsky*. Special issue, *Bulletin des Musees Royaux des Beaux-Arts* (Brussels) 4 (1955): 185–98.

“Een getekend portret door Jan Comelis Vermeyen.” *Bulletin Museum Boymans* 6, no.1(1955):29–32.

“Dessins de Pisanello à Cezanne (Collection Koenigs, Musee Boymans).” *Art et Style* 23 (1956).

“Album bladen met getekende landschappen van Fra Bartolommeo.” *Nieuwe Rotterdamse Courant* 281(Wekelijk bijvoegsel, no.48; November 30,1957):1.

“De Kroning van Maria door Rubens.” *Bulletin Museum Boymans* 8, no.3(1957):82–90.

“Een onbekend werk van de Meester van de Hl.Sebastiaan (Josse Lieferinxe?).” *Bulletin des Musees Royaux des Beaux-Arts* (Brussels) 7(1958): 18–28.

“The Etchings of Willem Buytewech.” In *Prints: Thirteen Illustrated Essays on the Art of the Print*, selected by Carl Zigrosser ,55–81. New York: Holt, Rinehart & Winston, 1962.

“Pauwels Franck -- alias Paolo Fiammingo -- als tekenaar.” *Bulletin van het Rijksmuseum, Amsterdam* 10, nos. 2/3 (1962): 68–75.

“Rembrandt’s So-Called Portrait of Anna Wymer as Minerva.” In *Studies in Western Art: Acts of the Twentieth International Congress of the History of Art, New York, 1961*, 3:59–63. Princeton, N.J., 1963.

- “Rembrandt.” In *Enciclopedia Universale dell’Arte*, vol. 11, cols.295–317. Venice and Rome, 1964.
- “Rembrandt.” In *Encyclopedia of World Art*, vol. 11, cols.916–40. New York,1966.
- “Terborch’s Lady at Her Toilet.” *Art News* 64 (December 1965): 38–41, 62–63.
- “A Standing Cavalier by Willem Buytewech.” *Master Drawings* 4 (1966): 155–57.
- “Pieter Aertsen, Not Beccafumi.” *Master Drawings* 4 (1966): 413–15.
- “The Assumption of the Virgin -- A Hitherto Unknown ‘Modello’ by Rubens.” *Burlington Magazine* 109 (1967): 666, 704–06.
- “Comelis Vroom aan het Meer van Como.” *Oud-Holland* 82 (1967): 65–67.
- “Purpose and Style: Oil Sketches of Rubens, Jan Brueghel, Rembrandt.” In *Akten des 21. Internationalen Kongresses für Kunstgeschichte in Bonn 1964: Stil und Überlieferung in der Kunst des Abendlandes*, 3:104–13. Berlin, 1967.
- “Rubens in Rotterdam.” *Apollo* 86 (July 1967): 38–43.
- “Frans Pourbus the Elder as Draughtsman.” In *Miscellanea I. Q. van Regteren Altena*, 65–66, 282–83. Amsterdam: Scheltema and Holkema, 1969.
- “The Spanish Views of Anton van den Wyngaerde.” *Master Drawings* 6 (1969): 375–99.
- “What Rembrandt Taught.” *Illustrated London News* 255 (September 20, 1969),33–34.
- “The Present State of Rembrandt Studies.” *Art Bulletin* 53 (1971): 88–104.
- “The Sketch, Its Function in the Hands of Three Masters: Rubens, Rembrandt, Jan Brueghel.” *Art News Annual* 37 (1971): 57–74.
- “Nicolaes Berchem in honore Horst Gerson propter artem navigandi.” *Nederlands Kunsthistorisch Jaarboek* 23 (1972): 273–74.
- “Rembrandt as Teacher.” In *Actes du XXIIe Congres International d’histoire de l’art, Budapest 1969: Evolution generale et développements régionaux en histoire de l’art*, edited by György Rósza, 2:105–13. Budapest: Akad. Kiadó,1972.
- “Eine unbekannte Vorzeichnung zum ‘Claudius Civilis.’” In *Neue Beiträge zur Rembrandt- Forschung*, edited by Otto von Simson and Jan Kelch, 31–43. Berlin: Gebr. Mann,1973.
- “The Price Is Never Right. “*Museum News* 51(May 1973):32–35.

“Rembrandt’s Night Watch and the Triumph of Mordecai.” In *Album Amicorum J. G. van Gelder*, edited by Joos Bruyn, et al., 5–8. The Hague: Martinus Nijhoff, 1973.

“Dutch and Flemish Figure Drawings from the Collection of Harry G. Sperling.” *Master Drawings* 11 (1974): 34–39.

“‘The Old and the New Church at Sloten’ by Rembrandt.” *Master Drawings* 12 (1974): 123–27.

“The Appearance of Reality: Dutch Draughtsmen of the Golden Age.” *Apollo* 104 (1976): 354–63. Reprinted in *Treasures from the Collection of Frits Lugt at the Institut Neerlandais Paris*, 96–105. London, 1976.

“The Youthful Work of Andries Both: His Landscape Drawings.” In *Tribute to Wolfgang Stechow*. Special issue, *Print Review* 5 (1976): 88–95.

“Dessins de Rubens (co-author with Anne-Marie Logan).” *Revue de l’art* 42 (1978): 89–99.

“Rubens’ ‘Three Caryatids.’” In *Boymans Bijdragen* (Essays Presented to J. C. Ebbingue Wubben), 44–50. Rotterdam: Museum Boymans, 1978.

“Joos van Liere.” In *Pieter Bruegel und seine Welt: Ein Colloquium*, 17–28. Berlin: Gebr. Mann, 1979.

“Creative Copies.” *Print Collector’s Newsletter* 11 (1980): 168–70.

“Dutch and Flemish Masters of the Seventeenth Century.” *Apollo* 111 (1980): 202–11.

“Rubens’ Portrait of a Carmelite Monk in Rotterdam.” *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen* (1980): 227–31.

“Dutch and Flemish Paintings at Hoogsteder-Naumann New York.” *Burlington Magazine* 125, no. 963 (June 1983): 382, 385–86.

“Harold Joachim (1909–1983): An Appreciation.” *Art Institute of Chicago Museum Studies* 12, no. 1 (Autumn 1985): 4–7.

“The State of Research in Northern Baroque Art.” *Art Bulletin* 69, no. 4 (December 1987): 510–19.

“Rembrandt as a Draughtsman: The Changing Image 1956–1988.” *Master Drawings* 27, no. 2 (1989): 105–10.

“Van Dyck and the Brazen Serpent.” *Master Drawings* 28, no. 3 (1990): 296–302.

“Rembrandt’s Drawing *The Raising of the Cross* in the Museum of Fine Arts, Boston.” In *The Learned Eye: Regarding Art, Theory, and the Artist’s Reputation; Essays for Ernst van de Wetering*,

edited by Marieke van den Doel, et al., 39–46. Amsterdam: Amsterdam University Press, 2005.

V. REVIEWS

“Kunstnieuws uit het buitenland.” *Phoenix* 1, no. 2 (1946): 30–32.

“Kunstnieuws uit andere landen.” *Phoenix* 1, no. 4 (1946): 27–28.

Review of *Stanovlenie Realizmav Gollandskoi Zhivopisi XVII Veka* (The Formation of Realism in Dutch Paintings of the 17th Century), by B. R. Vipper. *Burlington Magazine*, 102 (1960): 39–40.

Review of *The Drawings of Rembrandt: First Complete Edition in Six Volumes*, by Otto Benesch (London: Phaidon, 1954–57). *Kunstchronik* 14 (1961): 10–14, 19–28, 50–57, 85–91.

Review of *Connoisseur and Diplomat: The Earl of Arundel's Embassy to Germany in 1636 . . .*, by Francis C. Springell (London: Maggs Bros., 1963). *Master Drawings* 1 (1963): 62.

Review of *Oude tekeningen uit de Nederlanden, Verzameling Prof E. Perman, Stockholm*, exh. cat., 1962. *Master Drawings* 1 (1963): 56.

Review of *Bruegel: The Drawings, Complete Edition*, by Ludwig Miinz (London: Phaidon, 1961). *Master Drawings* 2 (1964): 55–58.

Review of *The Flower Drawings of Jan van Huysum*, by Christopher White (Leigh-on-Sea, 1964). *Master Drawings* 3 (1965): 174.

Review of *Jan Gossaert genaamd Mabuse*, exh. cat., Rotterdam and Bruges, 1965. *Master Drawings* 3 (1965): 403–05.

Review of *Rembrandts Handzeichnungen und Radierungen zur Bibel*, by Hans-Martin Rotermund (Lahr: Verlag Ernst Kaufmann, and Stuttgart: Württembergische Bibelanstalt, 1963). *Master Drawings* 4 (1966): 49–52.

Review of *Die Zeichnungen von Hendrick Goltzius*, by E. K. J. Reznicek (Utrecht: Haentjens Dekker & Gumbert, 1961). *Master Drawings* 5 (1967): 191–93.

“Rembrandt Backward and Forward.” Review of *Rembrandt and the Italian Renaissance*, by Kenneth Clark (New York: New York University Press). *Yale Review* 56 (1966–67): 301–09.

“Rembrandt Gisteren en Morgen.” Review of *Rembrandt and the Italian Renaissance*, by Kenneth Clark (New York: New York University Press). *De Kroniek van het Rembrandthuis* 21, no. 4 (1967): 91–104.

“Jacob Jordaens 1593–1678: Zur Ausstellung in Ottawa.” *Kunstchronik* 22 (1969): 125–32.

“Jacob Jordaens at the National Gallery of Canada.” *Master Drawings* 7 (1969): 173–78.

“Rembrandt und seine Schule: Zur Ausstellung in Kanada.” *Kunstchronik* 22 (1969): 281–89.

Review of *Groninger Museum voor Staden Lande: Dutch Drawings from the Collection of Dr. C. Hofstede de Groot*, by J. Bolten. *Master Drawings* 8 (1970): 410–15.

Review of *Old Master Drawings from the Collection of Kurt Meissner, Zurich*, exh. cat. by Françoise Forster-Hahn, Stanford Art Gallery, Detroit Institute of Arts, and Finch College Museum of Art, 1969). *Master Drawings* 10 (1972): 165–66.

Review of *Crispijn van de Passe. ‘t Lightder Tekenen Schilderkonst* [facsimile, Soest: Davaco, 1973]. *Master Drawings* 11 (1973): 291–93.

Review of *Dessins flamands et hollandais du dix-septième siècle, Collections de l’Ermitage, Leningrad, et du Musée Pouchkine, Moscou*, exh. cat. by Juri Kuznetsov and T. A. Tseshkovskaya, Brussels, Rotterdam, and Paris, 1972–73. *Master Drawings* 11 (1973): 176–78.

Review of *The German Drawings in the Collection of Her Majesty The Queen at Windsor Castle...*, by Edmund Schilling (London and New York, 1971). *Master Drawings* 11 (1973): 52–54.

Review of *Flemish Drawings of the Seventeenth Century from the Collection of Frits Lugt, Institut Neerlandais, Paris*, exh. cat. by Carlos van Hasselt, London, Paris, Bern, and Brussels, 1972. *Master Drawings* 11 (1973): 49–52.

Review of *Jan van der Heyden, 1637–1712* by Helga Wagner (Amsterdam-Haarlem, Scheltema & Holkema, 1972). *Burlington Magazine* 115 (1973): 401–02.

Review of *Zeichnung in Deutschland: Deutsche Zeichner 1540–1640*, exh. cat. by Heinrich Geissler et al., Stuttgart, 1979–80. *Master Drawings* 19 (1981): 178–80.

Review of *Johan (Jan) van Lintelo*, exh. cat. with monographic essay by Heinrich Geissler and archival sources and biographical notes by Hans D. Oppe. *Master Drawings* 23–24, no. 3 (1986): 416.

Review of *Paulus van Vianen Handzeichnungen*, by Teréz Gerszi. *Master Drawings* 23–24, no. 3 (1986): 416.

VI. OTHER CONTRIBUTIONS

“Flemish Drawings” and “Dutch Drawings.” In *Great Drawings of All Time*, vol. 2, selected and edited by Ira Moskowitz. New York: Shorewood, 1962.

Introduction to *Willem Buytewech 1591–1624*. Exh. cat. Rotterdam: Museum Boymans-van Beun-

ingen, and Paris: Institut Neerlandais, 1974–75.

Introduction to *Egypt: Day and Night; Keith Achepohl Watercolors and Lithographs*. Exh. cat. Dallas: Southern Methodist University, and elsewhere, 1979–80.

Introduction to *Small Paintings by Great Masters*. New York, 1981.

Introduction to *Haarlem: The Seventeenth Century*. Exh. cat. by Frima Fox Hofrichter. New Brunswick, N. J.: Zimmerli Art Museum, Rutgers University, 1983.

“On Alchemy and Van den Eeckhout.” Letter to the Editor. *Art Bulletin* 69, no. 4 (December 1990): 647.

Foreword to *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*. Exh. cat. by Nancy Minty. New Orleans: New Orleans Museum of Art, 1997.

Prefaces (as coordinating scholar) to vols. 1–15 of *The Robert Lehman Collection Catalogue*. New York: The Metropolitan Museum of Art, 1987–2013.