



JOURNAL OF HISTORIANS OF NETHERLANDISH ART

Volume 9, Issue 1 (Winter 2017)

Bibliography of Publications by Walter Liedtke

Compiled by Alec Aldrich

Recommended Citation:

Alec Aldrich, “Bibliography of Publications by Walter Liedtke,” *JHNA* 9:1 (Winter 2017), DOI: 10.5092/jhna.2017.9.1.1

Available at <https://jhna.org/articles/bibliography-publications-walter-liedtke/>

Published by Historians of Netherlandish Art: <https://hnanews.org/>
Republication Guidelines: <https://jhna.org/republication-guidelines/>

Notes: This PDF is provided for reference purposes only and may not contain all the functionality or features of the original, online publication. This PDF provides paragraph numbers as well as page numbers for citation purposes.

ISSN: 1949-9833



JOURNAL OF HISTORIANS OF NETHERLANDISH ART

BIBLIOGRAPHY OF PUBLICATIONS BY WALTER LIEDTKE

List of publications by Walter A. Liedtke from the beginning of his career (1969) to 2015.

Compiled by Alec Aldrich

I. BOOKS

Architectural Painting in Delft: Gerhard Houckgeet, Hendrick van Vliet, Emanuel de Witte. Doornspijk: Davaco, 1982.

The Royal Horse and Rider: Paintings, Sculpture and Horsemanship 1500–1800 (winner of 1989 CINOA prize). New York: Abaris Books, 1989.

Flemish Paintings in America (co-author with Guy Bauman). Antwerp: Fonds Mercator, 1992.

A View of Delft: Vermeer and His Contemporaries. Zwolle: Waanders Publishers, 2000.
Vermeer: The Complete Paintings. Antwerp: Ludion, 2008.

II. CATALOGUES OF PERMANENT COLLECTIONS

Flemish Paintings in the Metropolitan Museum of Art. 2 vols. New York: Metropolitan Museum of Art, 1984.

“Architectural Painting.” In *The Royal Picture Gallery Mauritshuis*, edited by H. R. Hoetink, 68–80. Amsterdam and New York, 1985.

“Seventeenth-century Dutch and Flemish Paintings.” In *The Taft Museum: Its History and Collections*. Edited by Ruth Kruger Meyer and Edward J. Sullivan. New York, 1995.

Timken Museum of Art: European Works of Art, American Paintings and Russian Icons in the Putnam Foundation Collection (catalogue entries and biographies of Rubens, Rembrandt, and Ruisdael), 89–103. San Diego: The Foundation, 1996.

Dutch Paintings in the Metropolitan Museum of Art (Association of Art Museum Curators’ award

for best standard collection catalogue, 2007). 2 vols. New York: Metropolitan Museum of Art/
New Haven: Yale University Press, 2007.

III. EXHIBITION CATALOGUES

The Portrait Bust: Renaissance to Enlightenment (co-author). Providence: Rhode Island School of Design, Museum of Art, 1969.

The Carter Collection of Dutch Paintings. New York: Metropolitan Museum of Art, 1982.

Dutch Paintings from the Mauritshuis. New York: Metropolitan Museum of Art, 1983.

Liechtenstein: The Princely Collections (forty entries on Dutch, Flemish, and German paintings). New York: Metropolitan Museum of Art, 1985.

The Golden Ambiance: Dutch Landscape Painting in the Seventeenth Century (selection, introduction, and brief discussion of twenty-four pictures). New York: Minskoff Cultural Center, 1985.

The Jack and Belle Linsky Collection in the Metropolitan Museum of Art (six entries on Dutch and Flemish paintings). New York: Metropolitan Museum of Art, 1985.

“Dutch Paintings in America: The Collectors and Their Ideals.” In *Great Dutch Paintings from America, 14–59*. The Hague: Mauritshuis, 1990.

“The Court Style: Architectural Painting in The Hague and London.” In *Perspectives: Saenredam and the Architectural Painters of the 17th Century*, 30–42. Rotterdam: Museum Boijmans-van Beuningen, 1991.

“The Delft School, circa 1625–1675.” In *Leonart Bramer, 1596–1674, A Painter of the Night*, edited by F. Hofrichter, 23–35. Milwaukee: Marquette University, Haggerty Museum of Art, 1992.

Masterworks from the Musée des Beaux-Arts, Lille (introductory essay and nineteen entries). Lille: Musée des Beaux-Arts, 1992.

“Vermeer Teaching Himself.” In *Rembrandt och Hans Tid*, 89–105. Stockholm: Nationalmuseum, 1992.

“The Havemeyer Rembrandts.” In *Splendid Legacy: The Havemeyer Collection*, edited by Alice Cooney Frelinghuysen, and Gary Tinterow, 62–66. New York: Metropolitan Museum of Art, 1993.

“Everything is not the same’: Style and Expression in Some Religious Paintings by Rubens.” In *Rubens and His Workshop: The Flight of Lot and His Family from Sodom*, edited by T. Nakamura, 129–40. Tokyo: National Museum of Western Art, 1994.

Rembrandt/Not Rembrandt in the Metropolitan Museum of Art (organizer and co-author with Hubert von Sonnenburg). New York: Metropolitan Museum of Art, 1995.

“Rembrandt True and False.” In *Robert Lee Humber: A Collector Creates*, edited by Jo Allen and Gil Leebrick, 7–13. Greenville, N.C.: Eastern Carolina University, 1996.

Vermeer and the Delft School (organizer and author). New York: Metropolitan Museum of Art, 2001.

Jacob van Ruisdael (one catalogue entry), 64–65. Hamburg: Hamburger Kunsthalle, 2002.

“Hans Vredeman de Vries and Architectural Painting in the Netherlands.” In *Hans Vredeman de Vries und die Folgen*, edited by Heiner Borggreve and Vera Lüpkes, 13–27. Marburg, 2005.

Metropolitan Museum of Art, New York: Chefs-d’œuvre de la peinture européenne (with Katharine Baetjer, Kathryn Calley Galitz, and Mary Sprinson de Jésus). Martigny: Fondation Pierre Giannadda, 2006.

Grandes maestros de la pintura europea de the Metropolitan Museum of Art, Nueva York: De El Greco a Cézanne (with Katharine Baetjer, Kathryn Calley Galitz, and Mary Sprinson de Jésus). Barcelona: Museu Nacional d’art de Catalunya, 2006–7.

“The Pure Vessels of Irving Penn.” In *Irving Penn: Vessels*. New York: Pace/Macgill Gallery, 2008.

Vermeer’s Masterpiece The Milkmaid (organizer and author of accompanying booklet). New York: Metropolitan Museum of Art, 2009.

“Seeing Florence from New York: Some Thoughts on Greg Wyatt’s Work as a Sculptor.” In *Greg Wyatt Two Rivers*, 31–47. Florence: Palazzo Vecchio, Sala d’Arme, 2009.

“Réflexions sur la peinture flamande.” In *Bruegel, Memling, Van Eyck . . . La collection Brukenthal*, 21–29. Paris: Musée Jacquemart-André, 2009.

“Interruptions by JoAnn Verburg.” In *JoAnn Verburg Interruptions*. New York: Pace/Macgill Gallery, 2010.

“Rembrandt’s Self Portrait at Kenwood.” In *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London* (with Julius Bryant and Susan Jenkins), 2–27. New York: American Federation of Arts, 2012.

Vermeer: Il secolo d’oro dell’arte olandese (selection, main essay, and various catalogue entries; with Arthur K. Wheelock Jr. and Sandrina Bandera). Rome: Scuderie del Quirinale, 2012–13.

IV. ARTICLES AND BOOK CHAPTERS

“From Vredeman de Vries to Dirck van Delen: Sources of Imaginary Architectural Painting.” *Bulletin of the Rhode Island School of Design* 57, no. 2 (December 1970): 15–25.

“Saenredam’s Space.” *Oud Holland* 86 (1971): 116–41.

“Antiquarian and Out-of-Print Books on the History of Dutch Art.” *Antiquarian Book Monthly Review*. 2 parts (April and May 1975).

“The New Church in Haarlem Series: Saenredam’s Sketching Style in Relation to Perspective.” *Sinodus* 8 (1975–76): 145–66.

“The View in Delft by Carel Fabritius.” *Burlington Magazine* 118 (1976): 61–73.

“Faith in Perspective: The Dutch Church Interior.” *Connoisseur* 193 (October 1976): 126–33.

“The Three ‘Parables’ by Barend Fabritius, with a Chronological List of His Paintings Dating from 1660 Onward.” *Burlington Magazine* 119 (1977): 316–27.

“Rubens in America.” *Connoisseur* 194 (August 1977): 305–6.

“Pride in Perspective: The Dutch Townscape.” *Connoisseur* 200 (April 1979): 264–73.

“Hendrick van Vliet and the Delft School.” *Museum News* (Toledo Museum of Art) (Fall 1979): 40–52.

“Rubens, Velázquez, and the Spanish Riding School.” *In the Arts* (Ohio State University) (April 1980).

“Velázquez, Olivares, and the Baroque Equestrian Portrait” (with John Moffitt). *Burlington Magazine* 113 (1981): 529–37.

“Art and Nature: The Sculpture of Gillian Jagger.” *Arts Magazine* 55, no. 6 (February 1981): 161–63.

“Frans Post at the Met and in General.” *Tableau* 4, no. 4 (February 1982): 350–51.

“Cornelis de Man as Painter of Church Interiors.” *Tableau* 5, no. 1 (September-October 1982): 62–66.

“Another View of the Chicago Picasso.” *Arts Express* 2, no. 3 (Summer 1982): 10–11.

“Clothing the Naked by Michiel Sweerts.” *Apollo* 117 (1983): 21–23.

“Jordaens and Rombouts in a New York Collection.” *Tableau* 5, no. 4 (February 1983): 288–90.

- “In Detail: Manet’s *Le Déjeuner sur l’herbe*.” *Portfolio* 5, no. 5 (September 1983): 30–35.
- “Flemish Paintings in the Metropolitan Museum – I: Rubens.” *Tableau* 6, no. 2 (November 1983): 83–88.
- “Flemish Paintings in the Metropolitan Museum – II: Van Dyck, Jordaens, Brouwer and Others.” *Tableau* 6, no. 4 (February 1984): 28–34.
- “Rembrandt in 18th-century England.” *Tableau* 6, no. 4 (February 1984): 47.
- “Toward a History of Dutch Genre Painting.” In *De Arte et Libris: Festschrift Erasmus 1934–1984*, edited by Abraham Horodisch, 317–36. Amsterdam: Erasmus Antiquariaat en Boekhandel, 1984.
- “Dutch Genre Painting in Philadelphia, Berlin, and London.” *Tableau* 7, no. 1 (September 1984): 61–64.
- “Anthony van Dyck.” *Metropolitan Museum of Art Bulletin* 42, no. 3 (Winter 1984–85): 4–48.
- “Dutch Paintings in the Collection of the Princes of Liechtenstein.” *Tableau* 8, no. 2 (November 1985): 54–58.
- “Flemish Paintings in the Collection of the Princes of Liechtenstein.” *Tableau* 8, no. 3 (December 1985): 76–81.
- “De Witte and Houckgeest: Two New Paintings from Their Years in Delft.” *Burlington Magazine* 128 (1986): 802–5.
- “Zurburán’s Jerez Altarpiece Reconstructed.” *Apollo* 127 (March 1988): 153–62.
- “Toward a History of Dutch Genre Painting – II: The South Holland Tradition.” In *The Age of Rembrandt: Studies in Seventeenth-Century Dutch Painting*, edited by R. E. Fleischer and S. S. Munschower, 92–131. Papers in Art History from the Pennsylvania State University 3. University Park, Pa., 1988.
- “Dutch And Flemish Paintings from the Hermitage: Some Notes to an Exhibition Catalogue, with Special Attention to Rembrandt, van Dyck and Jordaens.” *Oud Holland* 13 (1989): 154–68.
- “Reconstructing Rembrandt: Portraits from the Early Years in Amsterdam (1631–34).” *Apollo* 129 (May 1989): 323–31, 371–72.
- “Peasants Fighting Over Cards by Pieter Bruegel and Sons.” *Artibus et Historiae* 19 (1989): 123–31.
- “Pieter Jansz. Saenredam” and “Emanuel de Witte.” In *International Dictionary of Art and Artists*, edited by J. Vinson, 1:753–55, 1:903–4. Chicago and London: St. James Press, 1990.

“Pepys and the Pictorial Arts.” *Apollo* 133 (April 1991): 227–37.

“America and Dutch Art.” *Mauritshuis Cahiers* (October 1991): 21–29.

“Rembrandt at the Altes Museum.” *Apollo* 134 (1991): 356–58.

“Rembrandt and the Rembrandt Style.” *Apollo* 135 (1992): 140–45.

“Johannes Coesermans, Painter of Delft.” *Oud Holland* 106 (1992): 191–98.

“Addenda to *Flemish Paintings in the Metropolitan Museum of Art*.” *Metropolitan Museum Journal* 27 (1992): 101–20.

“Some Paintings not by Rembrandt in the Metropolitan Museum.” In *Rembrandt and His Pupils: Papers Given at a Symposium in Nationalmuseum, 2–3 October 1992*, 119–41. Stockholm: Nationalmuseum, 1993.

“Museo de Art de Ponce.” *Art Newspaper* 38 (May 1994): 17.

“Rembrandt’s *Man in a Gorget and Plumed Cap* in the J. Paul Getty Museum.” *Burlington Magazine* 137 (July 1995): 458–62.

“Pentimenti in Our Pictures of Salomon van Ruysdael and Jan van Goyen.” In *Shop Talk: Studies in Honor of Seymour Slive*, 154–57. Cambridge, Mass.: Harvard University Art Museums, 1995.

“Reconstructing Rembrandt and His Circle: More on the Workshop Hypothesis.” In *Rembrandt, Rubens, and the Art of Their Time: Recent Perspectives*, edited by Roland E. Fleischer and Susan Clare Scott, 37–59. Papers in Art History from the Pennsylvania State University 11. University Park, Pa., 1997.

“Rubens, His Patrons, and Style.” In *Rembrandt, Rubens, and the Art of Their Time: Recent Perspectives*, edited by Roland E. Fleischer and Susan Clare Scott, 123–43. Papers in Art History from the Pennsylvania State University 11. University Park, Pa., 1997.

“Style in Dutch Art.” In *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*, edited by Wayne Franits, 116–28, 228–31. Cambridge: Cambridge University Press, 1997.

“De studie van Nederlandse kunst in Amerika.” *Neerlandica Extra Muros* 36, no. 1 (February 1998): 1–14.

“The Picture: Dutch and Flemish.” In *The Oxford History of Western Art*, edited by Martin Kemp, 238–45. Oxford: Oxford University Press, 2000.

“The Study of Dutch Art in America.” *Artibus et Historiae*, no. 41 (2000): 207–20.

“Vermeer’s Youthful Discretion.” *Art News* (March 2001): 120–21.

“Cottage Industry: Some Haarlem Landscapes of the Early Seventeenth Century.” *Apollo* 158 (August 2003): 21–31.

“The Meaning of Rembrandt’s *Aristotle with a Bust of Homer*.” In *Collected Opinions: Essays on Netherlandish Art in Honour of Alfred Bader*, edited by V. Manuth and A. Rüger, 73–87. London: Paul Holberton, 2004.

“Rembrandt’s Workshop Revisited.” *Oud Holland* 117 (2004): 48–73.

“Gerard de Lairesse and Jacob de Wit *in situ*.” In *The Learned Eye: Regarding Art, Theory, and the Artist’s Reputation; Essays for Ernst van de Wetering*, edited by Marieke van den Doel, Natasja van Eck, Gerbrand Korevaar, Anna Tummers, and Thijs Westeijn, 190–205. Amsterdam: Amsterdam University Press, 2005.

“*The Golden Age* by Joachim Wtewael.” *Metropolitan Museum Journal* 40 (2005): 93–104.

“An Early Work by Jacob Jordaens Rediscovered.” *Burlington Magazine* 148 (2006): 107–8.

“Toward a New Edition of *Flemish Paintings in the Metropolitan Museum of Art*.” In *Munuscula Amicorum: Contributions on Rubens and His Colleagues in Honour of Hans Vlieghe*, edited by K. Van der Stighelen, 665–78. Ghent: Brepols, 2006.

“Murant in His Milieu: A Biography of Emanuel Murant, the ‘rustic forerunner’ of Jan van der Heyden.” In *His Milieu: Essays on Netherlandish Art in Memory of John Michael Montias*, edited by A. Golahny et al., 233–45. Amsterdam: Amsterdam University Press, 2006.

“Women with Pearl Earrings: On Paintings Apparently by Carel Fabritius, in Hannover, Vaduz, and Amsterdam.” *Oud Holland* 119 (2006): 120–29.

“Resurrection of a Crucifixion.” *Art News* (October 2007): 203–5.

“Professor Julius Held.” In *The Scholars Eye: Property from the Julius Held Collection* (Part 1, January 27, 2009), 9. New York: Christie’s.

“Reversing the Roles: Van Dyck’s Portrait of Lady Elizabeth Thimbelby and Her Sister Dorothy Savage” (with Michelle Safer). *Burlington Magazine* 151 (2009): 79–83.

“Rembrandt Revelations at the Metropolitan Museum.” *Jahrbuch der Berliner Museen*, n.s. 51 (2009): 43–48.

“De Montebello’s Alchemy: Turning Gold into Gold.” In *Philippe De Montebello and the Metropolitan Museum of Art 1977–2008*, edited by James R. Houghton et al., 38–41. New York: Metropoli-

tan Museum of Art, 2009.

“Vermeer’s Women: Desire and Restraint.” *IFAR Journal* 11, nos. 3–4 (2010): 26–41.

“Van Dyck’s ‘Influence’ in the Dutch Republic.” In *Aemulatio: Imitation, Emulation and Invention in Netherlandish Art from 1500 to 1800; Essays in Honor of Eric Jan Sluijter*, edited by A. Boschloo et al., 304–17. Zwolle: Waanders, 2011.

“Frans Hals: Style and Substance.” *Metropolitan Museum of Art Bulletin* 69, no. 1 (Summer 2011): 4–48.

“Rembrandt at Work: Some Late Self-Portraits.” *Kroniek van het Rembrandthuis* 2011 (2012): 21–27.

“Dirck van Delen’s Solomon Receiving the Queen of Sheba of 1642.” *Cantor Arts Center Journal* 7 (2011–12): 19–29.

“It’s a Boy! Rubens’s ‘Family’ Portrait in the Metropolitan Museum.” In *Face Book: Studies on Dutch and Flemish Portraiture of the 16th–18th Centuries; Liber Amicorum Presented to Rudolf E. O. Ekkart on the Occasion of His 65th Birthday*, 235–42. Leiden: Primavera Press, 2012.

“Canvas Matches in Vermeer: A Case Study in the Computer Analysis of Fabric Supports” (with C. Richard Johnson Jr. and Don H. Johnson). *Metropolitan Museum Journal* 47 (2012): 101–8.

European Paintings in the Metropolitan Museum of Art: A Walking Guide, edited by Keith Christiansen and Katharine Baetjer. New York: Metropolitan Museum of Art, 2013.

“Golden Age Paintings in the Gilded Age: New York Collectors and the Metropolitan Museum of Art 1870–1920.” In *Holland’s Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*, edited by Esmée Quodbach. University Park, Pa.: Pennsylvania State University Press, 2014.

“Three Paintings by El Greco” (with *in memoriam* note by Keith Christiansen). *Metropolitan Museum Journal* 50, no. 1 (2015): 12–41.

V. REVIEWS

Review of *Perspective: Optics and Delft Artists around 1650*, by Arthur K. Wheelock Jr. *Art Bulletin* 61 (1979): 490–96.

Review of *Gods, Saints and Heroes: Dutch Painting in the Age of Rembrandt* (National Gallery of Art, Washington, D.C.). *Connoisseur* 202 (April 1981): 252–53.

Review of *Carel Fabritius*, by C. Brown. *Burlington Magazine* 124 (1982): 303–4.

“Paintings from the Mauritshuis and Dutch Figure Drawings.” Review of *Dutch Painting of the Golden Age from the Royal Picture Gallery* and *Dutch Figure Drawings from the Seventeenth Century* (Washington, D.C., National Gallery of Art). *Tableau* 5, no. 2 (November, 1982): 180–181.

“Goltzius, His Circle, and the Jews in Amsterdam.” Review of *Hendrick Goltzius and His Circle* (New York, Metropolitan Museum of Art). *Tableau* 5, no. 2 (November–December 1982): 201.

“Brouwer and Teniers in New York and Maastricht.” Review of *Adriaen Brouwer/David Teniers the Younger* (New York and Maastricht, Noortman and Brod). *Tableau* 5, no. 3 (December–January 1982–3): 236–37.

Review of *Dutch Church Painters* (Edinburgh). *Burlington Magazine* 127 (1985): 164.

Review of *Saenredam: The Art of Perspective*, by Rob Ruurs. *Burlington Magazine* 130 (1988): 39.

Review of *Rembrandt’s Self-Portraits*, by Perry Chapman. *Journal of Art* (January 1991): 40.

“A Veronese of Low Life.” Review of *David Teniers the Younger* (Antwerp). *Journal of Art* 4, no. 6 (Summer 1991): 18.

“Rubens Prints at the Fitzwilliam Museum.” Review of *Rubens and Printmaking* (1990). *Print Quarterly* 8, no. 3 (September 1991): 308–10.

“Learning in the Dutch School.” Review of *The National Gallery Catalogues: The Dutch School 1600–1900*, by N. Maclaren, revised by C. Brown. *Apollo* 135 (1992): 334–35.

Review of *Rembrandt och Hans Tid* (Nationalmuseum, Stockholm). *Burlington Magazine* (December 1992): 829–30.

Review of *The Thyssen-Bornemisza Collection: Seventeenth-Century Dutch and Flemish Painting*, by Ivan Gaskell. *Apollo* (February 1993): 133–34.

Review of *Study Exhibition: The Flight of Lot and His Family from Sodom, Rubens and His Workshop* (National Museum of Western Art, Tokyo). *Burlington Magazine* (October 1993): 718–19.

Review of *Judith Leyster* (Haarlem and Worcester). *Burlington Magazine* (December 1993): 856–57.

Review of *Rubens’s Landscapes* (The National Gallery, London). *Burlington Magazine* 139 (1997): 54–56.

Review of *Rembrandt: A Genius and His Impact* (Melbourne and Canberra). *Apollo* 147 (January 1998): 54–55.

Review of *Rembrandt: A Genius and His Impact* (Melbourne and Canberra). *Simiolus* 26 (1998): 312–17.

Review of *Vermeer's Camera*, by Philip Steadman. *Burlington Magazine* 143 (2001): 642–43.

Review of *Rembrandt's Women* (Edinburgh and London). *Apollo* (March 2002).

Review of *Inspired by Italy* (Dulwich Picture Gallery). *Historians of Netherlandish Art Newsletter* 20, no. 1 (April 2003): 27–28.

Review of *Time and Transformation in Seventeenth-Century Dutch Art* (Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie). CAA online reviews, 2005.

Review of *Jan van der Heyden* (Greenwich, Conn., and Amsterdam). *Burlington Magazine* 149 (2007): 119–21.

Review of *Atelierdarstellungen in der niederländischen Genremalerei des 17. Jahrhunderts*, by Katja Kleinert. *Kunstform* (2008): <http://www.arthistoricum.net/kunstform/rezension/ausgabe/2008/7/12329/> and *Sehepunkte* 8, no. 7 (July 15, 2008): <http://www.sehepunkte.de/2008/07/12329.html>.

Review of *Dutch Cityscapes* (The Hague and Washington, D.C.). *Burlington Magazine* 151 (2009): 126–27.

Review of *Rembrandt in America* (Raleigh, Cleveland, and Minneapolis). *Burlington Magazine* 154 (2012): 150–51.

VI. OTHER CONTRIBUTIONS

Regular contributions to *Recent Acquisitions* and other Metropolitan Museum of Art periodicals since 1980.

Report on *Great Dutch Paintings from America*. *Journal of Art* (April 1991): 29.

Preface to *Illustrated Dictionary of 17th Century Flemish Painters*, by J. de Maere and M. Wabbes, 7–8. Brussels: Renaissance du livre, 1994.

Foreword to *Frans Snyders*, by Susan Koslow. Antwerp: Mercatorfonds, 1996.

Dictionary entries in *The Dictionary of Art*, 34 vols., edited by Jane Turner, “Architectural Pictures c. 1550–c. 1700,” 2:340–42; “Gerrit Houckgeest,” 14:795–96; “Pieter Saenredam,” 27:507–11; “Hendrick van Vliet,” 32:673; “Emanuel de Witte,” 33:266–68. Oxford: Oxford University Press, 1996.

Article on Rembrandt's life and work in *Encyclopedia Americana* (text and CD Rom). New York: Grolier, 1996.

"Johannes Vermeer (1632–1675). *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/verm/hd_verm.htm (October 2003).

"Rembrandt van Rijn(1606–1669): Paintings." *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/rmbt/hd_rmbt.htm (October 2003).

"Peter Paul Rubens (1577–1640) and Anthony van Dyck (1599–1641): Paintings." *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/rvd_p/hd_rvd_p.htm (October 2003).

"Still-Life Painting in Northern Europe, 1600–1800." *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/nstl/hd_nstl.htm (October 2003).

Article on Vermeer's life and work in *Encyclopedia Americana* (text and CD Rom). New York: Grolier, 2005.

Museum: Behind the Scenes at the Metropolitan Museum of Art (contribution to oral history project by Danny Danziger). New York: Viking, 2007.

The Age of Rembrandt: Dutch Paintings in the Metropolitan Museum of Art, December 11, 2007 (video recording featuring Philippe De Montebello, Walter Liedtke, and Charlie Rose). New York: Charlie Rose, Inc., 2007.

"Johannes Vermeer (1632–1675) and *The Milkmaid*." *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/milk/hd_milk.htm (August 2009).

"Frans Hals (1582/83-1666)." *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/hals/hd_hals.htm (August 2011)

"Michiel Sweerts and Biblical Subjects in Dutch Art." *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/swee/hd_swee.htm (November 2014).

“Landscape Painting in the Netherlands.” *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/lpnd/hd_lpnd.htm (December 2014).

Four catalogue entries for Kaplan online catalogue. 2014.

Preface to *Rembrandt* by Tancred Borenius. New York: Phaidon, 2015.

Recommended Citation:

Alec Aldrich, “Bibliography of Publications by Walter Liedtke,” *JHNA* 9:1 (Winter 2017), DOI:10.5092/jhna.2017.9.1.1