

Review of the collection catalogue *Netherlandish, Flemish and Dutch Prints from 16th to 18th centuries*

The Hague, 16 October 2023

Dear Madam, Dear Sir,

For the past few years, I have been involved as a scientific advisor in the making of the catalogue *Netherlandish, Flemish and Dutch Prints from 16th to 18th centuries* from The National Museum in Belgrade, written by curator Dragana Kovačić. After years of researching, writing, translating, editing and designing the book, the final result is now ready for a final approval.

Dragana Kovačić's research in the recent years has provided a complete overview of the museum collection of the Netherlandish, Dutch and Flemish prints from the sixteenth through the eighteenth centuries. A collection that, although small compared to those in many other European museums, is nevertheless of great importance to Serbia.

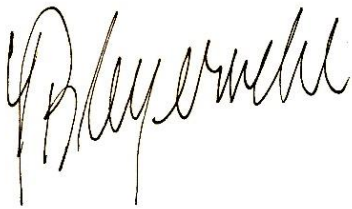
The catalogue section of the book, which is the main part, presents the prints in the National Museum in chronological order. Each entry (object-based text) consists of the following elements. An entry starts with biographical details on the printmaker or printmakers involved. Then each print is analyzed in terms of style and/or iconography, and the position of the art work within the artist's oeuvre is discussed. Finally, all the technical data of each print are given, such as dimensions, inventory numbers, and literature references. These entries are very readable and accessible, while at the same time they are based on in-depth research on relevant and recent art historical literature on prints and printmaking by the leading specialists in the field. Altogether, the catalogue section provides a nice and complete picture of the print collection in the National Museum in Belgrade and of printmakers and print publishers working in Flanders and the Northern Netherlands in the sixteenth, seventeenth and eighteenth centuries.

The catalog is preceded by an Introduction in which Dragana Kovačić aims to do three things. First, she provides a comprehensive history of the origins of the collection of Dutch, Dutch and Flemish prints in the museum. Next, she describes the general characteristics of the collection. Finally, she gives a comprehensive overview of Dutch and Flemish print production in the sixteenth, seventeenth and eighteenth centuries, by focusing on print publishers in Antwerp, Haarlem and Amsterdam and on Dutch print publishers who worked in Rome and London. Especially the latter is by no means an easy task, as no such overview has been written yet.

Now that the manuscript is finished, I can say that the book Dragana Kovačić is complete and meets scientific standards, as evidenced by the notes and bibliography. The catalogue section is richly illustrated: all the prints are depicted in it, which gives it great value. Moreover, the

book is equipped with a comprehensive bibliography and an index, which adds to its use. The design is pleasant and clear. The English translation is good. The title page gives the book an attractive appearance.

I hereby approve the manuscript and recommend the printing of the book.

A handwritten signature in black ink, appearing to read 'Y. Bleyerveld', written in a cursive style.

Prof. dr. Yvonne Bleyerveld

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