



Editorial

VISIBILITY

When we are in the beautifully furnished and fitted out rooms in the Rijksmuseum, it is easy to forget that a great many more works are in depots or elsewhere. Jenny Reynaerts reminds us of this when she writes about the Van Lynden-Van Pallandt Collection, built up between about 1850 and 1896 by Baron Reinhard Boelens van Lynden with, at first, his mother Cornelia van Borcharen and later, after his marriage, with Maria Catharina, Baroness van Pallandt. Although the Dutch works that hung in his country house Lyndenstein were not that exceptional, the French modern paintings that the couple used to decorate their home in The Hague certainly were. In 1896 and 1900 these two parts of the collection came to the Rijksmuseum. They were exhibited for only a short period, however, because of subsequent important donations, changes in art appreciation and increasing nationalistic preferences. The works were lent to other institutions or disappeared into the depot. It was not until the museum reopened in 2013 that a few of the French works were once again included in the permanent exhibition.

An extraordinary kind of absence is true of the wall hangings by Jurriaan Andriessen, painted in 1771 for the residence at 524 Herengracht, where they are still to be found. They were bequeathed to the Rijksmuseum in 1954. In consultation with the building's new owner, it was decided to leave the hangings in their original place, where they can be admired as intended by the painter (and the client). In her investigation, Ige Verslype shows, through her reconstruction of the painting process, how Andriessen made substantial changes at several stages in order to give viewers distant views that are as open as possible, as though they were walking past a series of windows. The trompe-l'oeil interior elements were also painted so that they fit seamlessly into the panelling and lighting of this back room. This coherence would have been completely lost had the works been moved to the Rijksmuseum.

The short notice by Daniel Hendrikse is about stereoscopic photographs taken using X-rays. They revealed what had previously been invisible to doctors, the inside of people's bodies. Until then, research could only be done on organs by means of autopsies. These stereoscopic X-rays depict a hybrid of the two methods: the photographed parts of the body were prepared after death in order to obtain optimal images of blood circulation. The result was a completely new visual idiom, complementing anatomical prints, which until then had been made to illustrate the interior of the body, in some cases in a very creative way and more for enjoyment than instruction.

Important acquisitions are, of course, displayed in the cabinets intended for the purpose. However, as is true for most Print Room acquisitions, the drawings, woodcuts, prints and photographs are mostly unavailable for display in the museum because they could fade if exposed to light for too long. It is therefore always worthwhile to introduce them in the Rijksmuseum Bulletin too, so that they remain 'visible' for researchers.