



Prof. Guy Delmarcel
Professor Emeritus
Tapestry Scholar
Katholieke Universiteit Leuven
Belgium



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March 8, 2017

Ms. Gabriela Monter
Consejo Cultural Mundial
Medellín 201, 1st Floor
Col. Roma C.P. 06700
Mexico City MEXICO

Dear Ms. Monter,

It is with great pleasure that I recommend Guy Delmarcel as a candidate for the 2017 Leonardo da Vinci World Award of Arts.

Guy Delmarcel has spent a lifetime dedicated to tapestry research. Over the course of fifty years, Professor Delmarcel has led the movement to transform the field of tapestry scholarship from an obscure and little-studied specialty into one of the principal aspects of material cultural history. It is thanks to his pioneering efforts, first as a museum curator, subsequently as a university lecturer and teacher, that the true significance of tapestry production and patronage has been recognized. Professor Delmarcel has established a new methodology of tapestry research to which all good scholars now adhere. His bibliography, included in this nomination package, features over 140 scholarly articles, books and exhibition catalogues: each provide vital new research and understanding to the art historical field. From his earliest research as a young PhD candidate in the late 1960s and early 1970s, he has continued without pause to delve into the archives, to seek out little known and unpublished collections, to share and publish research. His work in the Belgian national museums brought this medium to the attention of a new public; his vocation as a senior faculty member at the prestigious Katholieke Universiteit Leuven has enabled him to encourage and nurture generation after generation of younger tapestry scholars.

I could not recommend him more highly and I hope you will not hesitate to reach out should you have any questions.

Yours sincerely,

Thomas P. Campbell

**The Metropolitan
Museum of Art**

1000 Fifth Avenue
New York, NY 10028
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Letter of recommendation for emeritus professor Guy Delmarcel

Leuven, 8 March 2017

To the members of the Committee:

I am not a big believer in letters of recommendation. They tend to be boringly formulaic. They tend to overhype candidates and overstress their importance. So I never really read them. I almost always refuse to write them.

However, I simply have to write this letter. For I am convinced that emeritus professor Guy Delmarcel would be a worthy recipient of this Prize, and I hope this letter might help to convince you of that.

Guy Delmarcel is an outstanding scholar with a unique track record. There simply can be no doubt about it. First as a curator at the Royal Museum of Art & History (Brussels) and later as a professor at the University of Leuven, he initiated and developed a strong interest in Flemish tapestry among European and American art historians. Almost single-handedly, he managed to catapult this supposedly 'minor' or 'decorative' art into mainstream art history where it was picked up by the next generation(s) of scholars. His numerous articles and books really support and inspire most tapestry projects and publications that are being developed today. I am confident that Guy Delmarcel's publications will continue to be cornerstones of tapestry research well into this century and possibly beyond.

Guy Delmarcel is also a warm and open-minded person. Throughout the years I had the chance to be his PhD student and his research & teaching assistant. I cherish the many, many delightful conversations and email exchanges we had. We talked and chatted about tapestry and art history, of course, but also about academic programs in the US and Europe; about academic leadership; about design, fashion, literature, poetry and politics. I consider myself very lucky to know Guy Delmarcel this well, and I keep on wearing the label 'student of and successor to Guy Delmarcel' as a badge of honor.

I hope this letter and the rest of the file can convince you to award the Prize to emeritus professor Guy Delmarcel.

Kind regards,

Koenraad Brosens



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Pascal-François Bertrand
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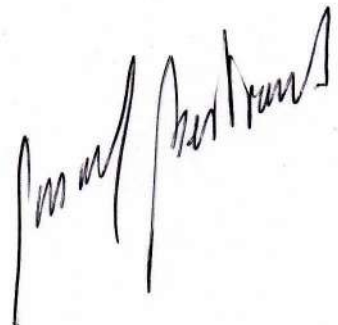
2017, March 8th
Letter of Recommendation for the Nomination of Guy Delmarcel for the Leonardo da Vinci Award

Professor Guy Delmarcel is one of the most renowned scholars in the history of tapestry in the world. For about fifty years, his work has focused on raising this specific area at a high level in the fields of the history of art and history of material culture.

First as curator at the Royal Museums of Art and History in Brussels, and then as Professor at the Catholic University of Leuven, he greatly contributed to the knowledge of this art which was one of the highest artistic expressions in the history. He has worked extensively to promote the art of tapestry by curating many international exhibitions, drawing up catalogs, writing scholarly books, and more than 130 articles which have made possible to renew the knowledge of this art. Guy Delmarcel studied its function in the ancient societies, where tapestry was an object of luxury and splendor, more particularly when he worked on the tapestries of the Italian family of the Gonzaga. He scrutinized its link with painting, knowing that it is not possible to obtain a tapestry without having first a drawing or a painting. His studies on Rubens and other Flemish painters as a tapestry designers were very fruitful on the knowledge of the translation from painting into tapestry. He also worked on the manufacturing process of this artistic industry, revealing the importance of tapestry in the economy of the ancient Low-Countries.

Guy Delmarcel is not a solitary researcher. He is generous, sharing his knowledge with colleagues, encouraging students, and been an editor (Brepols' Studies in Western Tapestries). I met him when I was student. Then I had the pleasure of working with him, as a member of a scientific committee for an exhibition (Colorno, Italy), and also for writing an article with him (*Perspective*).

Both the very high scientific level of his research and the humanist qualities of the professor make me strongly supporting the nomination of Guy Delmarcel for the Leonardo da Vinci Award.



GROUNDS FOR NOMINATION OF GUY DELMARCEL FOR THE LEONARDO DA VINCI AWARD

Over the course of fifty years, Guy Delmarcel has led the movement to transform the field of tapestry scholarship from an obscure and little-studied specialty into one of the principal aspects of material cultural history. It is thanks to his pioneering efforts that the true significance of tapestry production and patronage has been recognized. Professor Delmarcel has established a new methodology of tapestry research to which all good scholars now adhere.

During his years as curator at the Belgian Royal Museums of Art and History in Brussels, he introduced tapestries to the general public; taking an overlooked area of Belgium's cultural patrimony and reawakening the public's interest in this important aspect of the nation's art historical identity. He organized numerous symposia and major loan exhibitions, including the milestones *Pre-Renaissance Brussels Tapestries* (1976), *Brussels Tapestries in the Age of Rubens* (1977), *Ancient Tapestries from Edingen* (1980) and *Bruges and the Art of Tapestry* (1987). As a curator, he not only cared for the museum's existing collection, but significantly added to it, acquiring for the Belgian nation such internationally-acclaimed pieces as *The Triumphal Procession* from the sixteenth-century *Fructus Belli* set, the seventeenth-century Parisian *Diana and Endymion* and the *Story of Don Quixote* woven in Brussels in the Eighteenth Century.

It is largely thanks to Guy Delmarcel's efforts reawakening a sense of national pride in the tapestry medium that the Flemish Government has been prompted to play a much more active role supporting the field; for example, their sponsorship of the exhibitions *Tapestry in the Baroque. Threads of Splendor* (Metropolitan Museum of Art, New York, 2007) and *Hilos de esplendor: tapices del barroco* (Palacio Real, Madrid, 2008). The importance of Guy Delmarcel's continuing role shaping Belgium's heritage programme is reflected by the wide gamut of distinguished chairmanships which he has held, variously at the helm of the internationally-respected Royal Institute for the Study and Conservation of Belgium's Artistic Heritage, of the Princess Marie-José Foundation and of the Purchasing Committee of the King Baudouin Foundation.

However, Guy Delmarcel has never limited himself to working solely with splendid historical objects; he has also had as profound an effect on generations of young minds, working at the Catholic University of Leuven for over thirty-five years. His aptitude for teaching was already spotted in 1969 when he was hired by the University immediately upon completion of his Master's coursework. Professor Delmarcel has contributed to the working life of this venerable and internationally-admired institution, from beginnings as a young scholar and teaching assistant, when he taught in the fields of Medieval to Early Modern sculpture and painting, whilst simultaneously founding and augmenting the university library's now invaluable image collection. Throughout the 1980s, Guy Delmarcel continued to inspire generations of research students, performing the Herculean task of working both as a highly-respected university lecturer and continuing his ground-breaking activities as curator at the Brussels museum. Since 1990, he has dedicated his time to students, attaining the position of Chairman of the Department of Archaeology, History of Art and Musicology at the Catholic University of

Leuven. Enquire the reason for his success from any of his current or former students and their combined response is profound respect for his ability to unite formidable scholarly research (witness his 130-plus publications) with an adeptness at imparting knowledge and inspiring an inquiring spirit in his students. Bringing his impressive curatorial experience to bear in the classroom, Guy Delmarcel encourages students to combine a healthy respect for archival facts with an impassioned response to the objects themselves. As a teacher, he has always encouraged his students without attempting to harness them too tightly to his own fields of interest, but rather allowing them the freedom to pursue new aspects of the discipline.

The length and depth of his *List of Publications* (attached) speaks for itself; suffice it to add that he excels at both the most focused and erudite of topics (witness his article “The dynastic iconography of the Brussels tapestries Los Honores (1520-1525)”, 1977), whilst also achieving an accessible and informative tone for the more general reader: his hugely-successful, superlative survey *Flemish Tapestry from the Fifteenth to the Eighteenth Century* (1999) has, for example, been translated into four languages. His unflagging importance to the international scholarly community is perpetually reiterated by his publications and innumerable papers, lectures and presentations at symposia. Via these conduits, Guy Delmarcel has never failed to advance and acclaim the efforts of his own students and those of other young scholars new to the field. In shared projects, he has been a shining example of providing credit where it is due, no matter how modest the status of his collaborators.

A world-class collection of scholars was provided with the occasion to celebrate Guy Delmarcel in 2003 when a festschrift, *Flemish Tapestry in European and American Collections. Studies in Honour of Guy Delmarcel*, was published, edited by his former student and now universally-respected scholar, Koen Brosens. As Professor Emeritus, Guy Delmarcel’s work has continued to flourish: he continues to organise internationally-significant exhibitions such as *Gli arazzi del Gonzaga nel Rinascimento* (Mantua, Frutterie del Palazzo Te, 2010); his editing activities of traditional book series (Brepols’ Studies in Western Tapestries) and of cutting-edge technology (www.studiesinwesterntapestry.net) continue to supply a life-blood of new research and network of information to students and scholars throughout the world. It is no exaggeration that all art historians of the Renaissance and Baroque periods are in some way or another indebted to him.

In conclusion, Guy Delmarcel has spent a lifetime dedicated to tapestry research. However, this impassioned scholar has not succumbed to the temptation of an academic ivory tower. Instead, he has worked ceaselessly to reach a wider audience, to nurture future generations of scholars and to raise Belgian national awareness of the significance of their historical patrimony on the international stage.

GUY DELMARCEL CURRICULUM VITAE

PROFESSIONAL

2002 – present	<i>Professor Emeritus</i>	Katholieke Universiteit Leuven
1990 – 2002	<i>Professor</i>	Katholieke Universiteit Leuven
1981 – 1990	<i>Lecturer</i>	Katholieke Universiteit Leuven
1975 – 1990	<i>Curator of Tapestries and Textiles</i>	Royal Museum of Art and History Brussels
1969 – 1975	<i>Research and Teaching Assistant</i>	Katholieke Universiteit Leuven

EDUCATION

1969 – 1981	<i>PhD (Summa Cum Laude): History of Art</i>	Katholieke Universiteit Leuven
1967 – 1969	<i>Masters (Summa Cum Laude): Romance Philology and History of Art</i>	Katholieke Universiteit Leuven

AWARDS

2001, Title of *Commandeur de l'Ordre des Arts et Lettres de la République française*

AFFILIATIONS AND ACCREDITATIONS

Chairman

- Scientific Board of the Royal Institute for the Study and Conservation of Belgium's Artistic Heritage (KIK-IRPA), Brussels.
- Princess Marie-José Foundation, Brussels
- Department of Archaeology, History of Art and Musicology, Leuven University
- Purchasing Committee of the King Baudouin Foundation, Brussels

Member

- Board of Editorial Advisors of the *Revue belge d'Archéologie et d'Histoire de l'Art*, Brussels
- Board of Princess Marie-José Foundation
- Board of the *Koninklijke Academie voor Oudheidkunde van België/Académie royal d'archéologie de Belgique*, Brussels
- Board of *Centre International d'Etudes des Textiles Anciens* (CIETA), Lyon
 - Co-founded Lyons Tapestry Group to promote communication among the international scholars
- The Royal Flemish Academy of Belgium for Science and the Arts, Brussels

PUBLICATIONS

2004 – Present	Co-editor: Studies in Western Tapestries book series, Brepols Publishers (Turnhout).
2004 – Present	Co-editor: website http://www.studiesinwesterntapestry.net
1983 – 1987	Editor: six-monthly tapestry newsletter <i>La Navette/The Shuttle</i>
1981 – 1989	Editor-in-chief: <i>Bulletin of the Royal Museum of Art and History</i>
1966 – Present	Authored or co-authored more than 130 books, catalogues and scholarly articles: see attached document.

GUY DELMARCEL: 10 Important Publications, in reverse date order

-, (ed.), *Gli arazzi del Gonzaga nel Rinascimento* [*The Gonzagas' tapestries in the Renaissance*], exh. cat. (Mantua, Frutterie del Palazzo Te), Mantua, 2010.

-, with Yvan Maes, *David & Bethsabée: Un Chef-d'Oeuvre de la Tapisserie à la Renaissance* [*David and Bathsheba: A masterpiece of Renaissance tapestry*], Paris / Ecoen, 2008.

-, *Los Honores, Vlaamse wandtapijten voor Keizer Karel V / Los Honores, tapisseries flamandes pour Charles Quint / Los Honores, Flemish tapestries for Emperor Charles V*, Antwerp / Ghent, 2000.

-, *Flemish Tapestry* [also published in translation as *Het Vlaamse wandtapijt van de 15de tot de 18de eeuw / La tapisserie flamande du XVe au XVIIIe siècle*], Tielt, 1999.

-, "Le roi Philippe II d'Espagne et la tapisserie. L'inventaire de Madrid de 1598" ["King Philip II of Spain and tapestry. The Madrid inventory of 1598"], *Gazette des Beaux-Arts* [*Fine Arts Gazette*], 141 (1999): 153-178.

-, "Fructus Belli, une tenture bruxelloise de la Renaissance italienne pour les Gonzague" ["Fructus Belli/ Fruits of War, a Brussels hanging in the Italian Renaissance for the Gonzaga"], in Guy Delmarcel (e.a.), *Autour des Fructus Belli. Une tapisserie de Bruxelles du XVIe siècle* [*All about the Fructus Belli/ Fruits of War. A Brussels tapestry from the 16th Century*], exh. cat. (Ecoen, Musée National de la Renaissance [National Museum of the Renaissance]), Paris, 1992: 15-26.

-, and Erik Duverger, *Brugge en de tapijtkunst / Bruges et la tapisserie* [*Bruges and the art of tapestry*], exh. cat. (Bruges, Gruuthusemuseum and Memlingmuseum), Bruges, 1987.

-, "La Vie de la Vierge, deux nouvelles tapisseries du cardinal Erard de la Marck" ["The Life of the Virgin, two new tapestries owned by Cardinal Erard de la Marck"], in Maurits Smeyers (ed.), *Archivum Artis Lovaniensis. Bijdragen tot de Geschiedenis van de kunst der Nederlanden opgedragen aan Prof. Em. Dr. J.K. Steppe* [*Contributions to the History of the netherlandish art, offered in honour of Prof. Em. Dr. J.K. Steppe*], Leuven, 1981: 225-237.

-, *Tapisseries anciens d'Enghien* [*Ancient tapestries from Edingen*], exh. cat. (Enghien, Hôtel de Ville [Town hall]), Mons, 1980.

-, "The dynastic iconography of the Brussels tapestries Los Honores (1520-1525)", in *Actas del XXIII congreso internacional de Historia del Arte: España entre el Mediterráneo y el Atlántico* [*Acts of the 23rd international congress of History of Art: Spain between the Mediterranean and the Atlantic*], Grenada, 1977: vol.2, 250-259.

Guy Delmarcel Bibliography (1966-2017)

1966

-, "Cimabue, Giotto, da Vinci, Rafael, Giorgione, Titiaan, Tintoretto", *Vlaanderen* [*Flanders*], 15, 86 (1966): passim.

1968

-, "Meester van de Mariaboodschap van Aix-en-Provence. De Profeet Jeremias" ["Master of the Aix-en-Provence Annunciation. The Prophet Jeremiah"], *Openbaar Kunstbezit in Vlaanderen* [*Public Art Holdings in Flanders*], 3 (1968) [addendum].

1970

-, "Jan de Smedt (1905-1954), Mechels schilder en beeldhouwer" ["Jan de Smedt (1905-1954), painter and sculptor from Mechelen"], *Handelingen van de Koninklijke Kring voor Oudheidkunde van Mechelen* [*Proceedings of the Royal Circle for Archaeology of Mechelen*], 74 (1970): 201-210.

-, "De verzameling De Man", ["The De Man collection"], in Jan-Karel Steppe (ed.), *Uit het schilderijenbezit van het prinselijk Begijnhof te Brugge* [*In the paintings collection of the princely beguinage in Bruges*], Brugge, 1970: 7-16

-, "Jan de Smedt, een onbekend Mechels Animist" ["Jan de Smedt, a unknown animator from Mechelen"], *Kunst en Humanisme* [*Art and Humanism*], 2 (1970): 201-210.

1971

-, "De structuur van de Brusselse tapijtreeks Los Honores" ["The structure of the Brussels tapestry series Los Honores"], *Federatie van de Kringen voor Oudheidkunde en Geschiedenis van België. Handelingen van het 41e congres, Mechelen, 3-6/9/1970* [*Federation of the Belgian Rings for Archaeology and History. Proceedings of the 41st congress*], Mechelen, 1971: vol.2, 352-356.

-, "De laatgotische schilderkunst te Mechelen" ["Late Gothic Painting in Mechelen"], in *Aspekten van de laatgotiek in Brabant* [*Aspects of the Late Gothic in Brabant*], exh. cat. (Leuven, Stedelijk Museum [Municipal Museum]), Leuven, 1971: 241-267.

-, "Kent U onze Vlaamse Musea? Het Stedelijk Museum Vanderkelen-Mertens, Leuven" ["Do you know our Flemish museums? The Municipal Vanderkelen-Mertens Museum, Leuven"], *Kunst en Humanisme* [*Art and Humanism*], 3 (1971): 9-11.

-, "P.P.Rubens. De Wonderbare Visvangst", ["P.P. Rubens. The Miraculous Draft of Fishes"], in *Dekenale kerk Onze-Lieve-Vrouw-over-de-Dijle Mechelen. Geschiedenis (1236-1945). Restauratie (1945-1968). Kunstschat. Toeristische rondleiding* [*Collegiate church of Our-Lady-across-the-River-Dijle, Mechelen. History (1236-1945). Restoration (1945-1968). Art treasures. Touristic guided tour*], Mechelen, 1971: 31-34.

1972

-, "Smedt, J.F.W. de", in *Nationaal Biografisch Woordenboek* [*National Biographical Dictionary*], vol.5, Brussels, 1972: col.809-811.

1973

-, "Flemish tapestries at the wedding of the Emperor Charles V in Sevilla, 1526: the Los Honores series and some aspects of their dynastic iconography", in *XXIII Congreso internacional de Historia del Arte. CIHA. Ponencias y comunicaciones* [*23rd International Congress of History of Art. CIHA. Presentations and papers*], Granada, 1973: 102-104.

1974

- and Jan-Karel Steppe, "Les tapisseries du cardinal Erard de la Marck, prince-évêque de Liège" ["The tapestries of Cardinal Erard de la Marck, Prince-Bishop of Liege"], *Revue de l'Art* [*Art Review*], 25 (1974): 35-54.

-, Entries in *Aanwinsten 1964-1973 Koninklijke Musea voor Kunst en Geschiedenis / Musées Royaux d'Art et d'Histoire. Acquisitions 1964-1973* [*Acquisitions 1964-1973 Royal Museums of Art and History*], exh. cat. (Brussels, Koninklijke Musea voor Kunst en Geschiedenis [Brussels, Royal Museums of Art and History]), Brussels 1974: cat.53-56.

1975

-, "De legende van Perseus in de Vlaamse tapijtkunst van de 16de eeuw. Iconografische beschouwingen" ["The legend of Perseus in Flemish tapestries of the 16th Century. Iconographical considerations"], in Jean-Pierre d'Hanens (ed.), *Federatie van de Kringen voor Oudheidkunde en Geschiedenis van België. Handelingen van het 43e congres, Sint-Niklaas- Waas, 1974, Annalen* [*Federation of the Belgian Rings for Archaeology and History. Proceedings of the 43rd congress, Sint-Niklaas- Waas, 1974, Proceedings*], St. Niklaas, 1975: 268-269.

-, Entries in *Le Siècle de Louis XIV au Pays de Liège* [*The Century of Louis XIV in the region of Liege*], exh. cat. (Liège, Musée de l'Art Wallon [Liege, Museum of Wallonian Art]), Liege, 1975: 130-132, cat. 492-496 and 501.

-, Entries in *Dirk Bouts en zijn tijd* [*Dirk Bouts and his time*], exh. cat. (Leuven, St.-Pieterskerk [Saint Peter's church]), Leuven, 1975: 124-126, cat.K/42-43.

-, Entries in *De Franse kunst in de Koninklijke Musea voor Kunst en Geschiedenis / L'art français aux Musées Royaux d'Art et d'Histoire* [*French art in the Royal Museums of Art and History*], exh. cat. (Brussels, Koninklijke Musea voor Kunst en Geschiedenis [Royal Museums of Art and History]), Brussels, 1975: 73-80, cat.127-146.

1976

-(ed.), *Brusselse wandtapijten van de pre-Renaissance / Tapisseries Bruxelloises de la pré-Renaissance* [*Pre-Renaissance Brussels tapestries*], exh. cat. (Brussels, Koninklijke Musea voor Kunst en Geschiedenis [Royal Museums of Art and History]), Brussels, 1976.

- , “De legende van Herkenbald en de gerechtigheid van Keizer Trajanus. Een iconografische nota” [“The legend of Herkenbald and the justice of Emperor Trajan. An iconographical note”], in Guy Delmarcel (ed.) *Brusselse wandtapijten van de pre-Renaissance / Tapisseries Bruxelloises de la pré-Renaissance* [Pre-Renaissance Brussels tapestries], exh. cat. (Brussels, Koninklijke Musea voor Kunst en Geschiedenis [Royal Museums of Art and History]), Brussels, 1976: 245-255.

1977

- and Rotraud Bauer, *Brusselse wandtapijten in Rubens' eeuw / Tapisseries Bruxelloises aux siècle de Rubens* [Brussels tapestries in the age of Rubens], exh. cat. (Brussels, Koninklijke Musea voor Kunst en Geschiedenis [Royal Museums of Art and History]), Brussels, 1977.

- , “Rubens en de wandtapijtkunst” [“Rubens and tapestries”], *Streven* [Aspirations], 44 (1977): 800-809

- , “The dynastic iconography of the Brussels tapestries Los Honores (1520-1525)”, in *Actas del XXIII congreso internacional de Historia del Arte: España entre el Mediterráneo y el Atlántico* [Acts of the 23rd international congress of History of Art: Spain between the Mediterranean and the Atlantic], Grenada, 1977: vol.2, 250-259.

- , “Présence de Boccaccio dans la tapisserie flamande des XVe et XVIe siècles” [“Inclusion of Boccaccio in 15th and 16th century Flemish tapestries”], in Gilbert Tournoy (ed.), *Boccaccio in Europe (Symbolae Facultatis Litterarum et Philosophiae Lovaniensis, series A, 4)*, Leuven, 1977: 67-90.

- , “La tenture de la vie du Christ et de la Vierge d'Aix en Provence et la tapisserie bruxellois de la pré-Renaissance” [“The hanging of the Lives of Christ and the Virgin in Aix en Provence and Brussels pre-Renaissance tapestry”], in *Les tapisseries de la vie du Christ et de la Vierge d'Aix en Provence* [The tapestries of the Lives of Christ and the Virgin in Aix en Provence], exh. cat. (Aix-en-Provence, Musée des tapisseries et d'ameublement ancien [Museum of tapestries and antique furniture]), Marseille, 1977: 78-84.

- , “Jachtaferelen. Een nieuwe reeks wandtapijten in de Koninklijke Musea voor Kunst en Geschiedenis te Brussel” [“Hunting Scenes. A new series of tapestries in the Royal Museums of Art and History in Brussels”], *Museumleven* [Museum Life], 4 (1977): 4-12.

- , “De wandtapijten met de Geschiedenis van David en Betsabee (Brussel, rond 1510-1515). Nabeschouwingen bij een tentoonstelling” [“The tapestries of the Story of David and Bathsheba (Brussels, ca.1510-1515. Renewed contemplations during an exhibition”], *Bulletin van de Koninklijke Musea voor Kunst en Geschiedenis / Bulletin des Musées royaux d'Art et d'Histoire* [Bulletin of the Royal Museums of Art and History], 49 (1977): 121-151.

-, *Ancient tapestries from Belgium / Tapisseries Anciennes de Belgique*, exh. cat. (Ottawa, National Arts Center), Ottawa, 1977.

- *Koninklijke Musea voor Kunst en Geschiedenis- Wandtapijten 1. Middeleeuwen en vroege Renaissance (Museumgids) / Musées royaux d'Art et d'Histoire – Tapisseries 1. Moyen âge et première Renaissance (Guide du visiteur) [Royal Museums of Art and History- Tapestries. 1. Middle-Ages and Early Renaissance (Museum guide)]*, Brussels, 1977.

1978

-, *Tapeçarias antigas da Belgica [Ancient tapestries from Belgium]*, exh. cat. (Lisbon, Museu Nacional de Arte Antiga [National Museum of Ancient Art]), Lisbon, 1978.

1979

-, “Colecciones del Patrimonio Nacional. Tapices. I. Los Honores” [“Collections of the National Patrimony. Tapestries. I. Los Honores/The Honours”], *Reales Sitios [Royal Residences]*, 62 (1979): 39-48.

-, “The Triumph of the Seven Virtues and related Brussels tapestries of the Early Renaissance”, in Anna Gray Bennett (ed.), *Acts of the Tapestry Symposium. November 1976. The Fine Arts Museums of San Francisco*, San Francisco, 1979: 155-170.

-, “Le dessin sous-jacent dans la broderie. A propos d'un antependium provenant de l'hôtel de Nassau” [“Under-drawing in embroideries. With respect to an antependium once in the Nassau residence”], in Dominique Hollanders-Favart and Roger Van Schoute (eds.), *Bibliografie de l'infrarouge et du dessin sous-jacent 1975-1978 (Le dessin sous-jacent dans la peinture, 1-2) [Bibliography of infrared and under-drawing 1975-1978 (Under-drawing in painting 1-2)]*, Louvain-la-Neuve, 1979: 52.

-, “Vijfjaar aanwinsten 1974-1979. Wandtapijten en textiel / Cinq années d'acquisition 1974-1979. Tapisseries et textiles” [“Five years of acquisitions. Tapestries and textiles”], *Bulletin van de Koninklijke Musea voor Kunst en Geschiedenis / Bulletin des Musées royaux d'Art et d'Histoire [Bulletin of the Royal Museums of Art and History]*, 51 (1979): 145-152.

-, *Starinni Gobelni ot Belgii [Ancient tapestry from Belgium]*, exh. cat. (Sofia, Royal Palace), Sofia, 1979.

- *Koninklijke Musea voor Kunst en Geschiedenis – Wandtapijten. 2. Renaissance en Manierisme (Museumgids) / Musées royaux d'Art et d'Histoire – Tapisseries 2. Renaissance et Maniérisme (Guide du visiteur) [Royal Museums of Art and History – Tapestries. 2. Renaissance and Mannerism (Museum guide)]*, Brussels, 1979.

-, *Koninklijke Musea voor Kunst en Geschiedenis – Wandtapijten. 3. Barok en 18de Eeuw (Museumgids) / Musées royaux d'Art et d'Histoire – Tapisseries 3. Baroque et XVIIIe siècle (Guide*

du visiteur) [*Royal Museums of Art and History – Tapestries. 3. Baroque and 18th Century (Museum guide)*], Brussels, 1979.

1980

-, *Tapisseries anciens d'Enghien* [*Ancient tapestries from Edingen*], exh. cat. (Enghien, Hôtel de Ville [Town hall]), Mons, 1980.

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