

öffentlichung. – Über die nächsten Herbstsymposien und ihre Publikation sollte man noch einmal in Ruhe nachdenken.

WOLFGANG SCHMID  
Universität Trier

**F. R. E. Blom, H. G. Bruin & K. A. Ottenheym: *Domus. Het huis van Constantijn Huygens in Den Haag*; Zutphen: Walburg Pers 1999; 118 S. und 42 SW-Abb. und Pläne; ISBN 90-5730-057-5; Hfl. 29,50**

1639 was a significant year for Dutch classicist architecture. In The Hague and Leiden famous architects like Jacob van Campen and Arent van 's-Gravesande either completed or started building a whole range of monuments in the new style. In The Hague Arent van 's-Gravesande finished the Sint-Sebastiaansdoelen on the Korte Vijverberg, while Jacob van Campen commenced the rebuilding of what is now the palace of Noordeinde. A start was made with the building of the new churches of Renswoude and Hoge Zwaluwe that had also been designed by Van Campen. In Leiden Arent van 's-Gravesande began building the Lakenhal and the Marekerk. And lastly, in this year Constantijn Huygens (1596–1687), the secretary of the Prince of Orange, who was a fervent supporter of the new architectural style, began writing a small treatise in Latin prose entitled *Domus* (The Hague, Koninklijke Bibliotheek 48, fol. 733–752), that was to remain uncompleted.

This text describes the building of Huygens' own house on the Plein in the Hague from 1634 until 1637. This house was one of the first buildings in Holland in the new classicist style. Apparently, Huygens was his own architect, together with his wife Suzanne van Baerle, even though they did need the help of a professional like Jacob van Campen. The house had perfect proportions and was a truly harmonious mixture between the Vitruvian ideals of *firmitas*, *utilitas* and *venustas*, the personifications of which decorated the front of the house. Intended to instruct the public in what *good* architecture entailed, it was hoped that the Vitruvian style of the house would inspire others to follow this model and thus raise the quality of modern Dutch architecture. As the above enumeration shows, Huygens did succeed in his purpose. By 1639 classicist architecture had become the building style of the elite.

Huygens' treatise had similar aspirations. Its purpose was to give the building history of the house, to explain why it was built as it was and according to what principles. The text was to be enlivened with the engravings Theodoor Matham made after drawings by Pieter Post. Even though Huygens explicitly states that the text was written for the instruction of his children, aged eleven, ten and eight, whose command of the Latin language was praised by their father as being exceptional, it is obvious that *Domus* was also intended for the small circle of Huygens' learned friends.

In the present volume Huygens' full text is published for the first time, both in Latin and in a Dutch translation by F. R. E. Blom. For those interested in Dutch classi-

cist architecture, this important text is obligatory reading. Apart from the treatise the book also includes three essays dealing with various aspects of the text and the house that it describes. The three essays are complementary and well worth reading. In the first essay F. R. E. Blom focusses on the intended audience of Huygens' treatise, the teaching programme his children followed, the sources and quotations Huygens' used for his text, how it is structured and what the unfinished second part would have contained. The second essay, by H. G. Bruin deals with the history of the site where the house was built, that started off as a comital cabbage garden and ended up being a stately square. The article is richly illustrated and the many plans enable the reader to follow the various planning stages easily. In the last essay K. A. Ottenheym describes the theoretical background to Huygens' patronage. Huygens took a great interest in Vitruvius and architectural theory in general and he had travelled extensively in England and Italy, so he had first-hand knowledge of the modern classicist buildings by Inigo Jones and Andrea Palladio. Having seen such buildings abroad, it was his endeavour to introduce this sort of building into the Netherlands. This article too is richly illustrated, but some of the photographs are of a rather poor quality.

Huygens' house on the Plein in the Hague is no longer there. It was demolished in 1876, in spite of its great importance for Dutch architectural history. The loss of this particular house is very unfortunate, but the publication of Huygens' *'Domus'* and the accompanying articles bring it back to life in an affordable paperback edition.

ELIZABETH DEN HARTOG  
*Leiden University*

**Przemysław Mrozowski (Hrsg.): Przeróżliwe echo trąby żalostnej do wieczności wzywającej.** Śmierć w kulturze dawnej Polski od Średniowiecza do końca XVIII wieku; Zamek Królewski Warszawa 2000; 173 farbige und 53 SW-Abb.; ISBN 83-7022-113-0; 75 PLN

(Der schreckliche Klang der traurigen, die Ewigkeit beschwörenden Posaune. Der Tod in der Kultur des Alten Polen vom Mittelalter bis zum Ende des 18. Jh.; Ausstellungskat. Warschau 2000)

Mit der Ausstellung „Der Tod in der Kultur des Alten Polen“ die in szenographisch bestechender Weise im Winter 2000/2001 in den Räumen des Warschauer Königsschlosses veranstaltet wurde, hat sich die polnische Kunstgeschichte eines seit über zwei Dezennien immer öfter aufgegriffenen Themenbereichs angenommen. Der überwiegende Teil der Exponate kam aus wenig bekannten Provinzmuseen und Sammlungen sowie ländlichen Kirchen – summa summarum entfaltete sich hier ein faszinierendes Panorama, das manche Neuentdeckung oder zu Unrecht verkannte Werke enthielt.

Der die Darstellungen der „Vier Letzten Dinge“, des Todes und der Totentänze sowie die Bestattungsriten umfassende Bereich der polnischen „sarmatischen“