

Editorial

We hope you share our joy in seeing *Oud Holland*, after two years, back on schedule. With two single issues and one double issue per calendar year, we feature up-to-date international research on art from the Low Countries. Besides our print journal, we have also been making progress with our website, oudholland.rkd.nl. In particular, the *Oud Holland online reviews* offer a steady flow of critical analyses of recent books and exhibitions that cover Dutch and Flemish art from the medieval period to the early twentieth century. We believe that rigorous discussion improves and enriches the field of art history both in academia and museums. Therefore we welcome suggestions for future reviews.

With your support, our goal to publish more research on art of the long nineteenth century, as well as on topics related to the Southern Netherlands and Belgium, has also come to fruition. With thanks to our guest editors Alison Hokanson and Edward H. Wouk, the current double issue is entirely devoted to the reception of fifteenth- and sixteenth-century art of the Low Countries in nineteenth-century art and art history. Also, this issue is testament to our new policy to open the pages of *Oud Holland* to guest editors to focus on particular themes. We invite you to submit new topics that reflect upon important debates in our field. Articles in these special issues will undergo the same double-blind peer review process as other submissions.

After helping us with the process of transition, Volker Manuth has stepped down as editor. We thank him for his energy, inspiration, and wisdom, which he has generously shared with the editorial team and the authors of *Oud Holland* for more than 20 years. We are also delighted to announce that Tico Seifert, senior curator at the National Galleries of Scotland, has agreed to join our team, putting his broad expertise, special interest in Rembrandt and his circle, and his museum and academic experience at the disposal of our future authors and readers. Recently, Tico has curated the exhibition, and edited the catalogue, *Rembrandt: Britain's discovery of the master* (2018) on the reception of Rembrandt on the British Isles from the seventeenth century to the present day. He is widely known as the leading expert on Pieter Lastman and his circle, but he has also published on Rubens and Flemish drawings, and on the prints of Hendrick Goudt.