

*historians of netherlandish art*  
**NEWSLETTER**  
**AND REVIEW OF BOOKS**

Dedicated to the Study of Netherlandish, German and Franco-Flemish Art and Architecture, 1350-1750

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Jacob Adriaensz. Backer, *Granida and Daifilo*, c. 1637.

Oil on canvas, 125 x 161.5 cm

State Hermitage Museum, St. Petersburg

Exhibited at the Suermondt-Ludwig-Museum, Aachen

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# historians of netherlandish art

## NEWSLETTER

### From the President

Dear colleagues,

It is a pleasure to greet you as the newly elected President of your organization, now in its 26th year, the Historians of Netherlandish Art! Thanks to my esteemed predecessor, Wayne Franits, and to the hard work of many able and enthusiastic colleagues, we are in the midst of a remarkably important and productive time for HNA. Our new on-line journal, *JHNA*, will publish its first issue in June and we will host our 7th quadrennial international research conference in Amsterdam on May 27-29, 2010. Our members also continue to be active participants at conferences hosted by our sister organizations, and to contribute to exhibitions and publications worldwide. You will find news of many recent and forthcoming achievements in the pages of this *Newsletter*.

Our Conference Program Committee, led by Co-Administrators Fiona Healy and Nicolette Sluijter-Seiffert, is making plans for a rich and stimulating event in 2010. Our second meeting held in Europe and our first in the Netherlands, the Amsterdam conference will overlap with the annual meeting of CODART, and will include visits and workshops at several Dutch museums and cultural institutions. In today's economic climate, travel budgets may be tightening, but I can assure you that this event will be worth the investment. Watch the HNA list-serve and website for details as they become available.

HNA enters its second quarter-century strong and vibrant, but the global fiscal crisis has affected us, as it has so many organizations, by compromising the ability of our endowment to generate income. This means that we depend more than ever on your dues, and your contributions, to keep our activities afloat. As you know, these activities include not only the publication of this *Newsletter* and *HNA Review of Books*, but also our Fellowships for Scholarly Research, Publication and Travel, conferences, an ever-expanding website, and now, the production of our journal, *JHNA*. Please remember to keep your dues up-to-date, and even to consider adding a little extra to contribute to our endowment. You can also designate your gift to go directly to fellowships, the journal, or whatever cause you favor most, or to honor a loved one or special colleague. (Names of both donors and honorees are listed on our website; see [www.hnanews.org/hna/endowment/index.html](http://www.hnanews.org/hna/endowment/index.html)).

As your new President, I am eager to hear from you about your interests, your concerns, and your vision for the future of HNA. So please feel free to e-mail me anytime ([dickey.ss@gmail.com](mailto:dickey.ss@gmail.com)). I look forward to communicating with you, and to welcoming you to Amsterdam next May!

*Met hartelijke groeten*

Stephanie Dickey

### HNA News

#### New HNA Officers and Board Member

At the annual HNA business meeting and reception at CAA in Los Angeles Wayne Franits, the outgoing president, introduced to the membership the new officers, Stephanie Dickey, president, and Amy Golahny, vice-president. He also introduced Henry Luttikhuisen as a new member on the Board. Henry is replacing Ron Spronk who resigned.

Nominations are in order for three new board members to be installed at the CAA convention in Chicago in 2010. The chair of the nominating committee, Ann Adams, invites your suggestions. We shall accept nominations until June 15, 2009. At this time, the committee will assemble a slate for membership approval. The ballot will be sent via listserve in November 2009.

Please send your suggestions to:

Ann Adams  
[ajadams@arthistory.ucsb.edu](mailto:ajadams@arthistory.ucsb.edu)  
2534 Chapala Street  
Santa Barbara CA 93105

### HNA Fellowship

The HNA Fellowship winners for 2009-10 are Todd Richardson, University of Memphis, towards the publication of his book *Pieter Bruegel the Elder: Art Discourse in the Sixteenth Century*, and Jochai Rosen, University of Haifa, for his book on guardroom scenes.

We urge members to apply for the 2010-11 Fellowship. Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1400-1800. Up to \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February with funds to be distributed by April 1. The application should consist of: (1) a short description of project (1-2 pp); (2) budget; (3) list of further funds applied/received for the same project; and (4) current c.v. A selection from a recent publication may be included but is not required. Pre-dissertation applicants must include a letter of recommendation from their advisor. Applications should be sent, preferably via e-mail, by December 1, 2009, to Amy Golahny, Vice-President, Historians of Netherlandish Art.

E-mail: [golahny@lycoming.edu](mailto:golahny@lycoming.edu)  
Postal address: 608 West Hillside Ave, State College PA 16803.

## In Memoriam



### **Carol Jean Purtle (20 February 1939 – 12 December 2008)**

Dr. Carol Purtle, the driving spirit behind the creation of the Historians of Netherlandish Art, died of cancer in Memphis. Many of us affectionately called her the mother of HNA because without her initiatives in 1982 and 1983 our society might never have been founded. On 22-24 April 1982, Carol convened a symposium, *600 Years of Netherlandish Art*, at Memphis State University (now the University of Memphis) in conjunction with the Netherlands-American Bicentennial and Memphis's May International Festival, which that year highlighted the Netherlands. Thirty-four scholars spoke and five essays were published in the accompanying proceedings. At this time North American scholars working on Netherlandish art had little sense of community. Discussions in Memphis and then a year later at the CAA meeting in Philadelphia resulted in the establishment of the HNA. Carol was the founding president (1983-85) and an active board member (1985-94). In 1985 she authored a successful National Endowment for the Humanities' Research Conference grant on behalf of the HNA. Carol remained a steadfast presence and an invaluable component of the HNA's institutional memory in the quarter century since Memphis and Philadelphia. Carol and the other past presidents of the HNA were acknowledged gratefully at the CAA meeting in Dallas in 2008 (see [www.hnanews.org/hna/news/caa2008/index.html](http://www.hnanews.org/hna/news/caa2008/index.html)).

Carol earned her B.A. at Maryville University in St. Louis and her M.A. in English literature at Manhattanville College in Purchase (NY) before returning to St. Louis to complete her Ph.D. in art history at Washington University in 1976. For thirty-two years Carol was a nun of the Religious of the Sacred Heart, a vocation that deeply informed her scholarship. In 1977 Carol joined the faculty of Memphis State University where she directed the art history program until her retirement in spring 2008. Her university honored her with its Alumni Association University Award for Distinguished Research in the Humanities in 2001 and with her

appointment as the Benjamin W. Rawlins Jr. Meritorious Professorship in 2005. As a visiting scholar Carol taught at Washington University, Indiana University, and the International Marian Institute at the University of Dayton.

Encouraged by Norris K. Smith, her advisor, and funded by the Belgian-American Foundation, Carol traveled to Brussels in 1974-75 to research her dissertation – *The Marian Paintings of Jan van Eyck*. Thus began her career-long fascination with this magical Netherlandish master and with the Marian theology at the heart of his oeuvre. The revised text, published in 1982 by Princeton University Press, transformed our understanding of Van Eyck's iconographic sources and the devotional intent of his pictures of the Virgin and Child. Although Millard Meiss, Erwin Panofsky, and Lotte Brand Philip, among others, drew attention to Van Eyck's use of hymns, Carol thoroughly grounded the artist and his paintings in the rich theological stew of the first half of the fifteenth century. She lucidly explained how Van Eyck's diverse depictions of Mary accorded with the many roles (such as mother, bride, Ecclesia, queen of heaven, etc.) she played in the Catholic Church. Perhaps influenced by her own background, Carol considered the range of possible responses to Van Eyck's paintings by the "thoughtful viewer." One of the early critics of the concept of hidden or disguised symbolism, she stressed the multi-level significance of the realistically portrayed details of his pictures.

Most of Carol's many publications and lectures focused on Van Eyck. Over time her interests increasingly shifted to his painting technique and the possible models for his art. Drawing upon the National Gallery of Art's cleaning of Van Eyck's *Annunciation in a Church* in 1992-93, Carol observed that the artist's composition and its iconography evolved during the course of its production rather than being meticulously planned in advance. Working independently yet collaboratively, Carol and Melanie Gifford, conservator at the National Gallery of Art, published their findings in adjoining articles in *The Art Bulletin* (March 1999) and in *Investigating Jan van Eyck* (ed. Susan Foister *et alia* [Turnhout, 2000]). More recently, Carol wrote about Van Eyck's *Madonna in a Church* (2003), the *Thyssen Annunciation* (2006), and *St. Barbara* (2008). Aided by awards from the University of Memphis, the Royal Flemish Academy for Science and the Arts, and Ghent University, Carol worked diligently on a new book entitled "Looking at Jan van Eyck." She completed the text before her death, and the manuscript is currently under consideration for publication.

Carol's scholarship extended to the other early Netherlandish masters, including the Limbourg brothers, Robert Campin, and Rogier van der Weyden. In 1996 she organized a session on Van der Weyden's *St. Luke Painting the Virgin* at the CAA meeting in Boston. Carol edited the resulting volume entitled *Rogier van der Weyden - St. Luke Drawing the Virgin: Selected Essays in Context* (Turnhout, 1997).

Shortly after Carol's death, Marc de Mey and Molly Faries sent me Patrick Seurinck's wonderful photograph of

Carol and Melanie Gifford eye-to-eye with the *Ghent Altarpiece*. (See the illustration.) I can think of no more fitting visual epitaph. Standing with impeccable erect bearing, as always, Carol focuses her attention on the Mystic Lamb and the surrounding worshippers. Although we cannot reconstruct her thoughts, we can be assured, however, that Carol is fully in her element. I cannot think of many things that my friend and our colleague, Carol Purtle, would rather do than commune intimately with Van Eyck and his art.

Carol is survived by her best friend and partner Belinda Patterson.

Jeffrey Chipps Smith

*University of Texas at Austin*

## Personalia

### A Thank-you from Molly Faries

To HNA

... and Al Acres, the late Anne H. van Buren, Hester Diamond, Dagmar Eichberger, Dan Ewing, Jan Piet Filedt Kok, Maria Clelia Galassi, Lola Gellman, Walter Gibson, Melanie Gifford, Jack Kilgore, Douglas Kline, Barbara Lane, Sarah Laporte-Eftekharian, Annette Lezotte, Junko Ninagawa, Leontine V.L. Radler, Kathryn M. Rudy, Axel Rieger, Diane Scillia, Jeffrey Chipps Smith, Ron Spronk and Karma Tomm

who supported the publication of *Invention, Northern Renaissance Studies in Honor of Molly Faries*, I want to offer my sincere thanks. Some of you made personal contributions, while others, especially Kristin Belkin, administered the funds for HNA. This is a gift unlike any other, and I would like the HNA membership to share in my delight and gratitude.

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**Svetlana Alpers** was honored at CAA in Los Angeles in the Distinguished Scholar session entitled: *Painting/Problems/Possibilities*, chaired by Mariët Westermann. A stimulating portrait of Svetlana, written by Westermann, appeared in *CAA News*, November 2008: [www.collegeart.org/features/alpers](http://www.collegeart.org/features/alpers)

**Ronni Baer** (Museum of Fine Arts, Boston) was knighted by His Majesty the King, Don Juan Carlos I, with the Order of Isabella the Catholic as Knight-Commander ("Encomienda de la Orden de Isabel la Católica") in recognition of her outstanding contributions to the dissemination of Spanish culture in the United States.

**Christine Göttler**, formerly University of Washington, was appointed to the University of Bern.

**Franziska Gottwald** was awarded a post-doctoral fellowship of the Social Sciences and Humanities Research Council of Canada at Queen's University, Kingston (supervisor Stephanie Dickey), starting January 1, 2009.

**Gregor Weber** (Gemäldegalerie Alte Meister, Kassel) has been appointed the new head of the painting department of the Rijksmuseum, Amsterdam.

**Mariët Westermann** stepped down as director of the Institute of Fine Arts to become NYU's vice chancellor for regional campus development. She has been replaced by Patricia Rubin, formerly deputy director of the Courtauld Institute of Art.

**Jacob Wisse** was appointed director of the Yeshiva University Museum. Jacob has been head of the art history program at Stern College for Women of the university since 2005.

**Diane Wolfthal** has been appointed David and Caroline Minter Chair in the Humanities and Professor of Art History at Rice University, Houston.

## Exhibitions

### United States

**Rembrandt's *Portrait of a Man in a Red Doublet*.** Museum of Fine Arts, Houston, July 10, 2008 – July 10, 2009.

**Heaven on Earth: Manuscript Illuminations from the National Gallery of Art.** National Gallery of Art, Washington DC, March 1 – August 2, 2009.

**Rubens to Corot: The Delacorte Gift.** Norton Museum of Art, West Palm Beach, Florida, March 19, 2008 – December 31, 2009.

**The Thaw Collection of Master Drawings. Acquisitions Since 2002.** The Morgan Library and Museum, New York, January 23 – May 3, 2009.

**Pride of Place: Dutch Cityscapes in the Golden Age.** National Gallery of Art, Washington, February 1 – May 3, 2009. The exhibition opened at the Mauritshuis. With catalogue by Ariane van Suchtelen, Arthur Wheelock Jr., and Bodewijn Bakker (Zwolle: Waanders). To be reviewed.

**Masterpieces of European Painting from the Norton Simon Museum.** The Frick Collection, New York, February 10 – May 10, 2009.

**Reclaimed: Paintings from the Collection of Jacques Goudstikker.** Jewish Museum, New York, March 14 – August 2, 2009. Previously at the Bruce Museum, Greenwich, Connecticut.

**New at the Morgan.** The Morgan Library and Museum, New York, April 17 – October 18, 2009. Old Master (Rembrandt, Van Dyck) and modern drawings, literary and music manuscripts, illuminated texts and one of the earliest examples of the printed book.

**Shedding New Light: Frans Hals, Lucas de Clercq and Feyna van Steenkiste.** J. Paul Getty Museum, Los Angeles, May 1, 2008 – May 31, 2010.

**Vermeer, Rembrandt and the Golden Age of Dutch Art: Masterpieces from the Rijksmuseum.** Vancouver Art Gallery, May 10 – September 13, 2009. Curated by Ruud Priem and Lynn Orr.

**The Golden Age of Dutch Seascapes.** Peabody Essex Museum, Salem, MA, June 13 – September 7, 2009.

**Judith Leyster (1609-1660).** National Gallery of Art, Washington DC, June 21 – November 29, 2009. Curated by Arthur Wheelock; consulting curator: Frima Fox Hofrichter.

**Pen, Burin, and Needle: The Prints of Romeyn de Hooghe.** Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, August 15 – October 18, 2009.

**The Brilliant Line: Following the Early Modern Engraver, 1480-1650.** Museum of Art, Rhode Island School of Design, Providence, September 18 – December 6, 2009.

**The Art of Illumination: The Limbourg Brothers and the *Belles Heures* of Jean de France, Duc de Berry.** Metropolitan Museum of Art, New York, September 22, 2009 – January 3, 2010.

**Drawings by Rembrandt and His Pupils: Telling the Difference.** The J. Paul Getty Museum, Los Angeles, December 8, 2009 – February 28, 2010.

Due to Rembrandt's fame and preeminence, many pupils passed through his studio over its nearly forty year existence. Drawing played a central role in Rembrandt's instruction of his pupils and he taught them to draw in his manner. Following Rembrandt's death, there arose confusion about which drawings were by him and which were by the pupils. During the past thirty years, since the publication of Otto Benesch's massive oeuvre catalogue, great progress has been made in determining the authenticity of Rembrandt drawings as well as defining the styles of his pupils and followers with greater precision. This international loan show distills this extensive scholarship through a series of carefully chosen pairings of drawings by Rembrandt and a given pupil which show the same or similar subjects and were made around the same time. It includes fifteen additional artists, including Jan Lievens, Govert Flinck, Ferdinand Bol, Gerbrand van den Eeckhout, and Carel Fabritius. The exhibition and catalogue have been prepared by Holm Bevers, Lee Hendrix, William W. Robinson, and Peter Schatborn.

**Gods, Love and War: Tapestries of the Carnegie Museum of Art.** Carnegie Museum of Art, Pittsburgh, December 19, 2009 – June 13, 2010.

**Masterpieces of European Painting from Dulwich Picture Gallery.** The Frick Collection, New York, March 9 – May 30, 2010.

**Man, Myth, and Sensual Pleasures: Jan Gossaert's Renaissance.** Metropolitan Museum of Art, New York, October 5, 2010 – January 16, 2011; National Gallery, London, February 16 – May 22, 2011.

### Austria and Germany

**"Das heilige Köln". Kölner Malerei im Spätmittelalter und in der frühen Neuzeit.** Städel Museum, Frankfurt, November 5, 2008 – June 28, 2009.

**Kurfürst Johann Wilhelms Bilder.** Alte Pinakothek, Munich, January 22 – May 3, 2009. Johann Wilhelm of the Palatine's (1658-1716) famous collection of Dutch, Flemish and Italian Baroque paintings. With catalogue, 3 vols, Munich: Hirmer, ISBN 978-3-7774-6075-8; 978-3-7774-6085-7, 978-3-7774-7015-3.

**Frans Hals und Haarlems Meister der Goldenen Zeit.** Kunsthalle der Hypo-Kulturstiftung, Munich, February 13 – June 7, 2009. Previously at the Frans Hals Museum, Haarlem. With catalogue by Pieter Biesboer, Munich: Hirmer, ISBN 978-3-7774-6005-5, euros 35.

**The Emperors' Artists.** Museum Frieder Burda, Baden-Baden, February 20 – July 14, 2009. Paintings, tapestries and other objects from the Kunsthistorisches Museum, Vienna, that illustrate the tastes of the Holy Roman emperors of the Habsburg dynasty from Maximilian I (1459-1519) to Maria Theresia (1717-1780).

**Das Zeitalter Rembrandts.** Albertina, Vienna, March 4 – June 21, 2009.

**Calvinism: Reformers in Germany and Europe.** Deutsches Historisches Museum, Berlin, March 6 – July 19, 2009.

**Der grosse Virtuose. Jacob Adriaensz. Backer (1608/09-1651).** Suermondt-Ludwig-Museum, Aachen, March 12 – June 5, 2009. The exhibition opened at the Rembrandthuis, Amsterdam, November 29, 2008 – February 22, 2009. Curated by Peter

van den Brink. With catalogue, Zwolle: Waanders, ISBN 978-90-400-8558-1. To be reviewed.

**Die Geburt der modernen Malerei: Robert Campin, der Meister von Flémalle und Rogier van der Weyden.** Gemäldegalerie der Staatlichen Museen, Berlin, March 20 – June 21, 2009. Curated by Jochen Sander; with catalogue by Stephan Kemperdick and Jochen Sander. Previously at the Städel, Frankfurt.

**Domestic Interiors in Painting from the 17th to the 19th Century.** Kunsthistorisches Museum, Vienna, March 31 – July 12, 2009.

**Caravaggio in Holland. Musik und Genre bei Caravaggio und den Utrechter Caravaggisten.** Städel-Anbau, Frankfurt, April 1 – July 26, 2009. Exhibition centered around the recently acquired *Young Singer* by Dirck van Baburen, 1622. With catalogue. ed. by Jochen Sander, Bastian Eclercy and Gabriel Dette. Munich: Hirmer, ISBN 978-3-7774-8065-7, euros 35.

**Himmel und Hölle. Die frühen Tafelbilder der Gemäldegalerie.** Akademiegalerie, Vienna, until July 31, 2009.

**“Ewig blühe Bayerns Land” – Herzog Ludwig X. und die Renaissance.** Stadtresidenz Landshut, May 28 – September 27, 2009. With catalogue edited by Brigitte Langer and Katharina Heinemann, Regensburg: Schnell + Steiner, ISBN 978-3-7954-2205-9, euros 40.

**Auf Papier: Unsere schönsten Handzeichnungen von Raphael bis Beuys, von Rembrandt bis Trockel.** Museum Kunst Palast, Düsseldorf, May 30 – August 30, 2009.

**Freiheit, Macht und Pracht: niederländische Kunst im 16. und 17. Jahrhundert.** Van der Heydt-Museum, Wuppertal, June 21 – September 9, 2009.

**Philips Wouwerman (1619-1668): Von Pferden und anderen Leidenschaften.** Museum Schloss Wilhelmshöhe, Kassel, July 3 – October 11, 2009.

**Vermeer: The Art of Painting.** Kunsthistorisches Museum, Vienna, opens **January 2010**. After technical examination of the picture, an exhibition will be mounted around the single work.

**Täuschend echt: Die Kunst des Trompe-oel.** Bucerius Kunstforum, Hamburg, **February 13 – May 24, 2010**.

**Hofmaler in Europa. Hans von Aachen (1552-1615).** Suermondt-Ludwig Museum, Aachen, **March 10 – May 15, 2010**; Prague Castle Gallery, June 1 – September 30, 2010; Kunsthistorisches Museum, Vienna, September 30 – December 31, 2010. Curated by Thomas Fusenig.

**Wein, Weib und Gesang: Adriaen van Ostade und das Bauerngenre in Haarlem.** Suermondt-Ludwig-Museum, Aachen, **October 15, 2010 – January 15, 2011**.

## Belgium

**Mechelse pracht uit Leuven.** Stedelijk Musea – Museum Schepenhuis, Mechelen, August 29, 2006 – June 30, 2009. Works on view in Mechelen while the Museum Vander Kelen-Mertens in Leuven is closed.

**Magnificenza alla Corte dei Savoia/ Luister aan het hof van Savoye.** Palais des Beaux-Arts, Brussels, February 20 – May

24, 2009. Works from the Galleria Sabauda, Turin (Jan Brueghel the Elder, Rubens, Van Dyck).

**Karl der Kühne: Kunst, Krieg und Hofkultur.** Groeningemuseum, Bruges, March 27 – June 21, 2009. Previously at the Historisches Museum, Bern. With catalogue in English, German, French and Dutch. For the symposium (May 12-14, 2009), see under *Scholarly Activities: Conferences*.

**Rogier van der Weyden, ca. 1400-1464: de passie van de meester.** Museum M, formerly Museum Vander Kelen-Mertens, Leuven, September 20 – December 6, 2009. For the conference held in conjunction with the exhibition, see under *Scholarly Activities*.

**Van Eyck tot Dürer: De Vlaamse Primitieven en hun oosterburen, 1430-1530.** Groeningemuseum, Brugge, **October 15, 2010 – January 31, 2011**.

## England

**Medieval and Renaissance Treasures from the V&A.** Millenium Galleries, Sheffield, January 29 – May 24, 2009. Previously at the Speed Art Museum, Louisville, the Norton Museum of Art, West Palm Beach, and the High Museum of Art, Atlanta.

**Van Dyck and Britain.** Tate Britain, London, February 18 – May 17, 2009. With catalogue.

**Changing Faces: Anthony van Dyck as an Etcher.** Fitzwilliam Museum, Cambridge, until May 24, 2009.

**Sir Peter Lely (1618-1680). Artist-Collector of the Baroque.** Christ Church Picture Gallery, Oxford, February 24 – May 31, 2009.

**Baroque 1620-1800: Style in the Age of Magnificence.** Victoria & Albert Museum, London, April 4 – July 19, 2009.

**Henry VIII: A 500<sup>th</sup> Anniversary Exhibition.** Windsor Castle, Royal Library and Gallery, April 8, 2009 – April 18, 2010. One of a series of exhibitions celebrating the 500<sup>th</sup> anniversary of the accession to the throne of Henry VIII.

## Finland

**Expose Yourself to Art! Highlights of the Hallwyl Collection of Dutch Masters.** Sinebrychoffin Taidemuseo, Helsinki, June 11 – August 30, 2009.

**Alehouses and Entertainment for the Masses.** Sinebrychoffin Taidemuseo, Helsinki, September 11 – December 31, 2009.

## France

**Flemish and Dutch Paintings from the Musée des Beaux-Arts, Strasbourg.** Musée des Beaux-Arts, Strasbourg, until May 17, 2009.

## Ireland

**Vermeer, Fabritius & de Hooch: Three Masterpieces from Delft.** National Gallery of Ireland, Dublin, February 14 – May 24, 2009.

## Italy

**Il Petit Palais di Parigi alla Fondazione Magnani Rocca: incontro con Rembrandt.** Fondazione Magnani Rocca, Parma, March 15 – June 28, 2009.

## The Netherlands

**Schatten van de Gouden Eeuw. Topstukken uit de Vaderlandse geschiedenis.** Haags Historisch Museum, The Hague, September 2, 2005 – July 26, 2009.

**Macht en glorie.** Maritiem Museum Rotterdam, March 20, 2008 – September 6, 2009.

**Utrechters dromen van Rome: collectie – opstelling oude kunst, 1450-1700.** Centraal Museum, Utrecht, July 5, 2008 – December 31, 2010.

**Holland & Japan. 400 Years of Trade.** Rijksmuseum at Schiphol Airport, January 11 – May 25, 2009. The exhibition examines the privileged position Dutch traders enjoyed on the isolated island of Deshima and the artistic and cultural interchange that resulted from their commercial contacts.

**The Ideal Woman.** Noordbrabants Museum, 's-Hertogenbosch, January 24 – May 3, 2009.

**Rembrandt, een jongensdroom: de Kremer verzameling.** Frans Hals Museum, Haarlem, February 14 – June 14, 2009. Previously in Cologne and Kassel. With catalogue by Peter van der Ploeg, Epco Runia, Ariane van Suchtelen, Quentin Buvelot and Lea van der Vinde, Munich: Hirmer, ISBN 978-3-7774-4495-6.

**Jacob van Ruisdael in Bentheim.** Mauritshuis, The Hague, February 26 – May 31, 2009. With catalogue by Quentin Buvelot, Zwolle: Waanders, ISBN 978-90-400-8598-7, euros 20.

**Old Masters of Amsterdam.** Amsterdams Historisch Museum, Amsterdam, March 6 – August 9, 2009.

**Our Guest: Vermeer.** Rijksmuseum, Amsterdam, March 11 – June 1, 2009. *Woman Holding a Balance* from the National Gallery of Art, Washington, is shown in the Rijksmuseum together with its own collection of Vermeers.

**Brueghel in Enschede.** Rijksmuseum Twenthe, Enschede, March 12 – June 1, 2009.

**Jan Six de archeoloog. Een bijzondere Amsterdammer.** Allard Pierson Museum, Amsterdam, till June 14, 2009.

**Jordaens: The Making of a Masterpiece.** Bonnefantenmuseum, Maastricht, March 13 – June 14, 2009. Previously in Copenhagen.

**Gejaagd door de maagd: de Dianatapijten van het Rijksmuseum** [by Carel van Mander]. Bonnefantenmuseum, Maastricht, March 13 – September 13, 2009.

**Scorels roem: hoe een Utrechtse schilder de renaissance**

**naar het noorden bracht.** Centraal Museum, Utrecht, March 20 – June 29, 2009.

**Het geheim van de stilte: De besloten wereld van de Roermondse kartuijzers.** Karoluskapel, Roermond, March 27 – June 21, 2009. With catalogue edited by Peter Nissen and Krijn Pansters, Zwolle: Waanders, ISBN 978-90-400-8488-1, euros 30.

**Return to Manhattan: 400th Anniversary of Henry Hudson's Voyage.** Rijksmuseum, Amsterdam, April 1 – June 1, 2009.

**Beeldschone boeken. De Middeleeuwen in goud en inkt.** Museum Catharijneconvent, Utrecht, May 16 – August 23, 2009. With catalogue, Zwolle: Waanders, ISBN 978-90-400-8581-9, euros 30.

**Jan Lievens (1607-1674): A Dutch Master Rediscovered.** Museum Het Rembrandthuis, Amsterdam, May 17 – August 9, 2009. Previously at the National Gallery of Art, Washington, and the Milwaukee Art Museum. To be reviewed.

**Het Getijdenboek van Catharina van Kleef.** Museum Het Valkhof, Nijmegen, October 9, 2009 – January 3, 2010.

**Nicolaas Verkolje (1673-1746): schilderijen en tekeningen.** Rijksmuseum Twenthe, Enschede, October 31, 2009 – January 24, 2010.

**Bonnefanten op Schiphol: Brueghel in Business.** Rijksmuseum Amsterdam Schiphol, November 1, 2009 – January 1, 2010.

**Philips Wouwerman 1619-1688.** Mauritshuis, The Hague, November 15, 2009 – February 28, 2010. With catalogue by Quentin Buvelot, Zwolle: Waanders, ISBN 978-90-400-8592-5, euros 40.

**Kamers vol kunst in 17e-eeuws Antwerpen.** Mauritshuis, The Hague, March 25 – June 27, 2010. The exhibition opens at the Rubenshuis, Antwerp (see above).

**De jonge Vermeer.** Mauritshuis, The Hague, April 1 – August 1, 2010.

**Het portrait historié in de Nederlandse schilderkunst.** Dordrecht Museum, Dordrecht, January 1 – December 31, 2010.

## Spain

**Jan van Eyck: Grisailles.** Museo Thyssen-Bornemisza, Madrid, November 3, 2009 – January 31, 2010.

## Switzerland

**Phantasies/Topographies: 16<sup>th</sup>- and 17<sup>th</sup>-Century Netherlandish Painted, Drawn and Printed Landscapes.** Kunstmuseum St. Gallen, August 29 – November 8, 2009.

**Meisterzeichnungen.** Kunstmuseum Basel, October 3, 2009 – January 1, 2010.

**Elfenbeine aus Ceylon. Luxusgüter der Renaissance.** Rietberg Museum, Zurich, October 4, 2009 – January 17, 2010.



Curated by Annemarie Jordan Gschwend and Johannes Beltz. With catalogue in German and English, published by Hirmer. For more information, [www.rietberg.ch](http://www.rietberg.ch).

**Frans II Francken, *The Adoration of the Magi, a New Discovery*.** Kunstmuseum Basel, October 14, 2009 – February 28, 2010.

## Countries Outside of Europe and North America

### Japan

**Samuel van Hoogstraten, *Les Pantoufles: la place du spectateur réinventée*.** Louvre-DNP Museum Lab, Tokyo, December 6, 2008 – May 16, 2009.

**The Revolution of the Classical Age: European Painting of the 17th Century in the Collection of the Musée du Louvre.** National Museum of Western Art, Tokyo, February 28 – June 14, 2009.

## Museum and Other News

**Amsterdam:** The Rijksmuseum has acquired 45 drawings from the collection of J.Q. van Regteren Altea (1899-1980). The collection was on view, February 17 – April 20, 2009.

**Amsterdam:** At the end of 2007 the Rijksmuseum launched its series of collection catalogues with the publication of Dutch paintings of the 17<sup>th</sup> century. Now the museum presents an online catalogue of early Netherlandish paintings by Jan Piet Filedt Kok: [www.rijksmuseum.nl/early-netherlandish-paintings](http://www.rijksmuseum.nl/early-netherlandish-paintings).

**Antwerp:** The Koninklijk Museum voor Schone Kunsten will renovate its building and create an extension. It will close in early January 2010 and re-open in 2012. During the closure, the 120 most important paintings will be on show in the "Museum on the Stream", due to open in May 2010.

**Antwerp:** The Keizerskapel in the Keizerstraat, built by the cloth guild in 1514 and renovated in the seventeenth century, has been acquired by Jean-Pierre De Bruyn, a specialist on Erasmus Quellinus, who has set up a foundation to run it. The crypt will be used to display paintings from the circle of Rubens. The chapel is open to visitors on Sundays.

**Cologne:** Cologne's city archive collapsed March 5, 2009. People inside the building were able to escape but two men in an adjacent building were killed. Preliminary blame for the collapse is being laid on the construction nearby of a new underground railway station. The earliest document stored in the building dated back to 922. The archive included the minutes of all town council meetings held since 1376, making the collection a remarkable resource for legal historians. A total of 780 complete private collections and half a million photographs were being stored. If it was thought initially that nothing or very little could be rescued, it has been shown four weeks after intensive recovery and rescue work that there will be more documents rescued from the rubble than assumed before.

**Frankfurt:** Dagmar Westberg, long-time patron of the Städel Museum, bequeathed to the museum the main work by the sixteenth-century anonymous Antwerp artist known as the Master of the von Groote Adoration, the work which in fact gave the artist his *Notnamen*. The triptych, with the *Adoration of the Magi* in the centre, and two Old Testament scenes on the wings, is an important work of the Antwerp Mannerists.

**The Hague:** CODART celebrated its 10<sup>th</sup> anniversary on December 11, 2008. HNA belatedly sends congratulations with the wish for further fruitful cooperation.

**Leuven:** During the past fifteen months or so, Guy Delmarcel and Koen Brosens have been trying to develop a new Studies in Western Tapestry website. Unfortunately, they are forced to freeze the project for the time being. Therefore, they have decided to revitalize the old website. From mid-May onward, you will find the latest tapestry news back on [www.studiesinwesterntapestry.net](http://www.studiesinwesterntapestry.net).

**London:** Two versions of Van Dyck's *Portrait of Princess Mary* are to be brought together in an attempt to resolve which is the prime version. One picture, from the Museum of Fine Arts in Boston, is currently on view at Tate Britain, the other has been acquired by Historic Royal Palaces, for display at Hampton Court. This version, which had belonged to the late Sir Oliver Millar, originally hung at Hampton Court when Charles I was under house arrest there during the Civil War. Traditionally the Boston version has been regarded as the prime version but the Historic Royal Palaces version has a more distinguished provenance (having been owned by Charles I) and a likely signature. Although the arrangements to bring the two portraits together have not been finalized, it is likely to be done just after the Tate Britain show closes May 17. (From *The Art Newspaper*, April 2009.)

**Los Angeles:** The J. Paul Getty Museum acquired *Landscapes with the Temptation of St. Anthony* (1617) by Roelandt Savery.

**Los Angeles:** A group of five Los Angeles museums established a virtual exhibition highlighting Southern California holdings of paintings by Rembrandt. The website, Rembrandt in Southern California: [www.rembrandtinsocal.org](http://www.rembrandtinsocal.org), has been created by the J. Paul Getty Museum in collaboration with the Hammer Museum, the LA County Museum, the Norton Simon Museum in Pasadena and the Timken Museum of Art in San Diego.

**Maastricht:** Outstanding works by German and Netherlandish Old Masters that were for sale at TEFAF in March included Rubens's *Portrait of a Young Man* of 1610-13, Frans Hals's rediscovered painting of *St. Mark*, once owned by Catherine the Great, Lucas Cranach the Elder's *Mother and Child* of 1534 (all Bernheimer-Colnaghi), a 1615 painting of *Vulcan* by Hendrick Goltzius (Richard Feigen), and Hans Hoffmann's 1582 watercolor copy of Dürer's *Hare* (Galerie Neuse, Bremen). (From *The Art Newspaper*, April 2009.)

**Madrid:** Van Dyck's recently re-discovered *St. Sebastian Bound for Martyrdom* (1622-23), once owned by Philip IV, will soon return to the Escorial. It was acquired by the Spanish state from the Weiss Gallery, London. Velazquez, who oversaw the hanging scheme at the Escorial, positioned it near the altar in the Prior's Chapter House, to where it will now return. (From *The Art Newspaper*, March 2009.)

**Nürnberg:** A new concept for the permanent display of art and cultural history from 1500 to 1800 is being introduced at the Germanisches Nationalmuseum, starting October 2009.

**Schwerin:** The six paintings formerly attributed to Rembrandt in the Staatliches Museum have been de-attributed by a team of art historians and conservators who met in the museum. Five of the paintings could not be attributed to any artist without further tests but the experts agree that the *Portrait of an Elderly Man* is by Jan Lievens.

**Washington, DC:** The National Gallery of Art acquired *Bagpipe Player in Profile* (1624) by Hendrick ter Brugghen. The painting was recently restituted to the heirs of Dr. Herbert von Klemperer by the Wallraf-Richartz-Museum, sold through auction at Sotheby's, New York, and later purchased by the National Gallery of Art.

## Scholarly Activities

### Future Conferences

#### United States

#### **Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals**

The Frick Collection, New York, May 15-16, 2009.

**Peter C. Sutton** (Bruce Museum Greenwich), *The American Taste for Dutch Art*.

**Louisa Wood Ruby** (Frick Art Reference Library), "Pictures Chiefly Painted in Oils, on Boards": Dutch Paintings in Colonial America.

**Lance Lee Humphries** (Baltimore), Robert Gilmore Jr.'s "Real" Dutch Paintings.

**Annette Stott** (University of Denver), *Re-entering the Golden Age: Nineteenth-Century Americans in Holland*.

**Ruud Priem** (Museum Het Valkhof, Nijmegen), *Wilhelm von Bode, the Practice of Connoisseurship, and Collecting Seventeenth-Century Dutch Paintings in America*.

**Walter Liedtke** (Metropolitan Museum of Art), *Golden Age Paintings in the Gilded Age: New York Collectors and The Metropolitan Museum of Art*.

**Lloyd DeWitt** (Philadelphia Museum of Art), "They Leave Us as They Find Us. They Never Elevate": John G. Johnson and the Dutch Masters.

**Esmée Quodbach** (Frick Art Reference Library), *Vying for Vermeer: Henry Clay Frick and The Officer and Laughing Girl*.

**Ronni Baer** (Museum of Fine Arts, Boston), *Collecting Dutch Paintings in Boston*.

**Dennis P. Weller** (North Carolina Museum of Art, Raleigh), *The Passionate Eye of W.R. Valentiner: Defining the Canon of Dutch Painting in America*.

**Peter Hecht** (University of Utrecht), *Unexpected Rivals for the Dutch: Competing with America's Collectors for Holland's National Heritage in Great Britain and Elsewhere*.

**Anne T. Woollett** (J. Paul Getty Museum, Los Angeles), *Golden Opportunities: Collecting Dutch Art in the West*.

**Quentin Buvelot** (Mauritshuis, The Hague), *Has the Great Age of Collecting Dutch Old Master Paintings Come to an End?*

*Collecting Dutch Art Today: Peter Sutton Interviews Rose-Marie and Eijk van Otterloo*.

The symposium is free but registration is required. For more information or to register: [centerprograms@frick.org](mailto:centerprograms@frick.org)

#### **Facing the Challenges of Panel Paintings Conservation: Trends, Treatments and Training**

Getty Conservation Institute, Los Angeles, May 17-18, 2009. [www.getty.edu/conservation/education/panelpaintings/panelpaintings\\_component1.html](http://www.getty.edu/conservation/education/panelpaintings/panelpaintings_component1.html)

#### **CAA 98<sup>th</sup> Annual Conference**

Chicago, February 10-13, 2010.

For HNA-related sessions and Call for Papers, see under *Opportunities*.

#### **American Association for Netherlandic Studies 2010 Conference**

University of California, Los Angeles, June 17-19, 2010.

<http://netherlandicstudies.com/news/>

#### Europe

#### **New Urbanism and the Grid: The Low Countries in International Context. Exchanges in Theory and Practice, 1550-1800**

Rockox House, Antwerp, May 8, 2009.

**Piet Lombaerde** (UA and AUHA) and **Charles van den Heuvel** (Royal Netherlands Academy of Arts and Sciences), *Exploring "Netherlandish" New Urbanism and the Grid in International Context*.

**Werner Oechslin** (ETH Zürich), *The Regular and Fortified City: Vitruvian and Humanistic Premises*.

**Nils Ahlberg** (Swedish University of Agricultural Sciences, Uppsala), *Netherlandish Influences on Swedish Urban Planning, 1521-1721*.

**Christopher Heuer** (Princeton), *Stevin's New York*.

**Jesús Escobar** (Northwestern), *Toward an urbanismo austriaco: An Examination of Sources for Urban Planning in Habsburg Spain*.

**Piet Lombaerde** (UA and AUHA), *Scientists and Military Engineers from the Southern Netherlands Working in Spain, Portugal, Malta, Sicily and the Ibero-American World: 1600-1750*.

**Charles van den Heuvel** (Royal Netherlands Academy of Arts and Sciences), *Grids and Patchworks. Flexibility and Temporality in Models of Urban Planning and Army Camps in the Low Countries and Overseas*.

**Neil Levine** (Harvard), The Late Eighteenth-Century U.S. Rectangular Land Survey and Frank Lloyd Wright's Recuperation of Its Enlightenment Ideal.

**David Van Zanten** (Northwestern), Chicago Architecture and the American Grid.

**Jochen De Vylder** (University College Antwerp), New Urbanism on Confiscated Grounds of Religious Orders in the Low Countries: 1583-1640.

**Tobias Büchi** (ETH Zürich), Fortification and Town Structure: Wilhelm Dilich's *Peribologia* (1640) and Its Connection to Fortification Theory in the Low Countries.

Registration: piet.lombaerde@skynet.be

### **Splendour of Burgundy (1419-1482)**

Concertgebouw, Bruges, May 12-14, 2009.

In conjunction with the exhibition "Charles the Bold. The Splendour of Burgundy" (see under *Exhibitions*).

Registration: symposium@brugge.be

Papers specifically related to art history:

**Olga Vassilieva-Codognot** (École des Hautes Études et Sciences Sociales, Paris), The Portraits of the Counts of Flanders and the Coloured Drawings of the Douai Manuscript of the *Excellente cronike van Vlaenderen*.

**Sophie Jolivet** (Université de Bourgogne) and **Hanno Wijsman** (University of Leiden), Clothing and Manuscript Illumination at the Burgundian Court (1430-1455).

**Klaus Oschema** (University of Heidelberg), Liquid Splendour. Table Fountains and Wine Fountains at the Burgundian Courts.

**Eva Helfenstein** (Harvard), The Burgundian Court Goblet. Function and Status of Precious Vessels at the Burgundian Court.

**Andrew Hamilton** (Harvard), The Technique of Burgundian Embroidery.

**Kathryn Rudy** (Koninklijke Bibliotheek, The Hague), The Trivulzio Hours.

**Laura Gelfand** (University of Akron), Interactivity and Veracity: The Meaning of Naturalism and Illusionism in Art Made for the Valois Court.

**James Bloom** (Vanderbilt), The Performative Paradigm of the Burgundian Court.

**David Humphrey** (Royal College of Art, London), Philip the Good's Use of Jewels as Cultural and Political Currency.

**Anna Campbell** (University of Reading), Court Culture, Gift Exchange and the Gendering of Religious Patronage.

**Simona Slanicka** (University of Bielefeld), Anthony, the Great Bastard of Burgundy, as Art Maecenas and His Role at the Court.

**Mario Damen** (University of Leiden), A Noble Spectacle in an Urban Environment? The Tournament of 4 May 1439 in Brussels and Its Participants.

**Eric Bousmar** (Katholieke Universiteit, Leuven), Jousting at the Court of Burgundy. Some Observations on Burgundian Feats of Arms and "Pas d'armes" before and after 1477.

**Birgit Franke** and **Barbara Welzel** (TU Dortmund), Armoury in the Concert of Arts at the Burgundian Courts.

**Jonas Goosenaerts** (University of Antwerp), Charles's Ten Days of Marriage in Bruges, 1468. Luxury and Material Culture as Bearers of Political Messages between Duke and City.

**Wolfgang Brückle** (University of Essex), Hail the Conquering Duke. Dijon Welcoming Charles the Bold.

**Andrew Brown** (University of Edinburgh), Exit Ceremonies in Burgundian Bruges.

**Eberhard König** (FU Berlin), Charles the Bold and Mary of Burgundy: Or Who Said 'Voustre demeure'?

**Sherry Lindquist** (Argonne, St. Louis), Luxuriating in Poverty and Philosophy: Some Unusual Nudes in the Manuscripts of Louis of Bruges,

**Elizabeth Moodey** (Vanderbilt), The Shade of Charlemagne.

**Herbert Kellman**, Poetry, Jousting, Diplomacy, Art and Music in the Life of Philipps Bouton, Burgundian Courtier (1418-1515).

**Jana Lucas** (University of Basel), Between Politics and Care for Salvation: The Wall-Mounted Memorial of Isabella of Burgundy in the Basel Charterhouse.

**Pilar Diez del Corral Corredoira** (Royal Academy, Rome), Rethinking the Italian Paradigm or How Burgundian Arts Modelled Italian Taste.

**Marisa Costa** (University of Lisbon), Echoes of the Burgundian Splendour in Portuguese Late Medieval Art. The Patronage of Isabel of Burgundy.

**Christoph Brachmann** (TU Berlin), The Entombment of Christ in Pont-à-Mousson: Burgundian Sculpture in the Neighbouring Regions during the Reign of Duke Philip the Good.

There are also sessions on Urban Historiography, Real and Imagined Splendour, Court as Political Scenery, The Court in the City, Patronage for Various Publics.

For more information: [www.kareldestoute.info/en/individueel\\_aanbod\\_symposium.html](http://www.kareldestoute.info/en/individueel_aanbod_symposium.html)

### **Sixteenth-Century Society Annual Conference**

Geneva, May 28-30, 2009.

**Virginie Spenlé** (Kunstammer Georg Laue, Munich), Savage and Civilized Powers in the North-European *Kunstammer*: A Dutch-Brazilian Coconut Cup from the Mid-Sixteenth Century.

**Claudia Swan** (Northwestern), *Sensualia* and *Naturalia* in Seventeenth-Century Dutch Collections.

**Rose Marie San Juan** (University College, London), The Cabinet of Anna Morandi: On the Threshold of the Visible.

**Maria Deiters** (University of Leipzig), The Bible of Hans Plock.

**Roberta Jeanne Marie Olson** (New York Historical Society) and **Vanessa Selbach** (Bibliothèque nationale de France, Paris), The New Discovery of a Sixteenth-Century Missing Link between Art and Science.

**Michelle Moseley-Chistian** (Virginia Polytechnic Institute and State University), Rethinking the Usefulness of Vice: Artists

Smoking, Drinking and Tavern-Going in Seventeenth-Century Dutch and Flemish Portraiture.

**Catherine Levesque** (College of William and Mary), Gilles van Coninxloo: The Materiality of Landscape.

**Caroline van Eck** (University of Leiden), The Liminal Function of Gates from a Sixteenth-Century Perspective.

**Maarten Delbeke** (University of Leiden), Liminal Architecture: The Our Lady of Hanswijk Church in Mechelen as Shrine and Bulwark.

**Elco Nagelsmit** (University of Leiden and University of Ghent), Theodoor van Loon's Altars in the Brussels Beguine Church: Aspects of Individual and Collective Patronage.

**Joost Vander Auwera** (Royal Museums of Fine Arts of Belgium, Brussels), Alterations of Format in Rubens's Paintings: An Answer to Alterations in Architectural Settings?

**Antien Knaap** (Harvard University Art Museums), Real and Ephemeral Architecture: Rubens's Triumphal Entry Designs in Their Urban Context.

**Louis Marchesano** (Getty Research Institute), Printed Pageantry: The *Pompa Introitus Ferdinandi* (1642) and *L'Entrée Triomphante* of Louis XIV and Marie-Thérèse (1662).

**Barton C. Hacker** and **Margaret Vining** (National Museum of American History, Washington DC), War's Womanly Face: Graphic Images of Women's Military Work in Sixteenth- and Seventeenth-Century European Armies.

**Marisa Anne Bass** (Harvard), Between War and Peace: Jan Gossaert's *Hercules and Deianira* (1517).

**Norberto Gramaccini** (University of Bern), Marcantonio Raimondi's *Life of the Virgin* after Dürer.

**Andrew Morrall** (Bard Graduate Center), The Idea of Metamorphosis in the Art and Craft of Sixteenth-Century Northern Europe.

**Laura Giorla** (Université de Fribourg), Théodore de Bry's *Les Grands Voyages*: The Representation of the Other in the European Imagination at the Beginning of the Modern Age.

**Walter Melion** (Emory), Exegetical Duality in Maarten van Heemskerck's *Balaam and the Angel in a Panoramic Landscape* of 1554.

**James Clifton** (Sarah Campbell Blaffer Foundation), *Cernunt per inania*: Sleep, Vigilance, and Discernment in the Annunciation to the Shepherds.

**Michael Weemans** (ENSA, Bourges), Erasmus and Hermet de Bles's Visual Exegesis of *Isaac Blessing Jacob*.

**Tristan Weddigen** (Université de Lausanne), Silkworms vs. Spiders: New and Old Myths about the Origins of Textiles in Early European Art.

**Christine Göttler** (University of Bern), Antwerp's *Nova Reperta*: The Jesuits, Peter Paul Rubens, and the Portuguese Alchemist Manuel Ximenes.

**Tina Asmussen** (University of Luzern), Selling by Experiment – Athanasius Kircher and the Promotion of Knowledge.

**Bonnie J. Noble** (University of North Carolina, Charlotte), Who is that Woman? Venus and the Virgin in the Art of Hans Baldung Grien.

**John Roger Paas** (Carleton College), The Spread of Marvelous News in the Early Modern Period: Broadsheets about a Monstrous Tartar Archer, 1664.

**Mara Wade** (University of Illinois, Urbana-Champaign), Georg Philipp Harsdörffer (1607-1655): Emblems and Gender in the *Stamm- und Stechbüchlein*.

**Lyndal Roper** (Balliol College, Oxford), Venus in Wittenberg: Cranach, Luther, and Sensuality.

**Bridget Heal** (University of St. Andrews), Art and Identity in Lutheran Germany.

**Jennifer Spinks** (University of Melbourne), The Disordered Natural World in the Later Sixteenth-Century Wonder Books of Job Fincel and Pierre Boaistuau.

### **Showing Making**

An international conference on the representation of image making and creative practices in ritual, art, media and science, Filmmuseum, Amsterdam, June 18-19, 2009.

Keynote speakers

**Timothy Ingold** (Social Anthropology, University of Aberdeen), The Display of Creative Practice.

**Pamela H. Smith** (History, Columbia University), Scientific Images in the Making.

**Donald Swearer** (Buddhist Studies, Harvard Divinity School), Image Making Ritual.

**H. Perry Chapman** (Art History, University of Delaware), Showing Painting.

**John Wyver** (Illuminations and University of Westminster, London), The Making of the Making-Of.

### **Pen, penseel, pers en podium. De medialiteit van cultuur en wetenschap in de zeventiende eeuw**

Amsterdam, August 29, 2009. Organized by the Werkgroep Zeventiende Eeuw. A Call for Papers was posted on the HNA website.

### **Biographies of Dutch Seventeenth-Century Artists and Their Influence on Collecting in France (1670-1750). The International Dispersal of Dutch Seventeenth-Century Art**

Utrecht, September 4, 2009.

Speakers: Michèle-Caroline Heck (Université Montpellier), Everhard Korthals Altes (TU Delft), Patrick Michel (Université Lille 3), Gaetane Maes (Université Lille 3), Vivian Lee Atwater (University of Houston, Clear Lake School of Human Science and Humanities) and Ingrid Vermeulen (VU Amsterdam).

Moderators: Peter Hecht (Utrecht University) and Ger Luijten (Rijksmuseum, Amsterdam).

The symposium is free but registration is required. For more information or to register: [www.onderzoekschoolkunstgeschiedenis.nl](http://www.onderzoekschoolkunstgeschiedenis.nl)

## **Die sichtbare Welt: Visualität in der niederländischen Literatur und Kunst des 17. Jahrhunderts**

Kunsthistorisches Institut, University of Cologne, October 2-3, 2009. Organized by Stefan Grohé.

### **Rogier van der Weyden in Context**

Symposium XVII for the Study of Underdrawing and Technology in Painting, KU Leuven, October 22-24, 2009. In conjunction with the exhibition "Rogier van der Weyden 1400/1464, Master of Passions," September 20 – December 6, 2009. For further information and program: [www.vanderweydenincontext.be](http://www.vanderweydenincontext.be)

Preliminary program:

Keynote lectures:

**Jan Van der Stock** (Illuminare-KU Leuven), *De Rugerio Pictore. An Ode to Rogier van der Weyden.*

**Lorne Campbell** (National Gallery, London), *Rogier: The Painter as a Designer of Works of Art in Other Media.*

**Stephan Kemperdick** (SMB-SPK, Berlin), *Portraits and Patterns.*

Other presentations:

**Maryan Ainsworth** (Metropolitan Museum of Art), *The Merode Triptych, a Reassessment.*

**Barbara Baert** (KU Leuven), *The Passion of the Magdalene. Gesture and Gaze in Rogier van der Weyden.*

**Rachel Billinge** (National Gallery, London), *The Petworth Fragments and the Related Fragment in Berlin.*

**Francis Cambier** (independent researcher), *Le triptyque de Cambrai.*

**Camille De Clercq** and **Lieselote Hoornaert** (KIK-IRPA, Brussels), *L'Annonciation, une sculpture encore existante peinte par Robert Campin? Une oeuvre originale ... dénaturée par le temps ...*

**Judy de Roy** (KIK-IRPA, Brussels), *The Entombment of Christ in Soignies. A Closer Look.*

**Hélène Dubois** and **Veronique Vandekerckhove** (KIK-IRPA, Brussels & Museum M, Leuven), *The Edelheere Triptych. A Contemporary Shadow of Van der Weyden's Descent from the Cross.*

**Molly Faries** (Indiana University), *The IRRs of Several Panels Attributed to the Masters of the Saint Catherine and Barbara Legends (Cologne and Münster).*

**Bart Fransen** (KU Leuven), *The Sepulchre of Hendrik II of Witthem and Jacoba of Glymes in Beersel: A Unique Survival of Fifteenth-Century Brussels Tomb Sculpture.*

**Carmen García-Frías Checa** (Patrimonio Nacional, Madrid), *The Portrait of Philip the Good in the Palacio Real.*

**Ana González Mozo** (Museo del Prado), *The IRRs of the Descent from the Cross in the Museo del Prado.*

**Anne-Sophie Lehmann** and **Marjolijn Bol** (Utrecht University), *Flesh and Stone: Rogier van der Weyden's Conservative and Innovative Uses of Oil Paint. Towards an Iconography of Painterly Techniques.*

**Rhona MacBeth** (Museum of Fine Arts, Boston) and **Ron Spronk** (Queen's University, Kingston), *The Boston St. Luke Drawing the Virgin Revisited.*

**Didier Martens** (ULB, Brussels), *Le Maître de Monteolive-to, un disciple méconnu de Rogier de le Pasture.*

**Maximiliaan Martens** (Ghent University), *Goswin van der Weyden, Colibrant 1516.*

**Cathy Metzger** (National Gallery of Art, Washington), *The Escorial Crucifixion.*

**Hélène Mund Hélène** (KIK-IRPA, Brussels), *Dans la suite de Roger van der Weyden: au carrefour de deux traditions.*

**Susie Nash** (Courtauld Institute of Art, London), *The Seilern Triptych in the Courtauld Institute Galleries: A New Investigation of Its Making and Meaning.*

**Catherine Reynolds** (independent researcher, London), *Van der Weyden's Fame and the Status of Painters and of Painting.*

**Jochen Sander** (Städel Museum, Frankfurt), *The "Medici Madonna" in Frankfurt.*

**Marika Spring** (National Gallery, London), *The Materials of Rogier van der Weyden and His Contemporaries in Context.*

**Griet Steyaert** (independent conservator-restorer, Antwerp-Brussels), *The Seven Sacraments, Technical Aspects Observed During the Restoration in Collaboration with Marie Postec* (independent conservator, Brussels), *Reconstitutions techniques d'après les Sept Sacrements de Rogier Van der Weyden: une approche expérimentale* and **Geert Van der Snickt**, **Koen Janssens**, **Wout De Nolf** and **Jakub Jaroszewicz** (University of Antwerp), *Portable, Lab-Based and Synchrotron Radiation-Based Analysis of Rogier van der Weyden's Triptych The Seven Sacraments.*

**Joris Van Grieken** (Royal Library, Brussels), *'Rogerij Belgae inventum'. Rogier van der Weyden's Impact on Printmakers and Their Products (1450-1565).*

**Veronique Vandekerckhove**, **Livia Depuydt**, **Jana Sanjova** and **Pascale Fraiture** (Museum M, Leuven, and KIK-IRPA, Brussels), *The Leuven Trinity. A New Look at a Fifteenth-Century Painting in the M Collection.*

**Hélène Verougstraete** (UCL, Louvain-la-Neuve), *Dip-tychs and Polyptychs: Frames, Articulation and Instructions for Use. Van der Weyden Compared to Other 'Primitives'.*

**Lieve Watteuw** (KU Leuven), *Van der Weyden and Marmion. Painters Handling the Illuminator's Brush.*

### **Renaissance Society of America Annual Conference**

Fondazio Giorgio Cini, Venice, April 8-10, 2010.

For the Call for Papers for the session sponsored by HNA, see under *Opportunities.*

## Past Conferences

Listed are only those conference papers that came to my attention too late to be included in the section "Future Conferences". They are mentioned here to inform readers of new developments in the field and of the scholarly activities of the membership.

### **City Limits: Urban Identity, Specialisation and Autonomy in Seventeenth-Century Dutch Art**

University College Dublin and The National Gallery of Ireland, April 24-25, 2009.

**Claartje Rasterhoff** (University of Utrecht), Cities and Cultural Industries: Bridging the Gap Between the Genius and the Economy?

**Maudy Marcus** (RKD, The Hague), Urban Pride in Literary Sources: Artists as Famous Citizens.

**Xander van Eck** (Izmir University of Economics, Turkey), Local Schools of History Painting and Clandestine Catholic Churches as Patrons.

**Anna Tummers** (Frans Hals Museum, Haarlem), The Validity of Approaching 17<sup>th</sup>-Century Art through the Prism of Local Schools: The Case of Frans Hals.

**Jacquelyn Coutré** (Institute of Fine Arts, New York University), Een ouder en edeler schildersduo: Jan Lievens and Rembrandt in Amsterdam, 1644-69.

**Eric Jan Sluijter** (University of Amsterdam), Neat Concepts and Messy Realities: Local Schools, Tastes and Identities.

**Everhard Korthals Altes** (Delft University of Technology), City Walls and Gates in 17<sup>th</sup>-Century Dutch Art.

**Ruud Priem** (Museum Het Valkhof, Nijmegen), "It is better to fight for liberty than to live peacefully in servitude": Political Implications of the History of Nijmegen in Dutch 17<sup>th</sup>-Century Art.

**Boudewijn Bakker** (formerly Amsterdam Municipal Archive), The Image of Amsterdam: City Portraits as Propaganda.

**Frans Grijzenhout** and **Niek van Sas** (both University of Amsterdam), The Delftness of Delft Art: Urbanity and Identity in 17<sup>th</sup>-Century Dutch Painting.

**Karolien De Clippel** (University of Utrecht) and **Filip Vermeulen** (Erasmus University, Rotterdam), A Prolonged Affair: Antwerp and the Haarlem School of Painting during the 17<sup>th</sup> Century.

**Kerry Barrett** (Institute of Fine Arts, New York University), Crossing Imagined Borders: Rubens's "School" of Printmaking.

**Margriet van Eikema Hommes** and **Lidwien Speleers** (both University of Amsterdam), Local Trends and Individual Styles: A Comparative Study of the Techniques and Pictorial Means of Twelve Painters in the Oranjezaal.

**Walter Liedtke** (Metropolitan Museum of Art, New York), Local, Regional, National: Are There Schools within the Dutch School?

### **Discourses of Meditation in Art and Literature, 1300-1600**

Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS), Wassenaar, April 23-25, 2009

**Karl Enenkel** (Leiden), Meditative Frames as Guidance of the Reader in Neo-Latin Texts.

**Jan Papy** (Leuven), Petrarch's "Inner Eye" in the *Familiarium libri XXIV*.

**Nikolaus Staubach** (Münster), Die Meditation im spirituellen Reformprogramm der *devotio moderna*.

**Ulrike Hascher-Burger** (Utrecht), Christmas-Meditation in Songs of the *devotio moderna*. Aspects of Gender and Focus.

**Giovanni Carreri** (Paris), History and Typology in Michelangelo's *Last Judgement*.

**Michel Weemans** (Paris – Bourges), Meditative Typology and Analogy in Herri met de Bles's *Preaching of St. John the Baptist*.

**Ulrich Pfisterer** (Munich), Cornelia Logemann (Heidelberg), Meditative Architecture, 1300-1500.

**Barbara Baert** (Leuven), "He must increase, but I must decrease": Late Medieval Pictorial and Spiritual Exchanges between the Vera Icon and John's Head on a Platter.

**Wolfgang Neuber** (Berlin), Meditation as a Discourse of Self-Reflection: The Case of the Family-Books.

**Guenter Butzer** (Augsburg), Meditation als Logotherapie: Von Philipp Melanchthon zu Johann Gerhard.

**Geert Warnar** (Leiden), The Discovery of the Dialogue in Medieval Dutch Literature.

**Jacob Vance** (Atlanta), Meditation and Contemplation in French Humanist Discourse.

**Paul Smith** (Leiden), Montaigne on Meditation.

**Lee Palmer Wandel** (Wisconsin), Reading Catechisms.

**Jan-Frans van Dijkhuizen** (Leiden), Joseph Hall's *Art of Divine Meditation*.

**Christine Göttler** (Bern), Multiplying the Passion: Willem Key's *Pieta* and the Aura of the Copy of around 1600.

**Walter Melion** (Atlanta), Exegetical Duality as Meditative Crux in Maarten van Heemskerck's *Balaam and the Angel in a Panoramic Landscape* of 1554.

**Thomas Lentes** (Münster), Gazing into the Wound. An Anatomy of a Meditative Gaze.

**Jan de Jong** (Groningen), 'Considering the rude and inept as holy, and the beautiful and excellent as licentious'. Art and Devotion after the Council of Trent.

**Wietse De Boer** (Ohio), Invisible Representations: A Paradox in Early Jesuit Meditation.

**Hilmar Pabel** (Vancouver), Peter Canisius's *Meditationes sive Notae Evangelicae*.

**Artistic Relations between Italy and the Netherlands (16th-17th Centuries). State of the Art and Perspectives**

Colloquium van de Nationale Stichting Prinses Marie-José. Paleis der Academiën, Brussels, April 24-25, 2009.

**Krista De Jonge** (KVAB-KU Leuven), Italy Revisited. The Current State of Affairs of Italo-Belgian Relations in Early Modern Architectural History.

**Koen Ottenheim** (Universiteit Utrecht): Michelangelo and the 'Modern' Architecture of the Low Countries in the Early Seventeenth Century.

**Yves Pauwels** (Université Tours), Les ordres à la flamande.

**Joris Snaet** (KU Leuven), Religious Architecture in the Southern Low Countries in Relation to Italy: Problems and Definitions.

**Pieter Martens** (KU Leuven), The Other Face of Architecture: Italy, the Low Countries and the Invention of Bastioned Fortification.

**Arnout Balis** (KVAB-VUB), Italy and the Netherlands in the Early Modern Period. State of the Art and Perspectives.

**Jeremy Wood** (Nottingham University), Art or History? Rubens's Copies after Italian Portraits.

**Laure Fagnart** (FNRS, ULG), La Vierge à la cerise: Une invention léonardesque dans la peinture anversoise de la première moitié du XVI<sup>e</sup> siècle.

**Mathilde Bert** (ULG), *Priscorum artificum doctrina ex historia naturali Plinii*. Dominique Lampson et Lambert Lombard. Éléments d'un dialogue entre Flandres et Italie.

**Natasja Peeters** (VUB, Legermuseum), Italian Influences in Antwerp Painted Altarpieces before Rubens.

**Michel Lefftz** (FUNDP), La sculpture de l'Italie et des Pays-Bas. Bilan et perspectives.

**Marion Boudon-Machuel** (INHA), François Duquesno : un sujet impossible?

La monographie d'un grand artiste à Rome dans la première moitié du XVII<sup>e</sup> siècle; questions de méthode.

**Fabrice Giot** (UCL), *Artisti dei laghi*. Les stucateurs nord-italiens dans les anciens Pays-Bas.

**Valérie Herremans** (VUB, KMSK Antwerpen), Italo-Flemish Artistic Exchange in the Field of the Altar Construction during the 16th and 17th Centuries.

**E.H. Gombrich auf dem Weg zu einer Bildwissenschaft des 21. Jahrhunderts**

Internationales Symposium zum 100. Geburtstag von E.H. Gombrich, Alfried Krupp Wissenschaftskolleg Greifswald, March 30-31, 2009: [www.wiko-greifswald.de](http://www.wiko-greifswald.de)

**Sybille-Karin Moser-Ernst** (Innsbruck), Bild und forschendes Auge.

**John Onians** (Norwich), Sir Ernst's Last Laugh: The "New Art History" Discovers Nature and the Brain.

**Julian Bell** (East Sussex), A Painter's Approach in Neuro Art History.

**Robert Kudielka** (Berlin), Die Bildfarbe zwischen Koloritforschung und Neurobiologie.

**Hans Aurenhammer** (Ernakfurt a.M.), Neue Wiener Schule der Kunstgeschichte.

**François Quiviger** (London), E.H. Gombrich and the Warburg Institute.

**Willibald Sauerländer** (Munich), Öffentlicher Vortrag zum 100. Geburtstag von E.H. Gombrich.

**Ursula Marinelli** and **Sybille-Karin Moser-Ernst** (Innsbruck), Karikatur: Das unbekannte Frühwerk Gombrichs als Paradigma für seine Fragen zum Bild.

**Werner Hofmann** (Hamburg), Sind Bilder gefährlich?

**Jingzhong Fan** (Hangzhou), Gombrich's Intellectual Heritage in China. Art History and Politics.

**David Carrier** (Pittsburgh/Beijing), Gombrich and Chinese Art History.

**Hans Belting** (Karlsruhe), Bild und Blick. Ein neuer Kulturvergleich.

**Josef Rothhaupt** (Munich), Wahlverwandtschaftliche Steckenpferde bei Gombrich und Wittgenstein.

**Jeroen Stumpel** (Utrecht), The Copy and the Schema. Power and Poverty of Gombrich's Psychology of Style.

**Anthony van Dyck. The Image of the Aristocrat**

Tate Britain, March 26-27, 2009.

**Lynn Hulse** (London), Music in the Households of Van Dyck's Patrons.

**Rica Jones** (Paintings Conservation, Tate), The Legacy of Van Dyck's Style and Technique.

**Christopher Breward** (London College of Fashion), Lust and Luxury: Self-Fashioning in Van Dyck's London.

**Adam White** (Lotherton Hall, Leeds), Commemorating Mrs. Killigrew.

**Patrick Little** (Senior Research Fellow, History of Parliament), Van Dyck and Cromwell.

**Robert Upstone** (Tate), An Old Master for a New Age: Van Dyck around 1900.

**Ben van Beneden** (Rubenshuis, Antwerp), Van Dyck's Influence on Flemish Portraiture.

**Emilie Gordenker** (Mauritshuis, The Hague), Van Dyck or Rembrandt? Dutch Court Portraiture in the Seventeenth Century.

**Karin Siden** (Nationalmuseum, Stockholm), The Influence of Van Dyck on Swedish Portraiture from the Age of Queen Christina.

**Guillaume Faroult** (Conservator, Musée du Louvre, Paris), Van Dyck's Reception in France's Ancien Régime.

**Louisa Wood Ruby** (Photoarchive, Frick Collection, New York), Van Dyck and America.

**Valerie Fraser** (University of Essex), Viceroy and Indians: Variations on Van Dyck in Colonial Latin American Portraiture.

**Timon Screech** (School of Oriental and African Studies, London), Non-Revelation and Secrecy in Japanese Portraiture of the 17<sup>th</sup> Century.

### **Metropolitan Museum Fellows 2009 Colloquia**

Metropolitan Museum of Art, New York, March 17 – April 21, 2009.

Papers related to HNA:

**Alessandra Baroni**, Preliminary Drawings for Prints by Sixteenth- and Seventeenth-Century Dutch and Flemish Artists in the Collection of The Metropolitan Museum of Art.

**Marina Daiman**, Twice Conceived, Thrice Paid For? Repetition and Originality in Rubens.

**Anna Koopstra**, New Insights on Paintings by Jan Gossaert in the Collection of The Metropolitan Museum of Art.

### **American Society for Eighteenth-Century Studies, 40th Annual Meeting**

Richmond, VA, March 26-29, 2009.

HNA-related papers:

**Junko Aono** (University of Amsterdam), Updating the Golden Age: Dutch Genre Painting in the Early Eighteenth Century.

**Anke Van Wagenberg-Ter Hoeven** (University of Maryland, Eastern Shore), Jan Weenix and Bensberg: Eighteenth-Century Decorative Painting.

**Arthur Difuria** (Moore College of Art and Design), Rethinking 'Dutch-ness' in Painting: Rembrandt, Gerard De Lairese, and the Romantic Turn.

**Craig Hanson** (Calvin College), From the Netherlands to England: The Arts, Virtuosi Culture, and the Rhetoric of a National School in the Eighteenth Century.

### **The Renaissance Society of America Annual Meeting**

Los Angeles, March 19-21, 2009.

HNA-related papers:

**Berit Wagner** (University of Frankfurt), From Dürer to Rubens: Painters and the Hermetic Tradition.

**Alexander Thumfart** (University of Erfurt), Giovanni Pico della Mirandola and Albrecht Dürer: Pictures on Human Dignity.

**Mark Trowbridge** (Marymount University), Artists as Dramatists in Late Medieval Bruges.

**Stephanie Porras-Young** (Courtauld Institute of Art), Behind the Painted Curtain: Theatricality, Unveiling, and Artistic Virtuosity.

**Susan Merriam** (Bard College), Images of the Eucharist and the Forty Hours of Devotion.

**Doris Gerstl** (University of Erlangen), *Patrona Bavariae*: The Elector Maximilian and Emblematic Bavarian Hagiography.

**Freda Spira** (Metropolitan Museum of Art), The *Haus zum Tanz* (1518/19) and Spaces of Interest in the Early Work of Hans Holbein the Younger.

**Barbara Uppenkamp** (University of Hamburg), Real Space and Virtual Space in Early Modern Cities: Scenographia, Architecture, and City Planning.

**Birgit Ulrike Münch** (University of Trier), The Changing of the Stage: Ephemeral Theatrical Entrées and Their Relationship to Northern Altarpieces.

**Eric Jan Sluijter** (University of Amsterdam), "Senecan-Scaligerian" versus "Aristotelian" Emotions: *Oogenblikkige beweeging* and *taetveranderinghe* in Paintings and Drama.

**Dennis Weller** (North Carolina Museum of Art), Jan Miense Molenaer and His Paintings of Bredero's *Lucelle*.

**Jungyoon Yang** (University of Amsterdam), The Use of Theatrical Elements in Jan Steen's History Paintings.

**Christopher Atkins** (Queen's College), Painting as Performance in the Studio.

**Noël Schiller** (University of South Florida), Playing to the Viewer: On the Expressive "Aside" of Dutch Tronies.

**Olivia Poska** (University of Michigan), Spectatorship and *Sinne-const*: The Function of Theatricality in the Art of Adriaen van de Venne.

**Andaleeb B. Banta** (Amherst College), The Case of Strozzi's Secularization.

**Anna Orlando** (Independent), Notes on the Flemish-Genoese Portrait: Bernardo Strozzi and Jan Roos.

**Eric Lamont de Barros** (Colgate University), Distracted Prayer: Time and Gestural Ritualization of Prayer in the *Sir Thomas More Family Portrait* [by Hans Holbein the Younger].

**J. Vanessa Lyon** (UC-Berkeley), The Other Elizabeth: Isabel Clara Eugenia and the Image of the Spanish Infanta (1580-99).

**Steffen Egle** (University of Heidelberg), Unmasking Old Myths – Creating New Fictions? Carl Friedrich von Rumohr on Raphael and Adam Weisse on Dürer.

**Christopher Heuer** (Princeton University), Enmity as Symbolic Form: Mannerism after Riegl.

**Catherine Lusheck** (Independent), Rubens's Landscape Drawings: Between Nature and Rhetoric.

**Franziska Gottwald** (Queen's University), Rubens's Head Studies as a Rhetorical Device.

**Jürgen Müller** (TU Dresden), *Schiijn bedrieght*: Rembrandt and the Erasmian Poetics of *Sileni Alcibiadis*.

**Diane Wolfthal** (Rice University), Ill-Fated Pregnancies: Representing Infanticide in Renaissance Europe.

**Kathryn Rudy** (Royal Library, The Hague), Unwanted Pregnancies in an Illuminated Copy of Gautier de Coinci's *Miracles de Notre-Dame* (The Hague, Koninklijke Bibliotheek, 71 A 24).

**Anat Gilboa** (Salem State College), Childbed and the *Ars Moriendi* in Rembrandt van Rijn's Graphic Works.

**Kimberly Ivancovich** (Penn State), The Triumph of Flemish Art in Siena: The Survival of an Artistic Community after the Siennese Defeat of 1555.

**Liana de Girolami Cheney** (University of Massachusetts, Lowell), Giuseppe Arcimboldo's *Four Seasons*.

**H. Perry Chapman** (University of Delaware), Rembrandt/Caravaggio, Caravaggio/Rembrandt.

**Aneta Georgievska Shine** (University of Maryland,



College Park), Caravaggio, Velázquez, and the Substance of Bacchus.

**Emily J. Peters** (Rhode Island School of Design Museum), *The Brilliant Line: Following the Early Modern Engraver*.

**Lorena Baines** (University of Delaware), *The Early Works of Nicolaes de Bruyn*.

**Odilia Bonnebakker** (Harvard), *Figuralumbra: Representations of the Jewish Altarpiece in Netherlandish and German Art, ca. 1450-1520*.

**Jeanne Nuechterlein** (University of York), *Reformation Anti-Typology*.

**Barbara Haeger** (Ohio State University), *The Annunciation Virgin in Post-Tridentine Art: Weaving the Temple Curtain and the Body of Christ*.

**Alexander Linke** (University of Heidelberg), *From Medieval Theologians to Early Modern Connoisseurs: Typology and the Art of Recognition*.

**Charles Zika** (University of Melbourne), *Old Testament Illustrations in Early Modern Bibles as Models for Christian Life: The Case of King Saul*.

**Veronique Vandekerckhove** (Museum M, Leuven), *The Passion of Christ: A Painting by a Brabant Master (1470-90) within the Tradition of Southern Netherlandish Typology*.

**Shelley Perlove** (University of Michigan, Dearborn), *Typology in the Early Modern Period*.

**Wolfgang Metzger** (Herzogin Anna Amalia Bibliothek, Weimar), *A Princely Bibliophile of the Reformation [Ottheinrich von der Pfalz, 1502-59]*.

**Hanns Hubach** (University of Zurich), *Ottheinrich's Collecting in Its Family Context*.

**Karin Hellweg** (Zentralinstitut für Kunstgeschichte, Munich), *The Journey of Ottheinrich von der Pfalz to Spain in the Winter of 1519-20: An Early *Kavalierstour* with Cultural and Political Implications*.

**Andreas H. Kühne** (University of Munich), *An Early Prince-Practitioner*.

**Felix Thürlemann** (University of Konstanz), *Shrouded in the Ghent Altarpiece: Self-Reflexivity in Ecclesiastical Parameters of the Order of the Golden Fleece*.

**Philipp Zitzlsperger** (Humboldt-Universität, Berlin), *Dürer in Furs: Reflections on an Iconology of Clothing in Early Modern Art*.

**Dagmar Eichberger** (University of Heidelberg), *Cataloguing Practices of Paintings at the Beginning of the Sixteenth Century: The Case of Margaret of Austria (1480-1530)*.

**Ursula Lehmann** (Humboldt-Universität, Berlin), *Textiles and Memoria: Observations on the *Trajan and Herkinbald* Tapestry*.

### **Seventeenth-Century Sculpture of the Low Countries from Hendrick de Keyser to Jean Del Cour**

Royal Academy and Royal Museums of Fine-Arts of Belgium, Brussels, March 13-15, 2009. Organized by the Low Countries Sculpture Society.

**Jeffrey Muller** (Brown University), *Counter Reformation in Sculpture: New Frameworks for Catholic Worship in 17th-Century Flanders*.

**Kristoffer Neville** (University of California - Riverside), *The Invisibility of Netherlandish Sculpture*.

**Guido Hinterkeuser** (Berlin), *17th-Century Netherlandish Sculpture and Sculptors in Brandenburg-Prussia. Reflections on a Paradigm and Its Limitations*.

**Léon Lock** (Low Countries Sculpture Society), *Bronze Sculpture in the Low Countries in the Late 17th Century: Quellinus, Del Cour, Grupello. Art Historical Dustbin or Historic Reality?*

**Luis Luna Martín** (Museo Nacional de Escultura, Valladolid), *Joseph Aerts, José De Arce, Sculpteur à Seville*.

**Frits Scholten** (Rijksmuseum, Amsterdam), *Sculpture and Republicanism in the Northern Netherlands*.

**Jean-Philippe Huys** (Université Libre, Brussels), *Le prince électeur Max Emmanuel de Bavière et l'art de la sculpture dans les Pays-Bas méridionaux, de 1692 à 1715*.

**Nancy Kay** (Merrimack College, North Andover, Massachusetts), *The Virgin of the Antwerp Fish Market: Sanctifying the City through Public Works*.

**Valérie Herremans** (Koninklijk Museum voor Schone Kunsten, Antwerp), *Contestation & Aspiration. Calvinist Iconoclasm and Guild Regulations: Determining Factors of Antwerp Sculpture at the Dawn of the Baroque Era*.

**Aleksandra Lipinska** (University of Wrocław), *Decline, Break or Continuation? Southern Netherlandish Alabaster Sculpture in the 17th Century*.

**Alain Jacobs** (Royal Library, Brussels), *Les Verbrugghen et le dessin de sculpteur*.

**Géraldine Patigny** (Université Libre, Brussels/Institut royal du Patrimoine artistique), *Le sculpteur, le peintre et l'architecte. Le cas de Bruxelles au XVIIe siècle*.

**Jan Van Damme** (Monumentenzorg Ghent), *The Role of Cabinet Makers in the Production of Sculpture*.

**Wim Nys** (Zilvermuseum Sterckshof, Antwerpen-Deurne), *Sculptors Modelling Antwerp Silver*.

**Francis Tourneur** (Pierres et Marbres de Wallonie asbl), *Les marbres jaspés de Wallonie: les débuts de leur utilisation avant les grandes commandes pour Versailles*.

**Fabrice Giot** (University of Louvain), *Pistes et réflexions pour une meilleure connaissance du stuc dans les Pays-Bas méridionaux au tournant des XVIIe et XVIIIe siècles*.

**Geneviève Bresc-Bautier** (Louvre), *Adam Lottman et le retable de Notre-Dame de Calais*.

### **CAA 97<sup>th</sup> Annual Conference**

Los Angeles, February 25-28, 2009.

Papers by or of interest to HNA members:

**Simone Zurawski** (DePaul University), *Louis XIV and the Rue du Faubourg St-Denis: Ritual and "Medieval Revival"*.

**Anne Margreet As-Vijvers** (Ijsselstein, The Netherlands), *The Breviary of Beatrijs van Assendelft*.

**Ellen Konowitz** (SUNY, New Paltz), Dirk Vellert's Apocalypse Drawings, Dürer, and Some Reformist Images in Antwerp.

**Joaneath Spicer** (Walters Art Museum), Michelangelo's Study *Child's Head* in Harlem: The Artist's Nephew as a Baby or a Black African Girl?

**Catherine H. Lusheck**, With His Back to Nature: The rhetoric of Landscape in Rubens's Drawing of a *Fallen Tree with Brambles*, ca. 1615-17.

**Kathryn M. Rudy** (Koninklijke Bibliotheek, The Hague), Cut, Pasted, and Cut Again: The Original Function and Later Collections of Early Prints in Western Europe.

**Megan H. Foster-Campbell** (University of Illinois – Urbana-Champaign), Pilgrimage through the Pages: Pilgrims' Badges in Late Medieval Devotional Manuscripts.

**Michael Thimann** (Kunsthistorisches Institut in Florenz – Max-Planck-Institut), Praise or Censure of Small Pictures? Rubens as a Critic of Adam Elsheimer.

**Susannah Rutherglen** (Princeton University), The Cabinet Picture: Toward a Definition.

**Christine Göttler** (University of Washington), The Love for the Small and Curious: Paintings on Copper by the Children of Bacchus in Rome.

**Cécile Tainturier** (Fondation Custodia, Collection Frits Lugt), Patient Models: Plaster Casts for the Apprenticeship of Drawings in the Preacademic Northern Netherlands (1600-1680).

**Jeffrey Chipps Smith** (University of Texas at Austin), When the Renaissance Came to Germany.

**Margaret Goehring** (Alfred University), Space and Place in the "Viel Rentier" of the Lords of Audenarde.

**Charlotte M. Houghton** (Penn State), Gravity vs. Gravititas: Playfulness and Subversion in Northern Renaissance Grisailles.

**Christine Normore** (University of Chicago), Marvelously Real: Jan van Eyck's *Madonna in a Church* and the Disruption of Illusion.

**Stephanie Dickey** (Queen's University), Rethinking Rembrandt's Etchings.

**Amy Golahny** (Lycoming College), Rembrandt and the Art of Others: Why Is It So Essential That We Contextualize Rembrandt's Art?

**Nanette Salomon** (College of Staten Island, CUNY), Reframing Rembrandt's Insiders and Outsiders: Domesticity and Itinerancy at the Borders.

**Shelley Perlove** (University of Michigan, Dearborn), "Rembrandt's Faith": New Methods.

**Catherine Scallen** (Case Western), Rembrandt, Aesthetic Purity, and Creative Integration.

**Noel Schiller** (University of South Florida), "Leave This Panel Closed": The Object Lessons of the Liège Satirical Diptych, ca. 1520.

**Koenraad Brosens** (University of Leuven), The Medium and the Message: Tapestry in the Seventeenth Century.

**Julie Berger Hochstrasser** (University of Iowa), Cultures of the Object, Objects of Culture: Seventeenth-Century Dutch Still-Life Painting.

**Jenny Graham** (University of Plymouth), Sign of the Times: Nationalism and the Politics of the Van Eyck Ghent Altarpiece.

**Jacquelyn Coutré** (IFA, NYU), "Imagine, if you will ...": Gerard de Lairese (1640-1711) and the Collaborative Pictorialization of Travel in the North.

**Jing Sun** (Leiden University), A Bridge between Reality and Imagination: A Study of Johan Nieuwhof's Images of China.

**Tanya Paul**, From Willem to Guillhelmo: The Reinvention of Willem van Aelst.

**Carol Herselle Krinsky** (New York University), What Court Artists Did (and Sometimes Did Not Do).

**Suzanne Karr Schmidt** (Art Institute of Chicago), Hans Springinklee, Johannes Stabius, and the Emperor's Painted Hososcopes.

**Ethan Matt Kavalier** (University of Toronto), Sculpture, the Antique Mode, and Aristocratic Identity at Courts of the Low Countries, 1520-50.

### ***Der Meister von Flémalle und Rogier van der Weyden***

Städel Museum, Frankfurt, February 15, 2009.

**George Bisacca** (Metropolitan Museum of Art), Panels and Supports in the Work of the Master of Flémalle and Rogier van der Weyden.

**Stephan Knobloch** (Städel Museum), Zur Restaurierung der *Medici-Madonna* des Rogier van der Weyden.

**Mark Tucker** (Philadelphia Museum of Art), New Findings on the Function of the Philadelphia *Crucifixion with the Mourning Virgin and St. John the Evangelist* by Rogier van der Weyden.

**Laura Alba** (Prado), Technical Study of the Prado Panels by the Master of Flémalle.

**Doris Oltrogge** (Fachhochschule Cologne), Pigmente beim Master von Flémalle und Rogier van der Weyden im Lichte der Vis-Spektographie.

**Bart Devolder** (Kimbell Art Museum, Fort Worth), The Evolution of Gold Brocade Painting. From the Master of Flémalle to the Master of Frankfurt.

### ***Annual Conference of the Arbeitskreis Niederländische Kunst- und Kulturgeschichte (ANKK)***

Heidelberg University, February 13-14, 2009.

**Karin Leonhard** (Universität Eichstätt), Von Fröschen und Königen. Überlegungen zur Kunst- und Naturtheorie des 17. Jahrhunderts.

**Susanne Franke** (Universität Hamburg), Zwischen Florenz und Brügge. Das Portinari Triptychon und Tommaso Portinari's Sorge um seine Memoria.

**Britta Bode** (Staatliche Museen zu Berlin), Imitation und Invention: Simon Frisius und die Radierung in den nördlichen Niederlanden.

**Thomas Ketelsen** (Kupferstichkabinett Dresden), Die "Typologie" – Eine Alternative zum klassischen Bestandskatalog? Die Erfassung der niederländischen Zeichnungen des 16. Jahrhunderts im Dresdner Kupferstichkabinett.

## **Smaak en Distinctie: Elites in de Nederlanden in de 18e Eeuw**

Symposium Werkgroep 18e Eeuw (The Dutch-Belgian Society for Eighteenth-Century Studies), in association with Werkgroep Adelsgeschiedenis, The Meertens Institute (KNAW) and the Centrum voor Stadsgeschiedenis (Universiteit Antwerpen), Meertens Institute, Amsterdam, January 23-24, 2009. 2009: <http://www.18e-eeuw.nl/afbeeldingen/foldersmaakendistinctie.pdf>

Papers of interest to HNA:

**Bert Timmermans**, De laat-17e-eeuwse Antwerpse en vroeg-18e-eeuwse Brusselse stadsadel als collectionneur en selectieheer.

**Ingrid R. Vermeulen**, 'Goût des nations': het papieren museum van Pieter Cornelis van Leyden (1717-1788).

**Dries Lyna**, De creatie van connaisseurs? Veilingcatalogi en canonvorming op de Antwerpse kunstmarkt van de achttiende eeuw.

**Junko Aono**, 'Ennobling' daily life: a question of refinement in early 18th-century Dutch genre painting.

**Yme Kuiper**, Schilderijen verzamelen in doopsgezinde families in tweede helft van 18e eeuw.

**Erica Heinsen-Roach**, De Smaak van het Geschenk: Onderhandelingen over de Vrijlating van Nederlandse burgers uit Noord-Afrika 1680-1700.

**Hilde Neus**, Smaak en distinctie in het 18e-eeuwse Suriname.

**Eveline Sint Nicolaas**, Cornelis Calkoen, ambassadeur en levensgenieter in Istanbul.

**Marion Peters**, Kennis is macht. De encyclopedische verzameling van de Amsterdamse burgemeester en VOC-bewindhebber Nicolaes Witsen (1641-1717).

## **The Universal Art of Samuel van Hoogstraten (1627-1678), Painter, Writer and Courtier**

Athenaeum Illustre, Amsterdam, January 9, 2009.

**Jan Blanc** (Université de Lausanne), Van Hoogstraten's Theory of Theory.

**Paul Taylor** (The Warburg Institute, London), Hoogstraten's 'Zwier'.

**Hans-Jörg Czech** (Stadtmuseum Wiesbaden), Samuel van Hoogstraten's Guidelines for Artistic Success and the Reception of Northern Netherlandish Art in Germany in the 18th Century.

**Celeste Brusati** (University of Michigan), Framing (in) the Work of Samuel van Hoogstraten.

**Michiel Roscam Abbing** (independent scholar, Amsterdam), Samuel van Hoogstraten's Personal Letter-Rack Paintings: Homages with a Message.

**Herman Colenbrander** (independent scholar, Amsterdam), A Pledge of Marital Domestic Bliss: Samuel van Hoogstraten's Peepshow in the National Gallery, London.

**Thijs Weststeijn** (University of Amsterdam), Van Hoogstraten as a Rhetorician.

## **De Habsburgers en de liefde voor her verzamelen van wandtapijten in de zestiende eeuw**

9<sup>th</sup> international colloquium of the Fundación Carlos de Amberes, Ghent, February 4-6, 2009. The first part of this colloquium took place in Madrid, December 10-12, 2008.

**Miguel Ángel Zalama** (Univ. Valladolid), Primacía de los tapices entre las artes figurativas en España en los siglos XV y XVI.

**Juan Luis González García** (Universidad Complutense, Madrid), Histories relevadas. El parangón entre pintura y tapicería en el Renacimiento hispano-italiano.

**Matteo Mancini** (Universidad Complutense, Madrid), Los condenados de Tiziano y la serie de los Siete Pecados Capitales en Binche.

**Dalila Rodrigues** (Casa de Histórias e Desenhos Paula Rego, Cascais, Portugal), Pintura e tapetes em Portugal na época do Renascimento.

**Miguel Ángel de Bunes Ibarra** (CSIC/Hoge Raad voor Wetenschappelijk Onderzoek Spanje), Las empresas africana de la Monarquía en las tapicerías reales.

**Jesús Sáenz de Miera** (Museo del Ejército/Legesmuseum, Spain), Imágenes zoomórficas en los tapices de los Habsburgo.

**Élisabeth Antoine** (Louvre), L'Histoire de la rédemption de l'Homme: une tenture en quête de commanditaire.

**Carlo J. Hernando Sánchez** (Univ. Valladolid), Narrar batallas tejar victorias: Los tapices de Pavia y la construcción de la imagen imperial de Carlos V.

**María Ángel Toajas** (Universidad Complutense, Madrid), Los tapices de Juana de Austria, princesa de Portugal.

**Elena Vázquez Dueñas** (Universidad Complutense, Madrid), Los Guevara mecenazzo español en Flandes.

## Opportunities

### Call for Papers: Conferences

#### ***Artistic Exchanges between the Netherlands and Italy***

HNA-sponsored session at Renaissance Society of America Annual Conference, Venice, April 8-10, 2010 ([www.rsa.org](http://www.rsa.org)).

Cultural historians have explored the lively interaction between the Netherlands and Italy, but much remains to be discovered about specific links and their significance. We are seeking papers for a session or series of sessions on relations between Dutch and Flemish artists, patrons, dealers, agents, critics and their Italian counterparts in the period ca. 1450-1700. Topics may include social interaction and its impact on the arts, the marketing of Northern art in Italy, the impact of Northern prints and other prototypes on Italian art and artists, the connoisseurship and collecting of Northern art by Italians, and/or vice versa to all of the above.

Please send paper proposal (150 words maximum) and c.v. before May 1, 2009, to the session co-chairs:

Stephanie Dickey  
Bader Chair in Northern Baroque Art  
Queen's University  
[dickeys@queensu.ca](mailto:dickeys@queensu.ca)  
Amy Golahny  
Professor of Art History  
Lycoming College  
[golahny@lycoming.edu](mailto:golahny@lycoming.edu)

#### **CAA 98<sup>th</sup> Annual Conference**

Chicago, February 10-13, 2010.

Sessions chaired by HNA members:

Art History Open Session: Sixteenth- and Seventeenth-Century Art, chairs **Lynette M. Bosch** (SUNY, Gheneeseo) and **Larry Silver** (U Penn).

Dressing the Part: Textiles as Propaganda in the Middle Ages, chairs **Kate Dimitrova** (UC-San Diego) and **Margaret Goehring** (University of Rochester).

Committee on Women in the Arts: Old Women, chair **Frima Fox Hofrichter** (Pratt Institute).

War Stories: Violence and Narrative in Early Modern Europe, chairs **Elizabeth Honig** (UC-Berkeley) and **Suzanne Walker** (Tulane).

The Materiality of Early Modern Prints, chairs **Suzanne Karr Schmidt** (Art Institute, Chicago) and **Lia Markey** (Princeton University Art Museum).

Historians of Netherlandish Art: Seeing Sensation/Perceiving Perception, chairs **Noël Schiller** (University of South Florida) and **Al Acres** (Georgetown).

Early Modern Globalization, chairs **Angela Vanhaelen** (McGill University) and **Bronwen Wilson** (University of British Columbia).

Deadline May 8, 2009. Call for Participation went out in March to all CAA members. See also [www.collegeart.org](http://www.collegeart.org).

# historians of netherlandish art

## Review of Books

General editor: Kristin Lohse Belkin

Area editors: *Fourteenth and Fifteenth Centuries*: Jacob Wisse; *Sixteenth Century*: Larry Silver; *Seventeenth-Century Flemish*: Fiona Healy; *Seventeenth-Century Dutch*: Frima Fox Hofrichter; *German Art*: Larry Silver.

### Sixteenth-Century Netherlandish

**Reindert L. Falkenburg, Walter S. Melion, and Todd M. Richardson (eds.), *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe (Proteus: Studies in Early Modern Identity Formation, 1)*. Turnhout: Brepols, 2007. XXXII + 483 pp, 12 color and 161 b&w illus. ISBN 978-2-503-52068-1.**

This volume is the first in the series *Proteus: Studies in Early Modern Identity Formation*, and it is based on papers from the first Lovis Corinth Colloquium, held at Emory University in April 2003. (Not all the papers given at the conference are present in the volume; a few of the articles were not originally given at Emory, while others seem to have changed their topic.) The volume's contributions span Northern Europe and Italy over four centuries, from the early fourteenth through the seventeenth century; and, as Walter S. Melion, one of its editors declares, they consider "the function of images as instruments of soul formation" (1). The Foreword presents the overall series and its aim: to contribute to research on "the concept of self and identity in the early modern period (1350-1650)" through "contributions that address the mediality and instrumentality of text, image, ritual, and habitat as interconnected mechanisms of identity formation." (xxxii) Melion's introduction, "Meditative Images and the Psychology of the Soul," aims at providing "a prelude of sorts to the fourteen case studies that follow." It achieves its ends by studying three meditative treatises meant to stimulate the soul's desire to conform to God, "by inspiring it to consider how the soul's relation to Christ, the *imago dei*, is like that of an image to its original" (3).

This hefty volume, almost 500 pages, is certainly rich in the variety of approaches and type of material that it addresses. Some essays focus on single, often very famous works, such as Bosch's *Garden of Earthly Delights* (Reindert L. Falkenburg), the *Hours of Mary of Burgundy* (Bret Rothstein), or Geertgen tot Sint Jans's *St. John the Baptist in the Wilderness* (John Decker). Others present works that are less well-known, for instance Pieter Bruegel the Elder's print of the *Festival of Fools* (Todd M. Richardson); while others yet study more general concepts, as is the case for Henry Luttikhuisen's "Monastic Hospitality: The Cloister as Heart in Early Netherlandish Painting." Two contributors deal with the Protestant conception of images (Lee

Palmer Wandel and Christopher Ocker). Despite the volume's aim to address works from both Northern Europe and Italy, it still has an obvious northern bias, with only three essays dealing with Italian material (Krüger, McLaren, and Cole; Fabre deals with a range of works, from both Italy and the North).

The volume begins with Klaus Krüger's discussion of Northern Italian works in which the boundaries between reality and fiction blur ("Authenticity and Fiction: On the Pictorial Construction of Inner Presence in Early Modern Italy"). This decision would make sense if the volume were to focus on post-Tridentine art and devotion; however, the next essay, by Shelley McLaren, takes the reader back to the early fourteenth century with *I Documenti d'Amore* by Francesco da Barberino, in which the text "expounds on the function of images" (80). Thus the ordering of the essays remains unclear, although some profound connections run through the volume and link the contributions. For example, Falkenburg concludes with Bosch's *Carrying of the Cross*, in its appeal to respond to Christ's gaze with our mental eye, while in the very next article Michael Cole discusses (among other things) how Lomazzo's 1590 book expounds on the aspect of painting that depends on the "eyes of the mind" (144). In the next article, Pierre-Antoine Fabre cites an inscription in a 1588 painting by Giulio Campi, in which the "eyes of the body and mind" are mentioned.

Similarly, several other themes are explored throughout the volume, such as the strategies for engaging the viewer, or the tension between tradition and innovation. Christine Göttler, for instance, shows how Rubens "made use of old devotional pictures to invent and redefine religious and mythological images that emotionally engage the beholder" (480). He also uses typology and the fusion of and/or interrelationship between text and image to shape devotional practice. The reader finds certain writers mentioned by several of the contributors; for example, Cardinal Charles Borromeo is mentioned in at least four essays (Krüger, Fabre, Prosperetti, Melion). It should be noted that an index would have contributed greatly to making such a large book more user-friendly (it would also have helped in avoiding inconsistencies). Considering the volume's rather high price (euros 125), it is regrettable that many of the illustrations are of varying quality and often reproduced too small to distinguish the details that are discussed. The book could also have benefited from more thorough editing.

Veronique Plesch

Colby College

**Margaret D. Carroll, *Painting and Politics in Northern Europe: Van Eyck, Bruegel, Rubens, and Their Contemporaries*. University Park, PA: Penn State University Press, 2008. 280 pp, 96 color, 98 b&w illus. ISBN 978-0-271-02954-2.**

Beautifully illustrated and clearly written, Margaret Carroll's book examines a selection of fifteenth-, sixteenth-, and seventeenth-century works of art through the filter of political and social identity. The author draws on the imagery and texts of contemporary political discourse, such as Justus Lipsius's *De constantia*, to argue that we can register cultural change by recognizing these images' new ways of representing the relationships between a man and a woman or a ruler and his subjects. Carroll progresses chronologically from Van Eyck to Rubens and beyond, tracing the pictorial evidence of social and political transition: from notions of economic and political relationships that underscore their sociable, cooperative character, to works that project a view of social life in which those values are submitted to considerable strain, to art that responds to an emerging political ethos of conquest and absolutism.

Carroll begins with Van Eyck's *Arnolfini Portrait* (1434) and a brief biographical account of the Arnolfini cousins, Giovanni di Nicolao and Giovanni di Arrigo, in order to show that no matter which one was actually portrayed in the painting, both were involved in similar mercantile, financial, and courtly activities and would have been well served by Van Eyck's portrait. She goes on to argue that rather than bearing witness to a betrothal, the painting represents another kind of spousal contract: a mandate or act of procreation, which would not only allow the wife to represent her husband in legal and financial dealings while he is away, but would also make him legally responsible for her transactions. As such, the painting engages with the concepts of contract and consent, themes also present in various representations of marriage in illuminated manuscripts and other paintings by Van Eyck (*Ghent Altarpiece*). Carroll argues that the image portrays marriage as a collaborative enterprise and presents Arnolfini as a person of good faith, possessing material wealth and a trustworthy reputation.

Pieter Bruegel's *Netherlandish Proverbs* (1559), *Carnival and Lent* (1559), *Ice Skating Outside St. George's Gate in Antwerp* (ca. 1559), and *Tower of Babel* (1563) are central to Chapters Two and Three. Posing the *Netherlandish Proverbs* and *Carnival and Lent* as an antithetical pair, Carroll examines clusters of vignettes and spatial groupings to argue that each composition is constructed to stage vivid sets of contrasts that serve to inspire reflections on power and abjection, wealth and poverty, waste and want, and, more generally, the theme of social discord under conditions of political rule. She draws attention to the divergent representations of a male and female couple at the center of each painting, stating that whereas the *Netherlandish Proverbs* presents a spectacle of social fracture and dissipation, *Carnival and Lent* offers a prospect of communal solidarity. Discord comes to the fore in Bruegel's design of a rural Brabant ice skating scene in which the "Emperor's Gate," with its Roman imperial edifice, replaces the former St. George's Gate. Carroll argues that the gate and newly constructed fortifications visually dominate the scene of local burghers and peasants participating in a Netherlandish custom and represent the growing power and influence of Charles V, particularly his global political ambitions, which adversely impacted civic life in Antwerp. Finally, through a detailed analysis of the *Tower of Babel*, as well

as contemporary texts that compare the political environment of the Lowlands to that of Babylon, Carroll recreates the political and economic tensions that informed the viewing of the painting and draws a parallel between the ambitious greed of Charles and Nimrod.

Rather than interpreting Rubens's *Rape of the Daughters of Leucippus* (ca. 1615) as a revelation of primal human nature, reminiscent of Ovid's account of the story, Carroll argues in Chapter Four that the painting should be understood in the context of a phenomenon of sixteenth- and seventeenth-century princely patrons, who incorporated large-scale mythological rape scenes into palace and public decorations in support for their own claims to absolute sovereignty. After discussing the domestic significance of the Rape of the Sabines in Italy, an exemplary tale of the power of husbands and fathers over their women, which would have also been understood as an allegory of the princely dominion over his subjects, Carroll returns to Rubens's painting and argues that the artist was inspired by the recent nuptial alliance between Louis XIII of France and King Phillip IV of Spain. Marie de Médici, the mother of Louis XIII, negotiated the treaty that arranged the marriages to Spanish heirs of Louis's sister, Elisabeth, and of Louis XIII himself, thereby forging a familial bond between Louis and Philip IV. Thus, the painting allows the viewer to imagine the new relationship between Louis and Philip as brothers who, like Castor and Pollux in Ovid's story, acquire their wives in a joint sexual venture, transforming the formerly violent relationship between France and Spain into one of peace.

In Chapter Five, Carroll asserts a four-fold approach to Rubens's Médici series (1622): a presentation of Marie's qualifications to be queen regent (*The Education of Marie*); an assertion of Marie's sovereign power accommodated to an affirmation of her womanliness; a representation of Marie's heroic character epitomizing an emerging Stoic ideal, as discussed in Lipsius's *De constantia*; and as scenes that impress viewers with the danger and treachery in political life. Through allegory, the series leads the viewer to consider Neo-Stoic understanding of the vulnerability of rulers and the devastating workings of providence in nature and political life (156).

Having transitioned from concord to discord, cooperation to subjugation, Carroll concludes the book with a chapter on a new pictorial genre inaugurated by Frans Snyders: large-scale easel paintings of fighting animals. She argues that they would have been viewed in terms of the natural origins of violence. These paintings, she argues, reveal a new theater of nature as an exemplum of, and justification for, human conduct. They provide an occasion to reflect upon predatory violence and its natural foundation – a matter of preeminent concern in the political and cultural life of early modern Europe (184).

From the outset, Carroll attempts to diffuse a primary methodological criticism that crops up throughout the book. She states in the Introduction that she did not conceive of the book's narrative at the beginning of her inquiry and then impose a strategy for which the images become illustrations. Rather, she allowed her research questions to come from close visual analysis of the images themselves. She readily acknowledges that these pictures are multivalent, operating on multiple cultural levels, and that her musings aspire to add to their complexity rather than solve a riddle. Yet at times her discussion seems forced, particularly when considering the Bruegel images as antithetical pairs, since there is little chance that viewers would have seen these images in relation to

one another. Consequently, her speculations are restricted to artistic intent, impossible to recover. Despite this, specifically in relation to the works of Bruegel included in her study, Carroll offers an impressively detailed visual analysis of each picture that interweaves a wealth of previous scholarship with her own observations. This book provides a welcome addition to scholarship on late medieval and early modern Netherlandish art – and because it is so readable, it provides a rare scholarly resource that is accessible to undergraduate students interested in the field.

Todd M. Richardson  
*University of Memphis*

**Ulrike Dorothea Ganz, *Neugier & Sammelbild. Rezeptionsästhetische Studien zu gemalten Sammlungen in der niederländischen Malerei ca. 1550-1650*. Weimar: Verlag und Datenbank für Geisteswissenschaft, 2006. 264 pp, 71 b&w illus. ISBN 978-3-89739-514-5.**

While obviously a dissertation publication with mediocre production values of fuzzy, small black-and-white images under discussion, this nevertheless is an impressive work of synthesis, offering a major topic from a mature scholarly perspective. Ganz, a student of Viktor Stoichita, provides an overview of a series of late sixteenth- and early seventeenth-century *Sammelbilder*. These composite images present a dense roster of related items across a composition that for the most part lacks hierarchical arrangement. Of course, among the best known of these works are the gallery pictures of the final section: ensembles representing paintings amassed by a real or imagined collector; these works have been well discussed by Stoichita himself (1998), following landmark studies by Speth-Holterhoff, Filipczak, and Honig.

But it is the singular contribution of Ganz to associate such obvious objects of study with other works of related structure from the last period of a united Netherlands. Her opening chapter, somewhat surprisingly, examines the invention period of group portraits, both the more familiar (and often-studied) *doelen* portraits of militia companies as well as pioneering anatomy lessons. She then goes on to analyze Pieter Bruegel's "encyclopedic" paintings of Netherlandish proverbs and (again surprisingly) *The Triumph of Death* – but not *Children's Games* or *Carnival and Lent*. Part II of this study deals with epistemology of imagery of animals (Roelant Savery, Jan Brueghel) and plants in both paintings and prints as well as market scenes; finally, Part III revisits gallery pictures to examine their reflexivity.

These images' chief commonality – and the real object of study – is their *Sammelbild* structure, which consists of a paratactic arrangement of parts where no hierarchy or subordination prevails, posing the issue of classification or order as a puzzle for the observer before the component parts. Indeed, the paradigm of the entire construction is the painted bouquet, comprised of cut flowers arranged in a cluster. Unsurprisingly, Ganz relates this family of images to their moment in time: the era of the first great collections of images and objects, the period in which the term "curiosity" acquired its modern, positive meaning rather than its medieval cloud of suspicion. Ganz has done good research into the recent publications on curiosity (Barbara Benedict, 2001, chief among them), in English as

well as German, and she also notes much important recent work on the origins of modern descriptive science in relation to her phenomenon (esp. Findlen; Daston and Park). Interested students will want to note one major recent publication that appeared too late for inclusion but also offers an anthology of recent work and references: R.J.W. Evans and Alexander Marr, *Curiosity and Wonder from the Renaissance to the Enlightenment* (Ashgate, 2006; the introduction by Marr is especially valuable).

From this basic insight of historical coincidence emerge Ganz's basic arguments. For her the anatomical group portraits offer an appropriate subject as much for their proto-scientific purposes as their structural arrangements of what Riegl characterized as "coordination" of composition. The militia companies provide a transition from such lingering medieval groups as Scorel's *Jerusalem Pilgrims* into a more secular grouping, but still these subjects seem to be a latent concern rather than the pictorial structure itself, even as a dialectic between individual/group or paradigm/syntagm is laid out within the analysis. Ganz claims that such pictures generate a bifurcated vision between pluralities and overall narratives. For the bodies she adopts the standard claim that they form a microcosm of the universe, a text unto themselves, but this argument remains undeveloped, so the overall significance of group portraits seems linked as much to their chronological priority as their forms. While it is important to note this structural similarity among the other pictorial types of the study and it is gratifying to see sixteenth-century examples studied not just as forerunners of Hals or Rembrandt, Ganz's opening gambit remains more suggestive than fully analyzed.

To include Bruegel's works around 1560 seems truly apposite: here both form and content coincide neatly, for the gatherings of proverbial sayings and folk behavior also formed the subject of scholarly studies, as Meadow and others have established. Ganz points to the verbal twin emphases on *copia* and *varietas* also favored by contemporary humanist authors (cf. Cave, 1997), just as Bruegel scholars have done. How relevant those strategies are to Bruegel's *Triumph of Death* is debatable (though one could align this picture with Ariés's chapter on humanism and death), but Ganz makes us see it freshly for its application of varied death iconography to the *Sammelbild* structure, as she claims that decoding the references would have provided the puzzle for viewers. The other, "open" images accord better with contemporary compendia, corresponding to modern encyclopedias. She clearly agrees with Meadow in seeing no overriding message or coherence behind the *Proverbs* collection, despite juxtaposing related neighboring imagery that challenges the viewer.

Chapter 3 on naturalism focuses on Hoefnagel and della Porta and the fusion of *Kunst* with *Wunder*, whereas Chapter 4 emphasizes the importance of wonder and of the marvelous, with economic consequences of rarity in exceptional items, exemplified in the expensive flower still lifes (or tulipmania). Connoisseurship and curiosity converge in the "cabinets of curiosity" as well as the painted galleries of the final section. Market and kitchen scenes also form part of this section, yet despite their material abundance and double process of viewing – objects and theme (often in "inverted" biblical background) – their relationship to "curiosity" and collections remains underdeveloped except for arrangement by elements, seasons, or other structured series. Is economic availability – and consumer desire – related to curiosity, in markets or in gallery pictures,

as already suggested by Honig (1998)? Is that curiosity still to be taken in a lingering medieval sense, as the interpretations of Aertsen by Emmens et al. would suggest?

This perceptive book remains a bit slim to explore its own arguments fully. Yet it provides a suggestive linkage between curiosity as a value, prompting nascent observational natural philosophy, which culminates in modern science, and new image types of amassed plenitude and focused detail. How much such curiosity links to consumerism and to corporate identity in the Northern Netherlands still calls for further cultural analysis.

Larry Silver

University of Pennsylvania

**Ilja M. Veldman, *Images for the Eye and Soul: Function and Meaning in Netherlandish Prints (1450-1650)*. Leiden: Primavera Pers, 2006. 304 pp, 258 b&w, 7 color illus. ISBN 978-90-5997-037-3.**

*Images for the Eye and Soul* is a collection of eleven essays by Ilja Veldman, a premier scholar of Netherlandish prints. For the past three decades, Veldman has investigated many aspects of early modern print production in the Netherlands, a relatively neglected field. The reprinted essays in this volume span Veldman's career, to examine many major artists, subjects, and functions of Netherlandish prints. Together, they demonstrate the cultural significance of printed images in the Netherlands during the sixteenth and seventeenth centuries.

With the exception of the introductory essay and an entry titled, "From Allegory to Genre," all essays in this collection have been published previously in various journals and edited volumes. In several instances, longer publications have been abridged, illustrations have been added, and the literature has been updated. The selection of essays reflects the scope of Veldman's scholarship while highlighting some of her favorite artists and themes. These recurring motifs help to unite the various entries and make the volume relatively coherent.

The collection opens with a previously unpublished overview of Netherlandish prints and printmaking between 1450 and 1650. In addition to describing the evolution of graphic techniques, the essay introduces some of the key figures – artists, engravers, and publishers – involved in the production of prints in the Netherlands. The essay also lists some of the major themes and subjects found in printed images, including religious imagery, complex philosophical allegories, scenes from classical history and mythology, and depictions of contemporary life. The introductory essay supplements the standard account of Netherlandish printmaking found in most general texts and provides a good orientation for those unfamiliar with the development of graphic art in the Netherlands.

As Veldman indicates, Netherlandish printmaking was initially influenced by German techniques, methods, and subjects, especially during the fifteenth century, when woodcuts were the principal graphic medium. By 1550, however, print production in the Netherlands had matured greatly. Engraving emerged as the dominant medium for high-quality prints, and printmakers in Antwerp and other centers professionalized the trade by creating large workshops full of trained specialists. While artists were still responsible for creating designs, few

engraved their own plates as they had in earlier decades. Instead, publishers hired artists to provide designs to be executed by professional engravers. This shift led to an explosion in the production of prints in the Netherlands after the mid-sixteenth century, the period that occupies most of Veldman's attention.

Although the book's title includes the dates "1450-1650," these essays are primarily concerned with the second full century of Netherlandish printmaking.

In the collected studies of *Images for the Eye and Soul* certain artists, themes, and subjects recur as leitmotifs. Following the introductory essay, the volume begins with several entries that discuss the work of Maarten van Heemskerck (1498-1574), an important painter from Haarlem and a prolific designer of prints. "Eloquent Inventions," originally a chapter from Veldman's 1977 book on Heemskerck, explores the possibility that Heemskerck's early engraver, Dirck Volkertsz. Coornhert, may have helped the artist devise some of his complicated allegories. Heemskerck also features prominently in "Convictions and Polemics," which examines religious themes in Reformation prints from the Northern and Southern Netherlands. Heemskerck's prints are also discussed in several other entries in the volume.

Crispijn de Passe (1564-1637) likewise occupies a central position in various essays. An important designer, engraver, and publisher of prints around the turn of the seventeenth century, De Passe received his training in Antwerp but went into exile when the Spanish conquered the city in 1588. De Passe's 24 prints from the *Iliad*, published in 1613, form the core of Veldman's "Homer as a Hymn to Virtue," which concerns Christian allegorical interpretations of Classical literature. The final two essays in the collection – "Views of a Printmaker: Crispijn de Passe on his Craft" and "The Business of Prints and the De Passes' Publishing House" – condense material from Veldman's book on De Passe and his descendants, published in 2001. Through her studies on Heemskerck and De Passe, Veldman encompasses almost a century of Netherlandish print production.

During this pivotal period, the depiction of genre scenes increased. In "From Allegory to Genre," a new essay, Veldman traces the evolution of allegorical series involving natural subjects (e.g., the Four Seasons, the Seven Planets, the Four Elements) into landscapes and scenes of everyday life. She continues her discussion of genre in "The Portrayal of Universities and Student Life," which looks at images of university life produced between 1606 and 1612. In this essay, Veldman considers the possible aims and audiences for these print series, a concern that recurs in other essays as well.

Throughout the volume, Veldman demonstrates an interest in the purposes of prints. Her descriptions of the visual content and literary sources of printed images are typically conducted as a means of addressing its potential functions and audiences. Several essays emphasize the moral and didactic messages found in prints, a feature that often distinguishes the Netherlandish tradition from others, as Veldman has noted elsewhere. In "The Old Testament as a Moral Code," Veldman describes the use of Old Testament stories as moral guides for daily life in the Netherlands, while in "Lessons for Ladies," she argues that prints of famous women frequently served an instructional purpose related to the ethics of marriage and sexuality. Finally, "Images of Diligence and Labour" uses printed imagery to



explore the emerging appreciation of work ethic as a social and domestic virtue. As Veldman observes, printed images could often be morally ambiguous. Inscriptions in Latin or the vernacular frequently clarified the intended message of the imagery by providing a moralizing gloss.

For those unfamiliar with Veldman's work on Netherlandish prints, *Images for the Eye and Soul* provides an excellent selection of general and focused studies. Even those who have read Veldman's essays previously would benefit from rereading them in their collected form. The recurrent themes and artists allow relationships to emerge between the various entries, making the whole greater than the sum of its parts.

Geoffrey Shamos

*University of Pennsylvania*

**Krista De Jonge and Konrad Ottenheim (eds.), *Unity and Discontinuity. Architectural Relationships Between the Southern and Northern Low Countries (1530-1700)* (*Architectura Moderna*, 5). Turnhout: Brepols, 2007. 428 pp, 342 illus. ISBN 978-2-503-51366-9.**

This extensive book, written largely by Krista De Jonge and Konrad Ottenheim, with contributions by Joris Snaet, Gabri van Tussenbroek, and Thomas DaCosta Kaufmann, is an important contribution to the literature on Netherlandish architecture of the early modern period. Although it takes as its principal subject the architectural relations between the southern and northern Low Countries, it is one of the best overviews of Netherlandish architecture during this period.

The book has two main arguments: first, that disparity between southern and northern Netherlandish architecture did not really exist before the second third of the seventeenth century, that the traditional accounts are severely compromised by the nationalist agenda of the later nineteenth century that coincided with the birth of architectural history as an academic discipline; second, that the period 1530 to 1700, north and south, is better understood as a sequence of interpretations and applications of an ancient or "antique" ornamental vocabulary. The introduction by Konrad Ottenheim sets out these arguments effectively. Yet so much of the value of this book is in the details, the individual cases that support the central arguments despite their great variety.

The authors demonstrate that the old model of a dichotomy between a baroque southern Netherlands and a classicist northern Republic is of little use. Through the early seventeenth century the approach to architectural ornament was remarkably similar throughout the Netherlands. Certainly no real distinction can be made between the early adoption of an antique vocabulary during the earlier sixteenth century. Similar artistic uses of classical architecture can be observed in the area of Utrecht and Breda as in territories to the south. Microstructures such as tombs, mantelpieces, triumphal portals and the like were noticeably instrumental in introducing new features. In particular, the sculpture of Jean Mone (active in the Netherlands after 1520) was particularly important in spreading a highly decorated species of the orders.

Krista De Jonge authors this first section on the early reception of the antique manner, appropriately questioning the historical use of Italian structures as a measure of Netherlandish

achievement. The "antique," as she rightly notes, was considered the proper legacy of all European lands; Italian buildings helped Netherlanders interpret their common past but were not the acknowledged object of attention and research. Much fanfare accompanied archeological finds of Roman artifacts in northern Europe.

The second section on architectural theory of the later sixteenth century is co-written by De Jonge and Ottenheim. Ottenheim alone covers theory in the early seventeenth century, particularly regarding the attitudes of Hendrik de Keyser, Peter Paul Rubens, and Constantijn Huygens. A major turning point occurs beginning in 1539, when Vitruvian and Serlian treatises were published by Pieter Coecke van Aelst. Coecke's editions effectively disseminated standards for the design of the orders and their extrapolation in other species of furnishings. His Serlian editions were important references for Cornelis Floris and Willem Paludanus at the beginning of the 1560s when the two designed the façade for the Antwerp Town Hall. Yet I would temper the emphasis on a resulting "standardization" asserted by the authors; the authority of Coecke's works was mitigated by a wave of theorists and pattern designers during the final third of the sixteenth century, most notably Hans Vredemann de Vries. As the authors point out, Vredemann de Vries insisted on the need to adapt the given classical language to local circumstances in the Netherlands. The high price of city land, for instance, necessitated tall buildings on narrow plots, with classical ornament adapted to the new proportions. And the ubiquitous strapwork, developed from precedents at Fontainebleau and championed in Antwerp at the Triumphal Entry of Philip II in 1549, was as important a contribution to architectural ornament in the Netherlands and northern Germany as any traditional interpretation of the classical orders. By the end of the sixteenth century Netherlanders had begun adopting aspects of Michelangelo's ornamental language in their own architecture. In the south, Wenzel Coebergher was the principal agent of this movement; in the north, architects followed Hendrick de Keyser, many of whose inventions were published in 1630.

From the late 1630s and 1640s a distinction begins to appear between the architectural forms of north and south, but even here traditional frames of reference are of little use. Much of the difference derives from the different categories of building favored in the two lands. In the south church building led the way. Palace architecture could not compete in importance. In the north the palaces of the Nassau, civic buildings, and urban houses for the new lords of commerce set the terms. Although significant church building took place as well, these protestant structures were not really comparable with the Catholic edifices erected in the south. The Protestant church was generally seen as a sort of school building, a place for the word of God rather than a site for the administration of the sacraments and the recitation of the liturgy. Distinctive forms of architecture arise for these purposes, but there was little attempt to match the ecclesiastical magnificence of Catholic churches. Yet this is not the entire story, since Amsterdam's Westerkerk and Norderkerk are quite large and display Hendrick de Keyser's distinctive ornament. Joris Snaet supplies a useful chapter on church building, covering the early construction of centralized protestant churches in the south and the development of a distinctive urban church architecture in the north. He also notes the diversity in Catholic church building in the south, the promotion of ascetic design for certain orders

and the continuation of Gothic manners of construction and ornamentation well into the seventeenth century, despite the opprobrium leveled against the Gothic by Rubens and other proponents of Vitruvian models.

Part four, by Gabri van Tussenbroek, examines the trade in building materials and changes in the building industry during this extensive period. And an essay by Thomas DaCosta Kaufmann concludes the book, placing both the architecture and the scholarly arguments in a European context. Kaufmann sets the Netherlandish assimilation of classical architectural forms along side developments in central Europe and Spain, as well as the Americas, adducing general cultural trends in the sixteenth and seventeenth century.

In all, this is a remarkable study, an effective collaboration of the several authors under the editorship of De Jonge and Ottenheim. The appended bibliography is prodigious and equips the interested scholar with the tools for further research.

Ethan Matt Kavalier

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**Joanna Woodall, *Anthonis Mor. Art and Authority (Studies in Netherlandish Art and Cultural History, 8)*. Zwolle: Waanders Publishers, 2007. 512 pp, 174 b&w and color illus. ISBN 978-90-400-8421-8.**

Anthonis Mor (1516/21-1576/78), painter to Philip II since 1554, left the Spanish court for the Netherlands in the autumn of 1561. The circumstances of his departure remain shrouded in speculation. Long after Mor's death Karel van Mander suggested that the artist fled jealous courtiers after he had touched the king with his maulstick. Mor refused Philip's requests that he return to his court in Spain. However, in addition to portraying affluent burgers, particularly in Antwerp, Mor continued to receive a modest pension from the king and to depict members of the monarch's family and administration. It is these portraits of Philip II and members of the Habsburg courts across Europe – in Spain, Portugal, the Netherlands, and Austria – that have become icons for the face of the largest empire Europe has known. Together with Titian, court painter for Philip's father Charles V and an earlier portraitist for Philip, Mor established the court portrait format that would dominate European painting for two centuries.

Born in Utrecht to a cloth-dyer and his wife and trained with the city's leading painter Jan van Scorel, Anthonis Mor (whose name appears in at least twelve different spellings, in part because of his peripatetic life) became Philip's painter through the patronage of the king's powerful councilor Perrenot de Granvelle, Bishop of Arras. He was described and praised by Giorgio Vasari, and after his death by Karel van Mander. While tantalizing documents have come down to us – including record of the theft of drawings during an assault in Rome – there is much we still do not know about the life of this extraordinary artist, beginning with the years of his birth and death. And although he is well known for his powerful portraits, haunting in their combination of sensitive faces on formalized bodies, the boundaries of his oeuvre remain unclear.

After editing several important volumes on portraiture, and writing a number of superb essays on aspects of Mor's work, Joanna Woodall has here produced this long-awaited

and welcome volume – an expansive and personal meditation. Through ten chapters, each focused on a handful of paintings devoted to a different kind of mimetic project, Woodall explores “how the Christian artist was challenged by theological, aristocratic and humanist discourses which constructed authority (both human and divine) in terms of difference from a materialist conception of body and nature.” (6) Some of her arguments are built upon informed speculation – Chapter 3, for example, is constructed around a painting of Saint Sebastian, dated 1552, which she attributes to Mor based on a trip to Rome that she argues may have taken place between March 1541 and 1544. Not all readers may follow or agree with the subsequent analogies she draws between images, or between lives. Nonetheless, Woodall ambitiously tackles a notoriously elusive but central paradox of image-making in early modern northern Europe: paintings whose subject ultimately renders the non-material spirit in luminous oil through exquisite attention to material detail. Weaving documented events with some conjecture, Woodall's analyses extend beyond the asserted references of a work to offer an imaginative reconstruction of the inner life of the artist, his patrons and viewers, shaped by self-conscious associations and guided by an expansive understanding of friendship and the spiritual life during the Counter-Reformation.

Several important studies by historians – Luuc Kooimans, and Johanna Maria Zijlmans, among others – have examined the central role played by friendship in the social cohesion of early modern European culture. While these authors have stressed the instrumental rather than affective aspect of friendship, Woodall's chapters locate friendship in the spiritual sphere. She cites Alberti's famous passage that draws an analogy between friendship and portraiture, “Painting contains a divine force which not only makes the absent present, as friendship is said to do, but moreover makes the dead seem almost alive.” (16) Woodall then links friendship – here the foundational trope of painting – with spiritual union, quoting Augustine: “There can be no true friendship unless those who cling to each other are welded together by you [God] in that love which is spread throughout our hearts by the Holy Spirit which is given to us.” (23) Each of her analyses posits an elaborate structure of analogical references, generated through her description of a process of both making and viewing images, particularly portraits, and grounded in references to the linked tropes of friendship and of spiritual, specifically Catholic, union, as understood in sixteenth-century Europe.

Examination of Mor's *Self-portrait* of 1558 in Chapter One lays out Woodall's associations and tensions, as well as analogies she articulates. That painting depicts the artist before an easel, brushes and palette in hand. What appears to be a powerful and iconographically accessible painting shows only a blank canvas before Mor. In place of an image, a trompe l'oeil paper affixed to the canvas bears a poem in Greek, celebrating the artist and signed by Mor's life-long friend Dominicus Lampsonius. Woodall argues that the text may be understood as a mirror, standing in for the visual image of a painted portrait and thereby creating a tension between value produced by an expected image, immanently embodied, and the text written by a man. The poem, and by extension its author Lampsonius, becomes a mirror of, and for, Mor. Lampsonius is also an imagined viewer of the portrait itself, as is Mor, and even his patron Philip II, whose different subject positions are conjoined through friendship. Finally, observing conceptual similarities

between Mor's *Self portrait* and several contemporaneous images depicting Saint Luke painting the Virgin, Woodall suggests that "[a]lthough the Virgin is not visible in embodied form in Mor's self-portrait, the virtue reflected in the unblemished mirror is implicit in ... the glass-like surface created by the artist's inspired command of oil painting." (31)

Subsequent chapters similarly explore their subjects through the tropes of friendship and spirituality, whose inherent tensions vary with their subject's relation to Mor. These include: Mor's earliest securely dated portrait, the 1544 *Two Canons* in Berlin; his powerful portraits of Granvelle, and the Duke of Alva, both of 1549; portraits of Philip II, his wife Mary Tudor, members of his court and extended family, which have become icons for the sixteenth-century Habsburg courts; and the affluent burghers of the Netherlands, where he spent the last years of his life. Woodall devotes a chapter to Francisco de Holanda's *Do tirar polo natural* (On Rendering from Nature, or from Life) completed in 1549, shortly before Mor visited Portugal to portray members of the royal family. Although there is no documented connection between the author and the artist, at the least Mor would have encountered the environment in which it was produced, if not the man; thus an analysis of this fascinating text in light of the ideas circulating around friendship and mimesis is welcome. Another chapter examines Mor's one securely attributed surviving religious painting, a remarkable *Risen Christ between Saints Peter and Paul* (ca. 1556) that includes a still-unidentified patron as Saint Paul, which Woodall tentatively proposes might have been a self-portrait. All in all, we can thank Woodall for an ambitious and provocative study, and Waanders for its stunning design and sumptuous presentation.

Ann Jensen Adams

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## Sixteenth-Century German

**Christopher S. Wood, *Forgery, Replica, Fiction. Temporalities of German Renaissance Art*. Chicago and London: University of Chicago Press, 2008. 416 pp, 116 halftones. ISBN 978-0-2269-0597-6.**

Meticulously researched and insightfully argued, Christopher Wood's *Forgery, Replica, Fiction. Temporalities of German Renaissance Art* responds to the decades-old debate over how we define what is Renaissance about northern Renaissance art. Despite many attempts to resolve the question, mostly by applying a different label or shifting geographic and political boundaries, the problem remains that northern art is viewed through a theoretical prism rooted in the Italian Renaissance. Packed with visual, as well as countless epigraphic and textual examples, Wood's book rewards the intrepid reader of its over four hundred pages with a new paradigm for understanding what happened in Germany in the sixteenth century.

The book is divided into seven chapters with titles that signal either topic or methodology. The first chapter, "Credulity" sets the question of why German humanists knowingly invented historical fictions. The chapter opens with Conrad Celtis's description of sculpted druid portraits, a bemusing mistake on

the part of one of the most esteemed scholars and antiquarians of the German Empire. The modern reader, expecting historiographical accuracy, may assume that humanists simply were practicing a literary conceit, but Celtis's invention signals a vastly different approach to visual and literary culture, where time is more indefinite than irrelevant. Age and authenticity were not important to Celtis and his contemporaries; rather, objects manifested meaning only in the present. Objects, images, and even buildings became referential artifacts that pointed back to a desired origin that was often artificially constructed.

The purpose of the book, Wood explains, is to make sense of repetition, of forgeries and of relics within a culture in which the "new regime of print" (13) shifted the meaning and reception of artifacts and artworks. The book thus also posits a new, far greater role for the advent of reproductive media, especially woodblock printing. Wood traces how artifact changed into artwork by questioning the notion of a singular original. The expressly reproductive nature of the print as "perfect replica" (17) reinforced the fact that it was transmitting information rather than standing in as a functioning substitute for a ritual object. This, in turn, gives rise to the perception that forgery is a negative thing and introduces the modern concept of the original work of art, a concept that goes a long way in explaining the rising supremacy of painting.

Until quite recently, art historical tradition favored certain media, especially painting, and this bias marginalized the vast visual record of portraits, tombs, monuments, and even better studied media, such as prints and printed books. By posing the question differently, Wood returns these understudied works to the purview of the art historian and resets the theoretical framework for considering them. In considering issues of temporality, Wood also examines the development of archaeology. Renaissance archaeology, closely tied to antiquarian investigations, struggled with the issue of how to treat ancient objects, which were viewed as statements of fact, even when their author was derived from erroneous evidence. How modern scholars then understand the deliberate falsification and misreading of artifacts becomes central to Wood's project, as he charts the shift from art as evidence to art as poetic fiction.

In the second chapter, "Reference by Artifact," Wood proposes a theory of substitutability, where one artifact could easily stand in for another as long as its meaning was held intact. Therefore, creativity on the part of the artist was unimportant; rather, the most important aspect remains its iconographical type. Discussing "replica chains", Wood counters the formalist view of replicated artifacts that George Kubler famously proposed in his 1962 book, *The Shape of Time*. Rather than refuse meaning within objects, Wood proposes a substitutional hypothesis, where objects refer back to an original precisely because of a perceived meaning and a hoped-for effect. It is difficult for us to imagine a sort of collective amnesia, where our notion of a fixed, historical past is replaced by categories, such as "old" or "very old." Yet Wood proposes his substitutional theory as a way of discussing the pre-modern view of temporality without discounting its legitimacy or complexity.

Replication of such ritual artifacts as icon paintings begins to shift with mechanical replication technologies in the fifteenth century. The use of prints to reproduce sacred images reduced human error but also revealed how the premechanical, painted, cult image presupposed an implicit agreement to disregard questions of authenticity and age. The early modern concept of artistic originality developed against a backdrop of substitutive

tional reference, where one painting had to stand in for another because of its function as relic or palliative. Wood also discusses the issue of replication and what he terms a “substitutional chain” in reference to architecture and typology. For example, the many replicas of the Holy Sepulchre built in Germany needed to resemble each other more than they needed to resemble the actual, historic, structure, so that they could all adhere to a recognizable referent.

In Chapter Three, “Germany and Renaissance,” Wood examines mostly textual and printed sources, especially related to the propagandizing of Holy Roman Emperor Maximilian I, in order to re-examine the long-debated issue of defining a German rebirth. To German humanists, there was no need for a rebirth, because they did not believe there had ever been a fall. The negative view of the Middle Ages in Renaissance Italy was due to the many northern invasions and imperial interferences. In Germany, with actual time irrelevant, Constantine, Charlemagne, and the Ottonians were all Roman, tied directly to the present, yet not dependent on accurate chronology or sequence for legitimacy.

Because political traditions – and often architectural structures such as churches – seemed to have been translated seamlessly from a Roman past, Germans began to envision a parallel *translatio artium* within Germany as well. In other words, if Roman traditions had survived in political institutions and building styles like “Romanesque,” then their art also forms part of that continuous chain, not in need of a revival because it had never been lost. In the end, Wood claims that the printed image, as an accurate conveyor of fact, breaks the substitutional chain. By explaining too much, embellished with inscriptions, they revealed an underlying ambiguity about the print as actual relic.

In detailing the reasons for the deliberate manufacture of ancient texts or “retrospective” portraits of long dead historical figures, Chapters Four, “Forgery,” and Five, “Replica,” reveal the beginnings of an interest in style. Wood assembles documents, inscriptions, tomb sculpture and countless stories that reveal skepticism and credulity concerning historical evidence. Forgery of documents, of relics, and of ancient epitaphs was not viewed as deceitful so much as a means of restating a truth that must have existed in the past. Tomb sculpture, especially, functioned as a label rather than as an authentic marker of time and manufacture, so stylistic differences become especially intriguing.

Realistic detail served the purpose of claiming authenticity for portraits of long-dead historical figures. Wood discusses both religious and political examples of the “rhetoric of realism,” such as the emperors Charlemagne and Sigismund portraits (1510-1511) commissioned from Albrecht Dürer by the city of Nuremberg or the oft-reproduced profile of Christ, an image based on the fictitious Lentulus Letter. By Chapter Six, “Fiction,” this verism, coupled with exuberant surface detail, allows fictional medieval heroes like King Arthur to be included in the bronze congregation of imperial ancestors that guard the Innsbruck cenotaph of Maximilian I. The elaborate specificity of physiognomy and costume conveyed the sense that Arthur was copied from a reliable source, making him a real historical figure to authenticate Maximilian’s moral and dynastic claims.

Incredibly nuanced and thought-provoking, Wood’s book realigns the field and opens up new issues for Renaissance

studies. Despite specialized epigraphic and typological examples, Wood nonetheless powerfully reassesses the relationship between art and the Reformation. Claiming that many young artists around 1520 may have welcomed the decline of altarpiece painting, Wood posits that the Reformation increased interest in new media, e.g. prints, and in new subjects, such as pagan mythology and allegory. Artists greeted the new era as opportunity rather than as the end of livelihood.

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**Larry Silver, *Marketing Maximilian: The Visual Ideology of a Holy Roman Emperor*. Princeton and Oxford: Princeton University Press, 2008. 303 pp, 87 b&w illus. ISBN 978-0-691-13019-4.**

Larry Silver’s new book delights even before the reader opens it. Exactly the right size, slender but heavy, it is wrapped in a dust jacket designed by Tracy Baldwin to play cleverly with a 1519 woodcut of Holy Roman Emperor Maximilian I by Albrecht Dürer. Printed in black on dark, greenish beige, Dürer’s Maximilian looks toward the right edge of the volume, pointing his prominent nose toward the very spot where the reader will grasp the book to open it. White letters like the highlights of a chiaroscuro woodcut replace the original print’s pseudo-Roman inscription, speaking the plain language of the twenty-first century, when *Imperator Caesar Divus Maximilianus Pius Felix Augustus*, dead almost 500 years, has become the man who marketed himself. The recycled portrait by Dürer on the jacket demonstrates just how marketable Maximilian was. Based on a drawing made when Maximilian had little more than six months to live, the woodcut was the mass-market version of painted portraits. All of these likenesses by the celebrated Nuremberg master were commemorative works. As Silver pointed out in an earlier meditation on his subject, the print in particular breathes the emperor’s spirit. Maximilian would have appreciated, not simply the proof that his *gedechtnus* (memory) was secure, but also that someone was enterprising enough to sell it to quite a large audience.

Unlike the serene Maximilian that Dürer sold, Larry Silver’s Maximilian is a busy C.E.O. Silver draws this Maximilian in clear lines at the beginning of the book, after referring briefly, but explicitly and with conscious anachronism, to the Sun King and to the Great Communicator. The absolute rule of Louis XIV surpassed anything Maximilian could have dreamed of, and Ronald Reagan was elected far more freely than any Holy Roman emperor. The unassailable power that both later men held would have made Maximilian’s life easier as he ruled over a large stretch of Europe and dealt at varying times with a gathering Ottoman storm in the east, an entirely too militarily inclined pope, and recalcitrant subjects, all the while negotiating numerous strategic marriages for several generations of his family. And yet, precisely because of the peculiar nature of his position, Maximilian needed to head up something like the advertising-cum-construction firm that Silver describes.

What the firm constructed is clear: the image of the emperor, and Silver’s succeeding chapters investigate the themes that the image encompassed. Among them were Maximilian’s lineage, imaginatively projected into the darkest depths of time; the emperor’s profound Christian faith and military prowess;

and his princely pastimes. Silver structures the presentation of these themes so that the reader understands how closely they are tied to each other. An image of a ruler, because it is, after all, a projection of a real person, possesses multiple facets. As a marketing project, the success of a constructed image may be judged by its imitations and adaptations, which Silver discusses in his conclusion.

It was not simply in the metaphorical sense that Maximilian's image was created. Some of the constructions were his famous print projects, like the *Arch of Honor*, and the sculptures planned for the emperor's gigantic, elaborate tomb. As Silver's useful appendix to his first chapter makes clear, either visually or thematically linked to those programs were text constructions assigned to humanist authors and to calligraphers; in branding, even the look of letters is important. Especially the authors were upper-level managers in Maximilian's firm, one that literally sprawled across the German-speaking landscape, because he ruled over such loosely defined territory that he did not have one, permanent headquarters, but many branch offices. His managers designed, organized, hired, demoted, fired, and subcontracted work, always under the watchful eye of their boss. It was a very watchful eye, indeed. Despite the other distractions of rule, Maximilian took time to scribble corrections in margins and even to fire off angry memos to contractors who, thinking they knew better what was needed, had overstepped their limits.

This Maximilian could almost be a character in some post-modern film, were it not for the powerful evidence that Silver marshals. Some of this is in Maximilian's own, dictated words, to which Silver plainly enjoys lending his voice. For instance, he translates from *Weisskunig*, a key text still too little known in English, " 'Whichever king puts his trust in one person and allows him dealings with his beautiful speech, then he will reign and not the king.' [The young White King] let no letter go out, on great or small matters, before he relinquished the letter he subscribed all letters with his own hand" (pp. 31-32). So much for the temptations of delegating to secretaries; Maximilian had difficulty delegating to anyone. Directly across from the quotation in Silver's book is the woodcut by Hans Burgkmair in which Maximilian supervises a court painter. He stands behind the man, pointing his right hand at him, probably giving advice on how to depict the halberd the artist is adding to a sheet already filled with studies of weaponry and animals. Those include a little lion that gazes comically out at the viewer, so that one wonders if the humor of the print is involuntary. If an artist ever dropped his brush in the presence of this emperor, would Maximilian only have picked it up to use himself?

Silver has been asking and answering more important questions about Maximilian for many years, and his affection for and deep study of his subject are manifest in this book. His reading is vast and goes well beyond the borders of biography and art history. The consequently re-envisioned emperor is one gift Silver has handed to us with *Marketing Maximilian*. The other, greater gift is that, between the covers of this single volume, a wholly new, international audience receives access to Maximilian and the huge body of German-language literature on him. Maximilian's *gedechtnus* is still alive and now available to numbers that would make Dürer sick with envy. The emperor would be well pleased.

Lisa Kirch

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Gerhard Ermischer and Andreas Tacke (eds.), *Cranach im Exil. Aschaffenburg um 1540. Zuflucht – Schatzkammer – Residenz*. [Cat. exh. Museen der Stadt Aschaffenburg, February 24 – June 3, 2007.] Regensburg: Schnell + Steiner, 2007. 400 pp, 230 illus., mostly colored. ISBN 978-3-795419-48-6.

Caroline Campbell (ed.), *Temptation in Eden: Lucas Cranach's 'Adam and Eve'*. [Cat. exh. Courtauld Institute of Art Gallery, London, June 21– September 23, 2007.] London: Courtauld Institute of Art Gallery in association with Paul Holberton Publishing, 2007. 128 pp, 80 color illus. ISBN 978-1-9034-7056-5.

Bodo Brinkmann (ed.), *Cranach der Ältere*. [Cat. exh. Städel Museum, Frankfurt, November 23, 2007 – February 17, 2008; Royal Academy of Arts, London, March 8 – June 8, 2008.] Ostfildern: Hatje Cantz Verlag, 2007. 400 pp, 325 illus., 299 in color. ISBN 978-3-775720-07-6.

Gunnar Heydenreich, *Lucas Cranach the Elder. Painting Materials, Techniques and Workshop Practice*. Amsterdam: Amsterdam University Press, 2007. 576 pp, 170 color and 110 b&w illus. ISBN 978-90-5356-745-6.

This review looks at three recent exhibition catalogues dealing with the German Renaissance artist Lucas Cranach the Elder and at a monograph dedicated to the scientific analysis of Cranach's complex and versatile oeuvre of paintings.

The three catalogues from Aschaffenburg, London and Frankfurt could not be more different in focus and character; one can even go so far as saying that they represent three different approaches or methodologies to the shaping of exhibitions and exhibition catalogues.

The exhibition entitled "Cranach in Exile. Aschaffenburg around 1540" takes as its starting point the political and religious circumstances that forced Cardinal Albrecht of Brandenburg to leave his favorite city of Halle in order to seek refuge in the city of Aschaffenburg, a stronghold of the Catholic Church. Far removed from the centers of Protestant upheaval, Albrecht moved into his stately castle overlooking the river Main and took advantage of the city's rich infrastructure. The exhibition and the extensive catalogue-handbook bear the stamp of Andreas Tacke, who has continuously published on Cranach and his workshop over the last fifteen years. As both a historian and an art historian, Tacke aims at conveying to scholars and the general public alike that cultural history must bear equally on both disciplines. Art objects are understood as historic testimonies, which can reflect contemporary debates and discourses as well as written sources, albeit with different means of expression.

The exhibition in London with its appealing title *Temptation in Eden* centers upon the *Adam and Eve* painting (1526) in the Courtauld collections. This explains the thematic character of the exhibition with a strong emphasis on iconography. Both the number of objects – 25 in all – and the limited number of essays made this by far the smallest of all three exhibitions discussed in this review. But as we know, size is not all that matters! Caroline Campbell, the curator in charge, claims that

this was the first monographic exhibition on Lucas Cranach in Great Britain ever. While this may be true, the Courtauld's medallion exhibition would soon be followed by a much larger show on Cranach, taken over by the Royal Academy after its first venue, the Städel Museum in Frankfurt.

This last exhibition, simply called *Cranach the Elder*, was curated by Bodo Brinkmann, then assistant keeper at the Städel Museum and in charge of the German paintings at this prestigious collection. Hans Hollein, the director of the Städel, explains in his foreword that the main intention of the exhibition was to show Lucas Cranach the Elder at his best ("100 top quality works of art"), in order to prove that he was as good a painter as Albrecht Dürer. With an unprecedented promotional campaign by German standards, the buzzword "Lucas Cranach as entrepreneur" appeared everywhere (see for instance the article by Benedict Fehr in the *Frankfurter Allgemeine Zeitung*, 29.12.2007, p. 13). Being a shrewd and productive businessman should no longer be held against the artist from Wittenberg, whose large oeuvre of paintings was as influential in sixteenth-century Germany as the famous prints of his main competitor, Albrecht Dürer from Nuremberg. While Cranach's role as manager of a very large workshop has been discussed at some length in other contexts, the slogan worked well for the financial center of Frankfurt; with more than 200,000 visitors the exhibition became a true blockbuster.

When taking a closer look at the Frankfurt catalogue, it becomes obvious that the exhibition and the promotional campaign promised both entertainment and education to the visitor. The lavishly illustrated catalogue consists predominantly of catalogue entries, accompanied by seven essays written by some of the leading Cranach scholars in the field. Following in the vein of Frank Kammel's style, Brinkmann's own article, "The smile of the Madonna," starts on a lighter note. He proclaims the modernity of Cranach, an artist who was well adjusted to his environment and whose success hinged upon his ability to meet the expectations of his diverse clientele. Brinkmann stresses the fact that his exhibition will concentrate neither on matters of religious debate nor on the specific mechanisms operating within the large Cranach workshop. He proposes instead to take a different approach, concentrating on the artistic solutions or "intentions and possibilities" offered by Cranach. The scope of the scholarly articles is, however, much broader and more traditional, which works to its advantage.

Andreas Tacke discusses the devotional Marian image in Innsbruck and expands on his favorite topic, the significance of Cranach as creator of images that reflect important religious positions by the Catholic faction. Dieter Koepplein argues in his article that the numerous and diverse images of Charity offer a unique contribution to Northern art by the Cranach team. In his view, these images express an explicitly Protestant concept, an idea which may have been suggested to Cranach by the reformer Philipp Melanchthon.

Elke Werner investigates metaphorical meanings of the transparent veil in Cranach's erotic paintings and links the ambiguity of these modern images with Renaissance concepts of visual perception and with humanist ideas, such as the *paragone* between poetry and painting. Mark Evans studies Cranach's mythological paintings in conjunction with the ongoing intellectual and artistic exchange between Italy and the North. He links images of Venus and her consorts with the aristocratic court milieu, a comment which corresponds closely to Werner's

supposition that Cranach's licentious paintings were created for the art and curiosity cabinets of the high nobility. References are made to collections and theoretical texts from the second half of the sixteenth century. Her point could gain strength from taking into account recent research on earlier collection cabinets in the Burgundian Netherlands for which Cranach's contemporaries – Jacopo da Barbari, Jan Gossaert and Conrad Meit – produced similar images. It is even likely that Cranach met some of his colleagues in 1508.

This last aspect touches upon Cranach's trip to the Netherlands, an important and formative event in the German artist's life, which is discussed in some detail in Werner Schade's contribution. While it is commendable that Schade dissociates the Berlin drawing of a young woman in Netherlandish dress (Margaret of Austria?) from the Brussels painter Bernard van Orley, the discussion of the complementary Cranach painting and the official portrait of the regent of the Netherlands ignores recent findings on Margaret of Austria (e.g., *Women of Distinction*, Mechelen, 2005, reviewed in this journal November 2006). More rigorous editing would have picked up the fact that Schade's attribution of the drawing is reversed again in the unsigned catalogue entry on the Dessau portrait panel (cat. no.74). In his article on "virtuosity and efficiency in the artistic practice of Cranach the Elder", Gunnar Heydenreich summarizes the results of his important monograph for a wider audience (see below).

While the Frankfurt exhibition presented its highlights in the neutral rooms of a modern art museum, the Aschaffenburg exhibition took advantage of some of the historic locations in which Albrecht of Brandenburg lived and operated after he left the city of Halle. In some ways the cardinal was the true protagonist of this exhibition, and the exhibition must be understood as part II of a bigger project, as it perfectly complemented the exhibition which was presented a year before in the historic location of Halle (Thomas Schauerte and Andreas Tacke, eds., *Albrecht von Brandenburg, Sammler und Mäzen*, Halle 2006). The venues chosen in Aschaffenburg were the archbishop's former residence castle Johannisburg, now *Schlossmuseum*, the former collegiate church, now the *Stiftmuseum*, and the former Jesuit church close by, now *Kunsthalle Jesuitenkirche*.

In contrast to the Frankfurt catalogue, the catalogue edited by Gerhard Ermischer and Andreas Tacke puts its main emphasis on fifteen scholarly essays, written by eleven different authors. Only one quarter of the volume is reserved for the descriptions of the actual objects in the exhibition. These entries are short, but nevertheless informative and always authored. The catalogue is rich in information and will serve future generations as a scholarly handbook on the art patronage in the city of Aschaffenburg under the reign of the late cardinal Albrecht of Brandenburg.

There is no room to discuss all fifteen essays published in this catalogue in detail. It seems important, however, to mention that some of the individual contributions focus explicitly on key pieces in the exhibition. These essays complement or even replace the relevant catalogue entries by presenting recent technical findings and new art historical interpretations in separate, in-depth studies. The objects under consideration are: (1) the reconstructed *Saint Mary Magdalene Altarpiece* by Cranach and his workshop (Tacke, Münch, Staudacher & Büchel); (2) Albrecht's large bronze baldachin with two bronze epitaph reliefs manufactured by the Vischer workshop from Nurem-

berg (Hauschke, Merkel); (3) a life-sized reliquary shrine with the wooden skeleton, into which the actual skull and bones of Saint Margaret were embedded (Merkel, Denecke); and (4) the entombment panel by Matthias Grünewald (Hubach).

Kerstin Merkel, a specialist on the important collections of relics and their veneration in Wittenberg and Halle, provides stimulating insights into Albrecht's personal attitude towards the Catholic cult of the saints. Sven Hausche, who completed a PhD thesis on the Vischer workshop, reconstructs the ways in which Albrecht conceived and decorated his burial sites, first in the collegiate church of Halle and later in the collegiate church of Aschaffenburg. Merkel contributes another essay on the cult of the Sacred Heart, which held particular significance for the patron and was incised into the *ciel* of the baldachin.

In his essay on the newly restored *Mary Madgalene Altarpiece*, which was initially commissioned for the collegiate church of Halle, Tacke makes a tentative identification of Saint John Chrysostomos with Heinrich von Akko. More importantly, he points to the pitfalls of nineteenth- and twentieth-century studies on Cranach, which stereotype him as the mouthpiece of Luther and the Protestant reform movement without paying sufficient tribute to the fact that Cranach worked in both religious camps. As Tacke has demonstrated in several of his earlier publications, Cranach and his collaborators worked repeatedly for Catholic patrons, and these commissions were not only to be found in Halle, but equally in Torgau and Berlin. Birgit Münch's essay investigates the iconography of the middle panel of the *Saint Mary Magdalene Altarpiece*. According to Münch, the unusual combination of the *Resurrection with Christ in Limbo* is catering to those who believed in the traditional teachings of the Church.

Tacke's search for specifically Catholic images also sheds new light on paintings such as the anonymous *Mass of Saint Gregory*. Another aspect which is given considerable space is Albrecht's relationship to his two concubines, Agnes Pless and Lys Schütz. It is argued that Albrecht of Brandenburg developed his own system of justification, in which paintings such as *Saint Ursula Holding an Arrow* or *Christ and the Adulteress* are employed as visual arguments for his controversial position on carnal love (Kerstin Merkel).

The first three essays provide the historical framework necessary for understanding the contemporary relevance of such intricate art historical interpretations. On about one hundred pages Gerhard Ermischer, Rolf Decot, and Mathilde Grünewald describe the political, religious, and dynastic developments that bring about Albrecht's final move to Aschaffenburg up to his death and burial.

The last three essays investigate the afterlife of many of the treasures that were once brought to the city of Aschaffenburg (Gernot Frankhäuser, Martin Schawe) and provide comments on the role of underdrawings in the work of Cranach. With the title of "Hidden Masterpieces," Martin Schawe, curator of early German and Netherlandish painting at the Alte Pinakothek, points to the significance of the creative process which can now be gauged from new technical investigations. This method, which was first developed by Dutch and Belgian scholars for the investigation of early Netherlandish works of art, is now applied more systematically to German paintings on wooden supports.

The London exhibition showed a succinct group of five paintings plus twenty works of art on paper which corresponded on several levels to the centerpiece, Cranach's *Adam and Eve* panel in the Courtauld Institute of Art Gallery, dating

from 1526. Themes such as *Cupid and Venus*, *Apollo and Diana*, the *Faun's Family*, the *Golden Age of Man* demonstrate the artist's preoccupation with Renaissance ideas of beauty and nudity and are loosely linked to the idea of the state of man before the Fall. A small group of animal studies and representations of the hunt correspond to the prominence of animals – especially of deer – in the London picture. The exhibition benefited from a small but important selection of engravings and woodcuts by Albrecht Dürer and Hans Baldung Grien (*Hercules at the Crossroads*, *Apollo and Diana*, *Adam and Eve*), which elucidated the contemporary milieu in which Cranach's inventions were produced.

The catalogue provides a small but choice collection of essays, which introduce major aspects of the artist's life and work to an audience that may not have had much exposure to the art of the German Renaissance. Caroline Campbell, curator of paintings at the Courtauld Institute of Art Gallery, informs the reader about the biography of the artist and his development as a leading artist of the German Renaissance. The exhibition in Somerset House, however, was not aiming exclusively at the general public, but was also conceived with their own students of art history in mind. This may explain why the essay by Gunnar Heydenreich was given center stage. By now undoubtedly the expert on all technical aspects of Lucas Cranach's oeuvre, Heydenreich combines his insights into the material aspects of these paintings with a thorough study of the artistic environment in which Cranach produced these numerous variations on the popular theme. In his tentative genealogy of the surviving Adam and Eve paintings, he also takes into account Cranach's contacts with Albrecht Dürer. Susan Foister looks at the development of mythological and secular paintings around 1526, which presented Cranach with similar artistic tasks and allowed him to reuse images of naked figures in different contexts. In a close analysis of the Latin texts on some of these paintings, Foister presents the interesting hypothesis that some of Cranach's religious and the mythological images may once have formed a suite of images designated for the young Elector Johann Frederick the Magnanimous and his wife Sibylla of Cleve. The context of their marriage (1527) and the association of these paintings with the contemporary discourse on love in its various forms open up new ways of looking at Cranach's cabinet-style paintings. Stephanie Buck, curator of drawings at the Courtauld, establishes a connection between the London *Adam and Eve* panel and Cranach's work as illustrator of manuscripts, such as the *Prayerbook of Emperor Maximilian*. Recent research on Netherlandish art (e.g., *Illuminating the Renaissance*, J. Paul Getty Museum, 2003, reviewed in this journal December 2003) has shown how important it is to understand how artists deal with their specific medium.

In subtle and most persuasive ways, the London exhibition showed that Cranach the Elder is as interesting an artist as Albrecht Dürer. No doubt, he was a lot more than a shrewd entrepreneur with nothing but sales figures in his mind. By responding quickly to the inventions of his contemporaries and by working closely with humanists such as Georg Sabinus and theologians such as Luther and Melancthon, Cranach made a major contribution to the art and culture of his time.

While Gunnar Heydenreich's technical study, entitled *Lucas Cranach the Elder. Painting Materials, Techniques and Workshop Practice*, was only published in 2007, the results of his research have already found their way into several exhibition catalogues. In a field riddled with questions of dating and attribu-

tion, sound information on material aspects of the paintings by Lucas Cranach the Elder and his workshop have brought some relief to specialists in the field. The questions raised and the information provided in this book (and the above-mentioned articles) have considerably advanced our understanding of how Cranach and his workshop functioned. This monograph painstakingly investigates each component of a panel painting and thus provides an array of new insights into the working practice of the artist and his workshop. Paintings on parchment, paper, metal, and even wall painting are equally part of the investigation, which highlights the versatility of the artist and his penchant for experimentation. Among the many questions addressed in this study are: the usage of standardized formats for paintings; the physical separation of the panel from its wooden frame; the wide variety of techniques in applying paint; the possibilities in executing a painting, ranging from one to several paint layers; the spontaneous approach to composing and rearranging the design for a painting; and the reuse of design in various images. All of these results help us to come to terms with the striking inconsistencies in the work of Cranach and his workshop.

Gunnar Heydenreich concludes that his analysis does not offer the key in the quest for finding the true Lucas Cranach. A clear dividing line between works done by the master himself and works done by his collaborators or apprentices cannot be drawn. He argues that it was the intention of the head of the workshop to create a uniform Cranach style (brand?), which would have been impeded by the recognition of individual hands. Cranach's fame as one of the fastest and most prolific painters of his age is thus well founded and can be explained by the way he organized his workshop. Like Rubens a century later, he was a master at multitasking and developed parallel processes of production, which lead to the serial production of popular inventions.

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**For the first English translations of early Cranach biographies, see *New Titles, Lives of Cranach*.**

**Alison G. Stewart, *Before Bruegel: Sebald Beham and the Origins of Peasant Festival Imagery*. Aldershot and Burlington, VT: Ashgate, 2008. 358 pp, 4 color plates, 101 half-tones. ISBN 978-0-7546-3308-2.**

In many ways Stewart's book is suggestive and ambitious. Revisiting the subject of her 1986 Columbia dissertation, Stewart deftly inserts her material into a number of significant art historical and interdisciplinary debates while making a series of clearly articulated and interrelated arguments pertaining especially to the reception of Sebald Beham's peasant festival woodcuts. In so doing, Stewart offers her work as a corrective to a host of issues she presents as in need of redressing, ranging from art historical attributions to present-day cultural assumptions.

The book is organized in the following manner. The project's six themes are set out in the introductory section: (1) Sebald Beham invented the subject of peasant festivals in the visual arts; (2) the technique of woodcut played an important role for the peasant festival topic; (3) adoption of Lutheran re-

form in Nuremberg was essential for the production and meaning of the peasant festivals prints; (4) associations bound up with and meanings generated by Beham's peasant images were complex and varied; (5) the peasant festival prints provided a meeting ground for both learned/elite and vernacular/popular cultures; and (6) the audience for these prints was a broad one. The first chapter deals with the life and career of Sebald Beham as well as with Nuremberg and the Reformation. Next, the various woodcuts involved are discussed in the following order: the *Large Kermis* (1535); *Kermis* (ca. 1535, in Erlangen, with variants in Oxford and Gotha) as well as *Kermis at Mögelsdorf* (with the collaboration of Erhard Schön, two versions ca. 1528 and ca. 1534); the *Nose Dance* (ca. 1534); the *Peasant Wedding Celebration* (by Erhard Schön, 1527); and the *Spinning Bee* (ca. 1524). Following this examination of the prints is a chapter on the distribution of and audience for woodcuts, and a final chapter tracing a trajectory from festive peasant imagery from Beham to Bruegel. A brief conclusion reiterates the main points.

It is not clear why the prints are discussed in the order they appear (seeming to move backwards chronologically), and it is also puzzling why there is no discussion of Erhard Schön even though one of his prints is the subject of an entire chapter. Inclusion of the *Spinning Bee* print fits in less organically with the others; although it does seem to feature peasants, there is no ritual festival taking place, and the subject falls away when the discussion turns to consider what happens to Beham's imagery after his death and in the works of Flemish artists, including Bruegel. Issues pertaining especially to contemporaneous understanding of female gender raised in this chapter find no echo in any other, further serving to isolate the analysis of this particular print.

Stewart is certainly right to maintain that the responses to Beham's peasant imagery must have been varied, complex, and audience-specific. This constitutes one of the book's key insights. In order to make this case, Stewart marshals a fascinating and wide array of evidence, ranging from civic legislation aimed at controlling peasant festivities to tracts on the evils of excessive drinking. Quotations from this legislation and illustrations from these tracts make welcome contributions to our understanding of and familiarity with early modern German attitudes and cultural production. Stewart's argument should also raise productive discussion about the nature of evidence. For example, it is far easier for historians to argue that particular actions/customs were condemned than that they were condoned or even celebrated. The one side of the argument – that images of the vomiting, defecating, and violence occurring at peasant festivals would be regarded by some with disgust or at least as a warning to avoid such excesses – is not difficult to make because the evidence for such attitudes (legislation, sermons, etiquette books, etc.) is ready to hand. But to make the other side of the argument – that viewing representations of these same activities brought "delight" to others – is substantially more difficult to make. For this, Stewart suggests "reinstating the importance of emotion as part of cognition or perceiving images" (p.159), and – like Svetlana Alpers and Margaret Carroll before her – points to an understanding of peasant customs as positive, linked to a burgeoning field of folklore (p.64). More needs to be done in this regard, however, to make this part of the argument convincing. In her vigorous championing of the prints' multivalency, Stewart is at times too quick to take some earlier scholarship to task, particularly nuances within the work of Keith Moxey, who does not always receive



a fair read at Stewart's hands (cf. her remarks in footnote 111 of chapter 7 with the actual text by Moxey beyond the single page she cites).

As is the case for us all, Stewart's project no doubt has had to come to terms with the exigencies and increasing limitations of publication. Some of the reproductions are too small for the reader to follow along much less to verify discussion of particular details. Publishers also increasingly demand of their scholarly authors that their work address not only fellow scholars but also non-specialists and (like Beham's prints!) as wide an audience as possible. This is a nearly impossible demand to meet. Thus there will be some scholars who find irksome the occasional passages of repetitive writing and argument that were perhaps intended for a general reader who, it was assumed, (1) needs to be reminded of what the point is, and (2) will not read the book from start to finish and from cover to cover. A similar reaction might greet the chastisement for disciplinary sins we do not (or no longer) commit, such as supposedly not understanding that the term 'audience' includes more than the person who purchased a work of art (p. 266), or having a "knee-jerk preference for sixteenth-century paintings over prints" (p. 310). But in drawing our attention once again to Sebald Beham and in contextualizing his work in new ways, Stewart makes a convincing case, especially for her colleagues, that the career and production of this artist and entrepreneur are worthy of further analysis.

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## Seventeenth-Century Flemish

**Christopher White, *The Later Flemish Pictures in the Collection of Her Majesty the Queen*. London: Royal Collection Enterprises, 2007. 421 pp, many illus., mostly colour. ISBN 978-1-902163-63-5.**

There is no doubt that Christopher White's recently published catalogue of the seventeenth-century Flemish paintings in the collection of H. M. Queen Elizabeth II fills an important gap in the series of outstanding catalogues of the various sections of what can certainly be considered the world's greatest and most important private collection. This book gives a full and very detailed account of every Flemish painting preserved in the various residences of the British queen – with the one great exception of Sir Anthony van Dyck. The impressive ensemble of Van Dyck's works belonging to the Royal Collection was already discussed in 1963 by Oliver Millar in his two volumes on paintings acquired during the Tudor, Stuart and Early Georgian periods. Indeed, Millar also included works painted by those Netherlandish painters who had resided in England during these years as artists working for the court, which is why the oeuvres of Marcus Gheeraerts, Paulus van Somer, Daniel Mytens, and especially Anthony van Dyck, Charles I's foremost court painter, were dealt there at length. It nevertheless remains regrettable that the omission of Van Dyck lends a feel of incompleteness to White's panorama of Flemish seventeenth-century painting in the Royal Collection.

The British Royal Collection was formed over the centuries by several generations of kings and queens. This is especially true of the Flemish works, though only a few of the paintings

acquired by Charles I, the greatest British royal patron of the arts, remain today in the Royal Collection, as most were sold off in the Commonwealth Sale of 1649. An important part of the collection was compiled during the eighteenth and nineteenth centuries by the monarchs of the House of Hanover. This is made clear in the lucid and very well documented essays preceding the *catalogue raisonné* proper. Here Christopher White has done a great job by illuminating, in part using hitherto unpublished archival material, the specific role of the various rulers in the acquisition of the magnificent ensemble of Flemish art that still can be seen in Buckingham Palace, Hampton Court and Windsor Castle.

The catalogue itself is in every respect an outstanding example of erudition and accuracy thanks to the author's wealth of information, his fine and cautiously formulated attributions as well as his subtle and thoughtful dealing of iconographic aspects. The entries on Rubens alone cover 105 pages, i.e. one fourth of the entire book! Because of the considerable attention paid to technical aspects these entries are among the most important recent contributions on Rubens's oeuvre. There is really not much to add to this book, the solid scholarly content of which is well served by a marvellous lay-out and good quality colour plates. But just for the sake of completeness, I would like to present minor additions to two entries:

The *Head of a Bearded Peasant* (n° 25) is attributed to Joos van Craesbeeck. However, Karolien De Clippel has recently plausibly suggested that another version of this picture (whereabouts unknown) is a copy after a now lost (?) work by Adriaen Brouwer that represents *Gula* and which originally formed part of a series of *Seven Deadly Sins* (see K. De Clippel, 'Adriaen Brouwer, portrait painter: new identifications and an iconographic novelty', *Simiolus*, 30, 3/4, 2003, pp. 196 ff., fig. 12).

Gerard Thomas's *Collector in his Cabinet* (n° 127) is a very characteristic late seventeenth-century interpretation of the typical Antwerp genre of the *konstkamer*. It has been overlooked that the two pictures in the background representing *Faith* and *Hope* are after compositions by Jan Boeckhorst (1604-68) and are probably identical with the *Faith* and *Hope* by Boeckhorst listed in the 1691 probate inventory of the Antwerp painter Jaspas Tielens, who was the executor of his estate and who also possessed a great many paintings by the artist (see J. Denucé, *De Antwerpsche "Konstkamers". Inventarissen van kunstverzamelingen te Antwerpen in de 16e en 17e eeuwen*, Antwerp 1932, p. 353). Originally both works must have formed a set together with *Charity*, a version of which by Boeckhorst is mentioned in the 1678 inventory of Erasmus Quellinus's estate (see J. Denucé, *op. cit.*, p. 274). A complete set of these *Three Christian Virtues* (cannas; each 56 x 76 cm.) is preserved in the Terninck Foundation in Antwerp: the *Faith* and *Hope* belonging to that set are exactly like the compositions in the background of Gerard Thomas's *Collector in his Cabinet* (see comment on and reproduction of these three paintings in H. Lahrkamp, 'Der "Lange Jan". Leben und Werk des Barockmalers Johan Bockhorst aus Münster', *Westfalen*, 60, 1982, p. 118, nos. 71-73).

There is no doubt that Christopher White's brilliant study of the seventeenth-century Flemish paintings in the Royal Collection is a landmark in art historical cataloguing. For a long time to come, this book will remain the essential and fundamental standard publication on that important ensemble.

Hans Vlieghe

*Rubenianum, Antwerp*

**Heiner Borggreffe, Lubomír Konečný, Vera Lüpkes and Vít Vlnas (eds.), *Hans Rottenhammer: begehrt – vergessen – neu entdeckt.* [Cat. exh. Weserrenaissance-Museum Schloß Brake, Lemgo, August 17 – November 16, 2008; Národní Galerie, Prague, December 11, 2008 – February 22, 2009.] Munich: Hirmer, 2008. 212 pp., 26 color plates, 227 col. and 94 b&w illus. ISBN: 978-3-7774-4315-7.**

The organisers of this superb exhibition are to be congratulated. This first monographic show devoted to the German painter and draughtsman Hans Rottenhammer (1564-1625) took place in Lemgo (where seen by the present writer) and Prague and offered the unique opportunity to enjoy a careful selection of high-quality paintings and drawings. The exhibition catalogue will remain indispensable for any future study of the artist.

Almost a hundred years have passed since Rudolf Peltzer's seminal article on Rottenhammer (1916). Harry Schlichtenmeier's 1988 dissertation includes a wealth of information on the artist and a catalogue raisonné though unfortunately was never published in an illustrated book format. In the absence of an illustrated compendium, Rottenhammer's name consequently became one of the 'dustbins' for small paintings on copper variously attributed to him.

The exhibition catalogue is neatly divided into two even parts, the first half consisting of nine essays, the second of one hundred catalogue entries. One of the major merits of the publication is that it is lavishly illustrated, mostly in color, often with the addition of beautiful full-page details of astonishing quality. However, the downside of the sheer number of images, some of which are duplicated (dispensable in the present writer's view), is that many illustrations are stamp sized. The editors chose to cite references in brackets within the text and omit footnotes altogether. While it can be rather refreshing not to be distracted by lengthy discussions in notes, the lack of measurements for all works not included in the catalogue is irritating, especially in Rottenhammer's case as his paintings show a considerable range of size. The catalogue entries include transcriptions of signatures and inscriptions, short provenances and a basic bibliography for each work. An indication of the objects shown at only one of the venues would have been welcome. A useful index rounds off the publication.

The book opens with essays by Heiner Borggreffe, Beverly Louise Brown and Bernard Aikema charting the biography of the artist and his sojourn in Rome and Venice respectively. Rottenhammer was born in Munich, probably in 1564. After an apprenticeship with Hans Donauer he left for Italy. He is documented in Treviso, where he possibly stayed with Lodewijk Toeput (Ludovico Pozzoserrato), in 1589. Rottenhammer settled in Venice in 1591, perhaps working with Pauwels Franck (Paolo Fiammingo), and left for Rome in 1594/95. As previously proposed by Justus Müller Hofstede (1983), two drawings after ancient sculpture (cats. 4, 5; also Lubomír Konečný's essay: Rottenhammer and Antiquity) are identified as gifts from Rottenhammer to Elsheimer (who is said to subsequently have given these to Rubens). However, Joachim Jacoby has convincingly shown that the inscription on the verso of cat. 5 is not by Elsheimer (J. Jacoby, *Die Zeichnungen von Adam Elsheimer. Kritischer Katalog*, Frankfurt: Städel Museum, 2008, pp. 232-236; published only after the present catalogue went to press).

In Rome Rottenhammer probably stayed with the Flemish painter and dealer Anthonis Santvoort, an assumption supported by Lothar Sickel's (Bibliotheca Hertziana, Rome) recent discovery in the archives of a hitherto unknown document (to be published). The inventory of Santvoort's estate (Rome 1600) lists an *Ecce Homo* by Rottenhammer together with a copy after the same painting (for Rottenhammer's paintings of this subject, none of which seems to be identical with the Santvoort one, see cat. 27 and figs. 136, 137) which Rottenhammer may have painted in Santvoort's workshop, where the dealer ran a clearly flourishing business in copies. Rottenhammer also met Paul Bril and Jan Brueghel the Elder in Rome; he was to collaborate with both on small scale copper paintings for years to come. Since this phenomenon of independent artists joining forces to execute single paintings was a novelty in the 1590s, an entire essay on the subject would have been welcome; it is addressed in Eckehard Deichsel's discussion of Rottenhammer's painting technique (see also exhibition review by Luuk Pijl: *The Burlington Magazine*, 150, 2008, pp. 783-784).

Rottenhammer was back in Venice in 1595 and worked there until 1606 when he returned to Germany and settled in Augsburg. Both Andrew John Martin's contribution on Rottenhammer's patrons and collectors and Thomas Fusenig's essay on his 'influence' demonstrate the extent of the artist's remarkable reputation in Rome, Venice and northern Europe. Rottenhammer was also active as an agent and was probably involved in Rudolf II's acquisition of Dürer's *Madonna of the Rosary*. Rottenhammer's compositions were sought after and widely distributed in paintings and prints. Fusenig highlights his particular importance for Antwerp cabinet painters such as Hendrick van Balen and Frans Francken the Younger. In Augsburg Rottenhammer received many important commissions; he increasingly abandoned cabinet painting, producing instead large altarpieces and compositions for secular interiors as well as designs for gold- and silversmiths, as Michael Bischoff demonstrates in his essay.

Arguably the most important part of the catalogue, and certainly the most surprising part of the exhibition, is devoted to Rottenhammer's drawings. The essay by Thomas DaCosta Kaufmann and Heiner Borggreffe puts the draughtsman Rottenhammer on the map and shows the variety of forms and techniques he employed. Their contribution hopefully will inspire further study in this neglected field. To add just one point, a drawing in the National Gallery of Scotland (D 1746) listed as a copy in reverse after Rottenhammer's fabulous painting *Rape of the Sabines* (cat. 24) is in fact an offset of a drawing worked up with pen and ink. The large sheet, which bears an autograph inscription 'Rottnham...' on the verso, was folded four times (probably to be sent with a letter) and may have been intended for a print.

One would wish that the contributors to the catalogue could join forces to produce a complete monograph on Hans Rottenhammer. Until such a publication appears, the exhibition catalogue will remain the standard reference on the artist, augmented by the useful volume of essays, frequently referred to in the catalogue: H. Borggreffe et al. (eds.), *Hans Rottenhammer (1564-1625): Ergebnisse des in Kooperation mit dem Institut für Kunstgeschichte der Tschechischen Akademie der Wissenschaften durchgeführten Internationalen Symposions am Weserrenaissance-Museum Schloß Brake (17.-18. Februar) 2007*. Marburg: Jonas Verlag, 2007.

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## Seventeenth-Century Dutch

**Koenraad Jonckheere, *The Auction of King William's Paintings, 1713: Elite International Art Trade at the End of the Dutch Golden Age* (Oculi: Studies in the Arts of the Low Countries, 11). Amsterdam and Philadelphia: John Benjamins B.V., 2008. 371 pp, 76 color, 68 b&w illus. ISBN 978-90-272-4962-3.**

While we commonly acknowledge that disproportionately little attention is given to Netherlandish art of the last quarter of the seventeenth century and to the eighteenth century, rarely does a study of that era entail the depth and breadth of Koenraad Jonckheere's analysis of the 1713 auction of King William's art collection. This is far more than an investigation of a moment in collecting, though it does that exceptionally well, and it is certainly not a historiographic ghost-image of earlier splendors. Rather, the examination encourages us to consider the "long" Golden Age (to borrow a phrase from scholars of the nineteenth century) in the realms of shifting tastes, market structure, and the lives and livelihood of the principal characters in the collecting and dealing world. Jonckheere provides a wealth of specific new information on people and objects alike.

Scholars of Dutch art in particular have also long held an aversion to emphasizing aristocracy and international diplomacy, settling all too comfortably within the bounds of the nineteenth-century articulation of the Dutch revolt as a bourgeois revolution. The Dutch court is historically undervalued and understudied, and when the Stadholder William III took up the crown of England in 1689 it has generally been seen as the beginning of second-class status for the Dutch Republic. Jonckheere points out, however, that the involvement of the Dutch on the international stage was continual, and the market for art, while interrupted by war, also benefited tremendously by the influx of diplomats to the marketplaces of The Hague and Amsterdam. The auction of the stadholder-king's goods in 1713, eleven years after his death, proceeded only a few months after the Peace of Utrecht had concluded the War of the Spanish Succession. It thereby benefited from the presence of an international coterie that had encamped in The Hague for years of negotiations and suddenly felt unburdened from the tension and expense of formal conflict. Jonckheere demonstrates again, however, that this class of clientele was never truly put out by war, and indeed that their appreciation for and acquisition of art had never been interrupted. While the auction itself was truly a spectacle, Jonckheere rightly treats it as a well-documented highlight of the period. In other words, he sees it not as a singular event, but as an opportunity to glean the customary workings of the market for art in the Northern Netherlands of the late seventeenth to early eighteenth centuries, and to discern the *modus operandi* of the main operators in that market. As such, it is an exemplary study of many collectors and dealers whose importance stretched back to the middle of the seventeenth century. Jonckheere brings to light new material on known personages such as Jan Pietersz Zomer and Jan van Beuningen, but in many cases these individuals had never been researched at all and this study provides essential and intriguing new documentation. In the process Jonckheere opens doors to collecting in Rotterdam especially, which has seen less attention because it generally paled to other urban centers in art production. Jonckheere's voluminous new material on foreign

diplomats should be brought to the attention of early modern scholars beyond the realm of the HNA.

The book is divided into three parts. The first part accomplishes two objectives. It outlines the nature of William's collection with respect to the history of Orange patronage (although William did not inherit much directly) and in the context of other princely collections around 1700. It then details the organization of the auction and the roles of Van Beuningen and Zomer in particular. The second part considers the buyers at auction in several chapters, grouping them by domestic and foreign interest. Utilizing an approach similar to the late Michael Montias, the details of the event are only the beginning of the documentary search, and fulsome biographical accounts and analyses of the career patterns of these buyers are taken into consideration. The third part of the book is the copious appendices. This section reproduces the essential material from the databases that Jonckheere compiled about the auction and buyers, but also, for comparison, brings together all other known information from important sales catalogues and advertisements from the period 1676-1739, building on the old and recent work of Jan Hoet, Frits Lugt and S.A.C. Dudok van Heel, respectively. This basic trove of information served as the foundation of this study and should also be a font for further research. Here one finds, just to cite a few examples, an alphabetical list of painters, with their average prices and frequency of attributions in this sixty-year period; five annotated major collection catalogues (including William's) that track lots, bidders, prices and the subsequent provenance of the works when they can be identified with precision (an extraordinary feat even if that was the only item this study had to offer); and dozens of newly published letters written among the more important players in the marketplace at the time. If there is one lacking aspect of the study, it would be an assessment of the impact that this sale had on contemporary art production at the time, but that would surely have diminished its marketing and economic focus. Outside of the favorable comments provided by Houbraken, it is clear from the raw data that contemporary art, notably by Adriaen van der Werff, was valued as highly as most old masters and that our contemporary "canon" is less than fully synchronized with their notion of value.

Amidst the wealth of information, it is easy to lose track of Jonckheere's main thesis, but it is an important one and, to my mind, soundly proved: the art market in Holland, which was mainly domestic through the seventeenth century, was internationalized by the early eighteenth century as a deliberate strategy to attract the interest of foreign princes, nobility and wealthy collectors. Jonckheere concludes that William's auction in many ways marked the end of the Golden Age. It is an interesting phenomenon with respect to periodization and the concept of national "schools" to consider the demise of any given geo/chronological era to be the moment when it is effectively sold off to foreign powers. Ironically, the ever-increasing efficiency of the Dutch Golden Age art market eventually drained the country's own coffers, as more and more prized paintings filled the noble collections of Europe and eventually the museums that we currently enjoy.

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**Rebecca Parker Brienien, *Visions of Savage Paradise: Albert Eckhout, Court Painter in Colonial Dutch Brazil*. Amsterdam: Amsterdam University Press, 2006. 288 pp, 17 color, 72 b&w illus. ISBN 978-90-5356-947-4 and 978-90-5356-947-2.**

**Julie Berger Hochstrasser, *Still Life and Trade in the Dutch Golden Age*. New Haven and London: Yale University Press, 2007. 320 pp, 69 color, 97 b&w illus. ISBN 978-0-300-10038-9.**

Rebecca Parker Brienien's *Visions of Savage Paradise: Albert Eckhout, Court Painter in Colonial Dutch Brazil* and Julie Berger Hochstrasser's *Still Life and Trade in the Dutch Golden Age* are, in some ways, two sides of the same coin: they examine effects – the visual documentation – of exotic travel and exploration by the Dutch in the seventeenth century. Hochstrasser examines the impact of the Dutch East India Company (VOC from the Dutch initials) trading with India, Indonesia and China, and the Dutch West India Company (WIC) in the Americas, largely in terms of items that were brought back to Europe (sugar, tea, tobacco, etc.) and their subsequent appearance in paintings. Brienien concentrates on the artist Albert Eckhout in Brazil and the role of the West India Company there. (Indeed, Hochstrasser also includes a discussion on Eckhout within the more lengthy discussion of the Dutch Brazilian colony.)

We get a glimpse of the exotic from the very beginning of Brienien's *Introduction*, in which she proposes that we imagine Eckhout's arrival with the artist Frans Post and the colony's new governor, Johan Maurits in Recife, Brazil, in 1637, and those who may have come to greet the ship: merchants, employees of the WIC, "Portuguese planters, members of the Jewish Community, African slaves, free people of mixed ethnic background and representatives of local indigenous groups" – with squawking flocks of green parrots flying overhead and in view of passion flowers and papayas. The color, sounds and wonders of this world even today, more than 450 years later, are still exotic. Although Brienien's focus is Eckhout, she provides a larger context for this western artist's life and predecessors in Brazil and fields the issue of his "ethnographic art."

Brienien's book should also be considered with the 2004 exhibition catalogue, *Albert Eckhout, A Dutch Artist in Brazil* (ed. Quentin Buvelot), for the exhibition at the Mauritshuis, The Hague, which covers much the same material and acknowledges Brienien's previous work. The larger format of that catalogue and its many larger and detailed illustrations make it more accessible – but it cannot replace Brienien's book. They cover much the same material but do not entirely agree (the artist's birth year, in fact, is a contentious point – Brienien thinks c. 1607, not c. 1610), and the focus in the exhibition (despite its title) is really on the patron and the WIC.

Brienien discusses possible explanations for Eckhout's extraordinary paintings and the possibility of a pictorial cycle – including eight "ethnographic life-size paintings for a 'princely chamber' for Vrijburg Palace." Later, these and other works (26 in all) would be a gift of the Count Johan Maurits to his cousin Frederick III of Denmark for his *kunstkamer* (and they remain in Copenhagen today). Other works also went to Louis XIV of France and the Elector of Brandenburg. The wonder of the Brazilian world – its people, flora, vegetation – created a

universal desire and one that Maurits could barter for money and title.

Africans and multi-ethnic Brasilianen, Tapuyas and Tupinamba peoples and those called Mulattos and Mameluca of the New World are the subject of Eckhout's stunning life-size paintings. To what degree should we hold Eckhout accountable for a *realistic* portrait of them? And are these men and women slaves or free? Are they even "noble free" people? The role of African slaves in Brazil and labor for the WIC is integral to her study – as it is critical, with a different slant, for Hochstrasser. But as Brienien points out – and Hochstrasser stresses – this Dutch colony could not have successfully existed without slavery. Over 60,000 African slaves were reportedly laboring in the Dutch-occupied Pernambuco (Brazil) by mid-century. The Dutch Court and the WIC did much to cement relations with the Congo and Angola to assure West African slave trade. From 1634 onwards, the WIC was actively involved in the importation of slaves into the Americas.

This information is also critical to Hochstrasser's theme from the beginning. As commodities (lavishly illustrated) are her central concentration (with chapters on the VOC and the WIC) her subheadings are: cheese, herring, beer (local); grain, lemons (also oranges – via Europe); pepper, porcelain, tea (via VOC); and salt, tobacco, sugar (via WIC). We should not be surprised to see that the subheading *slaves* as a commodity (via WIC), was a necessary one. In each case, Hochstrasser uses Dutch (and Flemish) still-life painting to show how and when the commodities appeared through trade. In the midst of Chinese porcelain and Turkish carpets, the use of black Africans in painting is likened to the display of a commodity as part of "riches from abroad." She unequivocally states that everyone who even invested in the WIC was involved in the slave trade. One cannot separate one aspect of it from another. The slave trade is not just apparent in the presence of Africans in paintings, but in the presence of other commodities that were only available as a result of slave labor.

Hochstrasser investigates the commodities in depth – as they are seen, as they were traded, where they came from, their mention in diaries, diets, documents, poems, prints, and their relation to Spanish, Portuguese, and English traders' ships. Not only will one not look at still-life the same way – one will not even look at salt the same way! And certainly not sugar (and the spun-sugar sweets in still-life painting), since often it was the sugar production that was the reason for the grueling life of plantation slave labor in Brazil. Although the Dutch did not begin the slave trade, by the 1630s they were well into it. The wealth of the Golden Age, all set before us in *pronkstilleven*, could not have been available without it.

With Hochstrasser's unraveling of the still lifes and their sources and Brienien's analysis of the role of Eckhout and the WIC in Brazil, we can no longer look at these works and only write about composition. Their work challenges us to change ours.

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**Marieke de Winkel, *Fashion and Fancy. Dress and Meaning in Rembrandt's Paintings*. Amsterdam: Amsterdam University Press, distributed by the University of Chicago Press, 2006. 398 pp, 58 color, 96 b&w illus. ISBN 978-90-5356-917-7.**

**Eric Jan Sluijter, *Rembrandt and the Female Nude*. Amsterdam: Amsterdam University Press, distributed by the University of Chicago Press, 2006. 448 pp, 61 color, 379 b&w illus. ISBN 978-90-5356-882-8.**

Two distinguished scholars, Marieke de Winkel and Eric Jan Sluijter, have produced important studies on Rembrandt's figures. One focuses upon dress, the other undress. De Winkel investigates Rembrandt's fashionably and fancifully attired men and women. Sluijter offers an exhaustive study of the artist's nudes, clothed only in opulent flesh. Both works complement one another and together offer fresh insights into Rembrandt's working methods.

De Winkel demonstrates the centrality of dress in Rembrandt's work. The artist used clothing in portraiture to convey the character and social status of his sitters, including himself in self-portraits. Moreover, Rembrandt's richly textured, glittering costumes, and jeweled accessories play a major role in his historical subjects, enhancing the "authenticity," exoticism, aesthetic appeal, and dramatic effectiveness of his characters. De Winkel explores these aspects in *Fashion and Fancy*, which is neatly organized by broad topics. Chapter One examines the *tabbaard*, the gown commonly worn by old men, academic doctors, lawyers, and clergymen. The author outlines the history of this venerable garment, and explains its variant forms, worn by different professions during the course of the seventeenth century. The author also uses the analysis of dress to address essential issues in Rembrandt scholarship. De Winkel demonstrates that in Rembrandt's portraits of the Mennonite Anso, the preacher is appropriately attired in a modest *tabbaard*, not richly dressed in accordance with his wealth, as has been previously thought.

The author's discussion of the fashionable accessories of dress in Chapter Two is an excellent resource for the study of seventeenth-century female portraiture. De Winkel consults contemporary literature and inventories for her analysis of such coveted luxury items as fans, handkerchiefs, hats, and gloves. In Chapter Three she reveals that Jan Six is portrayed by Rembrandt wearing informal riding clothes, like a proper country gentleman. Chapter Four is the most illuminating of all, since it explores the artist's distinctive method of "inventing" clothes for his self-portraiture. An important source for Rembrandt's costumes was Hieronimus Cock's portraits of sixteenth-century artists. In his *Self-Portrait* of 1640 in the National Gallery in London, the artist drew upon the art of Titian and Raphael for his composition, as is well known, but also derived his own clothing from Cock's portraits of such famous northern artists as Albrecht Dürer and Lucas van Leyden. Thus, Rembrandt, in this self-portrait, seems to proclaim himself as an artist within the tradition of northern masters of the sixteenth century; but he also asserts his status as a painter who has assimilated the rules of Italian Renaissance art. This certainly offers insight into Rembrandt's self identification in this painting. The artist's use of a number of graphic sources to create his own garment in this case also redefines the notion of his "realism."

As demonstrated in Chapter Five, Rembrandt, as a northern artist, made important choices regarding the costumes for his "oriental" women. He asserted his northern roots by favoring heavy, fitted garments, rather than the flimsy, light cloth in the "antique" style, as employed in contemporary Italian art. Costume studies are notoriously challenging, because of the lack of material remains and the pitfalls of circular reasoning. One can never be sure if images reflect actual clothing or were simply expressions of a pictorial tradition that may have replicated either real or imagined garments. The pictorial evidence remains; the costumes do not. Despite problems inherent within this field of research, De Winkel makes a strong case for the impact of the graphic tradition upon Rembrandt's costuming. Her fine study is carefully researched and well-reasoned, and extremely useful to scholars.

Sluijter begins his exhaustive study by quoting from Arnold Houbraken's famous critical assessment of Rembrandt's female nudes. The eighteenth-century critic attributes the "ugliness" of these figures to Rembrandt's practice of working only from life, seeking lifelikeness rather than beauty. Earlier writers also shared this view, and Sluijter addresses this essential issue by placing Rembrandt's images within the visual and theoretical context of the period. Sluijter's study is so rich in comparative imagery, it might have been titled "The Female Nude in Early Modern Art." One only regrets that more color illustrations were not included, but this is, no doubt, the result of financial constraints in publishing these days. The book examines Rembrandt's historical female nudes in five chapters, each devoted to a famous woman whose nudity is implicit within her story. These include Andromeda, Susanna, Diana, Danaë, and finally Bathsheba. Interspersed between these chapters are cogent, theoretical discussions related to the portrayal of nudity and its expressiveness.

In Chapter III, 'Rembrandt and the Depiction of the Passions in the 1620's and 1630's,' the author focuses upon rhetorical writings on the passions, the analog of the theater, and an actual case study of Rembrandt's *The Rape of Proserpina*, the artist's most violently emotional narrative. In Chapter V the author examines issues of morality and eroticism, always implicit in the undraped female body. Theoretical debates on coloring and painting from life are addressed in Chapter VII, with writings by critics from Vasari through Joachim van Sandrart. Chapter IX discusses imitation and artistic competition, subjects integral to understanding Rembrandt's lifelong dialogue with the art of the past.

The artist's drawings of the nude model could have been a book by itself, but Sluijter does an admirable job of conveying the richness of this material in two chapters. Here the author challenges long-held critical notions that Rembrandt created ugly nude women from life to enhance their realism. He argues that figures such as Eve in the etching of *Adam and Eve* (1638) rather conform to the artist's "realistic" ideal of a woman. Most importantly, Rembrandt is revealed as an artist who drew heavily upon the visual tradition and its iconography, but also consulted text and used his own imagination to evolve a distinctive approach to the female nude. Sluijter's excellent book will be a classic on this subject for many decades to come. Like De Winkel's study, it is especially valuable because it offers new ways of defining what is meant by "realism" in Rembrandt's art.

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**Ton Broos and Augustinus P. Dierick (eds.), *About & Around Rembrandt* (Canadian Journal of Netherlandic Studies/ Revue canadienne d'études néerlandaises, XXVIII). Windsor (Ontario), 2007. 242 pp, 45 b&w illus. ISSN 0225-0500.**

**Paul Crenshaw, *Rembrandt's Bankruptcy. The Artist, His Patrons, and the Art Market in Seventeenth-Century Netherlands*. New York: Cambridge University Press, 2006. 221 pp, 39 b&w illus. ISBN 978-0-521-85825-9.**

The two titles reviewed here belong to a permanently extending and fascinating category of Rembrandt literature: the new material on the artist and his work.

To begin with, the special issue of *Canadian Journal*, a collection of twelve articles by authors from very diverse professional, geographical, and linguistic backgrounds, sheds new light on a very dynamic period of Dutch history and, by doing so, on Rembrandt's elastic relationship to this very context. What is at stake is putting the work of the Netherlandish artist in a broader intellectual and historical perspective, which results in a wide range of topics: four articles focus on Rembrandt and his art ("Rethinking Rembrandt's Renaissance", Dickey; "The Return of the Prodigal Son and Rembrandt's Creative Process", Kuretsky; "The Disappearing Angel: Heemskerck's 'Departing Raphael' in Rembrandt's Studio", Golahny; "Rembrandt and the Dutch Catholics", Perlove), while the eight other ones concentrate on the artistic context ("To See Ourselves Greatly Misled': The Laughing Deceptions of Jan Miense Molenaer's *Five Senses* (1637)", Noël Schiller) and its fictional representation ("Purloined Icons: Dutch 17<sup>th</sup>-Century Painters in some Recent World Fiction", Augustinus P. Dierick), the intellectual context ("L'Humanisme et les études classiques dans les Pays-Bas de la Renaissance", Marc van der Poel), the religious context ("Remonstrants, Contra-remonstrants and the Synod of Dort (1618-1619): The Religious History of the Early Dutch Republic", William van Doodewaard; "A New Moku: The Jewish Neighborhood in Seventeenth-century Amsterdam", Saskia Coenen Snyder), the literary context ("Street Smarts in the Age of Rembrandt: Examining a Collection of Seventeenth-Century Witty Inscriptions", Ton Broos), the geopolitical and maritime context ("Capitaine flibustier dans la colonie française de Saint-Domingue: le cas de Jan Willem, alias Yankey (1681-1687)", Raynald Laprise; "Jan Erasmus Reyning, Privateer and Hero", Basil Kingstone). The editors have arguably chosen an apt title to describe their endeavor of recontextualization: the issue that celebrates the 400th anniversary of Rembrandt's birth does not only contextualize the art and works of a genius (it is "About Rembrandt") but interestingly adds new (and original) pieces to the rich and complex context of his existence (it is "Around Rembrandt") – a "sample of subjects," as the editors have it, since a publication of that format cannot pretend to represent every aspect of the Dutch Golden Age. As a consequence, the *Journal* relies on a horizontal axis in that it sweeps a vast horizon, "sometimes painted with a broad brush, sometimes in pointillist details" (ii).

As for Paul Crenshaw, a specialist in Dutch art of the seventeenth century, he investigates a turning point in Rembrandt's career, his bankruptcy, and, through this prism, Rembrandt's economical habits and their impact on his work, and vice versa. He states: "one of the goals of this study is to identify the way that Rembrandt mediated between the expecta-

tations of his public clientèle and his own artistic aims" (p. 12) and correlatively to establish the link between "[Rembrandt's] original thinking and a tireless dedication to his art" (p. 14) and the personal and social tensions which affected his life and work. Compared to the *Journal*, his study revolves around the vertical axis of close examination: drawing on the substantial documentary evidence as well as on Rembrandt's work, the author provides both a detailed assessment of Rembrandt's finances and fresh information about the financial supporters, the timing of the legal declaration of bankruptcy, the Dutch market of art, and the implications of Rembrandt's claim to authority.

These two publications have a salient common point: they stress the interaction between Rembrandt's art and his (sometimes in) direct environment, and elaborate further on this interaction by subsuming it into a process of autonomization and artistic self-empowerment. In their respective articles for the *Journal*, Stephanie Dickey and Amy Golahny compellingly bear out that the customary notion of imitation is a delicate, if not an inept one regarding Rembrandt: when the artist appropriates a theme, a figure, or a motif, which has some value on the market or belongs to a tradition, he departs from the model by an idiosyncratic process of revision which encompasses other processes like internalization, interpretation, inspiration, emulation, transposition, or reinvention. This is an example among many others of the individualism that, in Crenshaw's opinion, is the cornerstone of Rembrandt's life and art. It follows from these interpretations in the *Journal* and by Crenshaw that negotiation and articulation are prominent notions to approach Rembrandt's creation. Indeed, Rembrandt never stopped negotiating with his patrons, with the market, with conventions, negotiating for him and his authority as an artist, composing and imposing at the same time without ever submitting or compromising over his artistic choices. And that he had to negotiate proves that he was by no means a completely free electron, he did not gravitate around but within the market: from his specific position in the artistic field he had to take position on the field and its rules, hence the fundamental notion of articulation.

Therefore, by representing various aspects of Rembrandt's context and illuminating some of the positions of the artist in this context, the *Journal* articles and Crenshaw's study are welcome additions to Rembrandt studies. The *Journal* offers a fresh and well-documented perspective on the Dutch Golden Age, a series of vignettes, which capture selected aspects of Rembrandt's work as well as definite aspects of the context. The presentation is clear and well-illustrated, although a Table of Contents is regrettably lacking. Further, it does seem excessive to publish two closely related articles about piracy (Laprise and Kingstone), when so many other maritime questions, pertaining to colonialism, commerce, war, and so on, could have been instead examined. Secondly, *Rembrandt's Bankruptcy* makes an important contribution to the analysis of evidentiary documents and to the disclosure of numerous domestic and historical connections in Rembrandt's bankruptcy and provides new insights into the way Rembrandt managed and marketed his business and succeeded in maintaining control of his artistic production through a potentially debilitating insolvency. The reader cannot but be thankful for the exhaustive character of the study, especially in the footnotes, for the clear and compelling structure of the analysis, for the presence of a conclusion at the end of each chapter, and, last but not least, for the extreme cautiousness of the reasoning. Thus, if Crenshaw restores the

earlier view of Rembrandt as a “staunch individualist”, his discourse does not fetishize Rembrandt’s individualism, but tries to substantiate it with a new method that scrupulously compares sources and never asserts when the least doubt subsists.

It appears that the issue *About & Around Rembrandt* and *Rembrandt’s Bankruptcy* supply us with new fragments of Rembrandt’s life, art, and environment and thus help us fit the pieces together to puzzle out one of the most intriguing phenomena of art.

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## New Titles

### Books

**Abrahamse**, Jaap Evert (ed.), *De verbeelde wereld. Liber amicorum voor Boudewijn Bakker*. Bussum: Uitgeverij Thoth, 2008. ISBN 978-90-6868-494-0, euros 30.

**Anatomie eines Zweikampfes**. Hans Baldung Grien: Herkules & Antäus (*Museumslandschaft Hessen Kassel. Monografische Reihe*, 17). Berlin: Deutscher Kunstverlag, 2008. ISBN 978-3-422-02066-5, euros 12.80

**Augath**, Sabine, *Jan van Eycks “Ars Mystica”*. Munich: Wilhelm Fink Verlag, 2007. ISBN 978-3-7705-4539-1.

**Baumgärtel**, Bettina (ed.), *Himmlich, herrlich, höfisch. Peter Paul Rubens. Johann Wilhelm von der Pfalz, Anna Maria Luisa de’ Medici*. Leipzig: E.A. Seemann, 2008. ISBN 978-3-86502-192-2. – Exhibition Museum Kunst Palast, Düsseldorf, September 20, 2008 – January 11, 2009. Previously listed without catalogue information.

**Belkin**, Kristin Lohse, *Rubens. Copies and Adaptations from Renaissance and Later Artists: German and Netherlandish Artists (Corpus Rubenianum Ludwig Burchard, Part XXVI: I)*. 2 vols. London: Harvey Miller, an imprint of Brepols Publishers, Turnhout, 2009. ISBN 978-1-905375-38-7, \$215. To be reviewed.

**Bergen**, Wilhelmina van, *De meesters van Otto van Moerdrecht. Een onderzoek naar de stijl en iconografie van een groep miniaturisten, in relatie tot de productie van getijdenboeken in Brugge rond 1430*. Amsterdam: F&E Boekservice/self-published, 2007. No ISBN.

**Beßler**, Gabriele, *Wunderkammern. Weltmodelle von der Renaissance bis zur Kunst der Gegenwart*. Berlin: Reimer, May 2009. ISBN 978-3-496-01402-7, euros 30.

**Bikker**, Jonathan, Yvette Bruijnen and Gerdien Wuestman, *Dutch Paintings of the 17<sup>th</sup> Century in the Rijksmuseum Amsterdam*, vol. I: *Artists Born Between 1570 and 1600*. New Haven: Yale UP, 2008. ISBN 978-90-8689-027-9, £265.

**Binstock**, Benjamin, *Vermeer’s Family Secrets: Genius, Discovery, and the Unknown Apprentice*. London: Routledge, 2008. ISBN 978-0-415-96664-1, £25.

**Birnfeld**, Nicole, *Der Künstler und seine Frau. Studien zu Doppelbildnissen des 15.-17. Jahrhunderts*. Weimar: VDG, 2008. ISBN 978-3-89739-551-0, euros 69; PDF download DOI <http://dx.doi.org/10.1466/20070911.04>; euros 48.50

**Bosch**, Roel A., *De 72 glazen van de Sint Janskerk in Gouda/The 72 Windows of St. John’s Church in Gouda*. Delft: Uitgeverij Eburon, 2008. ISBN 978-90-5972-073-2, euros 34.50

**Bowen**, Karen, and Dirk Imhof, *Christopher Plantin and Engraved Book Illustrations in Sixteenth-Century Europe*. New York: Cambridge University Press, 2008. ISBN 978-0-5218-5276-0, \$70.

**Brunold**, Ursus, and Jürg L. Murao (eds.), *Necrologium Curiense. Mittelalterliche Toten- und Jahrzeitbücher der Kathedrale Chur. Codices C, D, E und G des Bischöflichen Archivs Chur*. Dietikon-Zurich: Urs Graf, 2008. ISBN 978-3-85951-270-2, euros 134. – Facsimile of the 12<sup>th</sup>-15<sup>th</sup>-century necrologia from the cathedral of Chur (Switzerland).

**Burkhardt**, Johannes, and Franz Karg (eds.), *Die Welt des Hans Fugger (1531-1598)*. Augsburg: Wißner Verlag, 2007. ISBN 978-3-89639-557-3.

**Campbell**, Lorne, and Luke Syson (eds.), *Renaissance Faces: From Van Eyck to Titian*. New Haven-London: Yale University Press and National Gallery Publications, 2008. ISBN 978-1-85709-411-4, £35. – Exhibition National Gallery, London, closed January 18, 2009.

**Chédeau**, Catherine, and Sophie Jugie, *Le Palais des Ducs et des États de Bourgogne*. Paris: Éditions du Patrimoine, 2008. ISBN 978-2-8582-2970-3, euros 7.00

**Czére**, Andrea (ed.), *In arte venustas. Studies on Drawings in Honour of Teréz Gerszi Presented on Her Eightieth Birthday*. Budapest: Szepmuveszeti Museum, 2007. ISBN 978-963-7063-44-2, euros 135.

**De Jonckheere**. *Tableaux de maîtres anciens*. Paris: De Jonckheere Editions, 2008. No ISBN, euros 48. – Selection of works by Flemish masters from the collection of the famous Parisian gallery.

**Derwahl**, Freddy, and Johannes Weber, *Kirchen und Kapellen in Ostbelgien*. Regensburg: Schnell + Steiner, 2009. ISBN 978-3-7954-2155-7, euros 20.

**Dijkhuizen**, J.F. van, and Karl Enenkel (eds.), *The Sense of Suffering. Constructions of Pain in Early Modern Culture (Intersections. Yearbook for Early Modern Studies, 12)*. Leiden-Boston: Brill, 2008.

**Długacznyk**, Martina, and Alexander Marksches (eds.), *Mustergültig. Gemäldekopien in neuem Licht. Das Reiff-Museum der RWTH Aachen*. Berlin-Munich: Deutscher Kunstverlag, 2008. ISBN 978-3-422-06885-8, euros 30. – Exhibition Suermondt-Ludwig Museum, Aachen, December 20, 2008 – March 22, 2009.

**Dubois**, Anne, Roel Slachmuylders, et al., *Royal Museums of Fine Arts of Belgium: The Flemish Primitives*, vol. V: *Anonymous Masters*. Turnhout: Brepols, 2008. ISBN 978-2-503-53058-1, euros 125. To be reviewed.

**Falomir**, Miguel (ed.), *El Retrato del Rinacimiento: de Pisanello a Rubens*. Madrid: Museo del Prado, 2008. ISBN 978-84-9524-156-6, \$92. – Exhibition Museo del Prado, Madrid, June 3 – September 7, 2008.

**Filtenborg**, Troels, *Jordaens. The Making of a Masterpiece*. Copenhagen: Statens Museum for Kunst, 2008. ISBN 978-87-92023-26-1, \$54. – Exhibition of the restoration of Jordaens’s *Tribute Money*, November 8, 2008 – February 1, 2009, and at the Bonnefantenmuseum, Maastricht, until June 14, 2009 (see under Exhibitions).

**Gordon, Rivca, and Haim Gordon, *Hobbema and Heidegger. On Truth and Beauty*.** Pieterlen: Peter Lang Verlag, 2008. ISBN 978-0-8204-8168-5, \$54.40

**Hadjadj, Fabrice, *L'Agneau mystique: le retable des frères Van Eyck*.** Paris: L'Oeuvre Editions, 2008. ISBN 978-2-35631-020-0, euros 40.

**Harjes, Imke, *Figurenbände der Renaissance. Entwicklung und Rezeption einer Buchgattung im Kontext der Zeit (1533-1600)*.** Weimar: VDG, 2008. ISBN 978-3-89739-565-7, euros 55; PDF download DOI <http://dx.doi.org/10.1466/20070911.14>, euros 38.50

**Häußermann, Sabine, *Die Bamberger Pfisterdrucke. Frühe Inkunabelillustration und Medienwandel (Neue Forschungen zur deutschen Kunst im Auftrag des Deutschen Vereins für Kunstwissenschaft, IX)*.** Berlin: Deutscher Verlag für Kunstwissenschaft, 2009. ISBN 978-3-87157-219-7, euros 66.

**Heal, Bridget, *The Cult of the Virgin Mary in Early Modern Germany. Protestant and Catholic Piety, 1500-1648*.** Cambridge: Cambridge UP, 2007. ISBN 978-0-521-87103-7.

**Heck, M.-C. (ed.), *Histoire de l'histoire de l'art septentrional (Théorie de l'art, 1400-1800)*.** Turnhout: Brepols, May 2009. ISBN 978-2-503-53093-2, euros 65.

**Helas, Philine, Maren Polte, et al. (eds.), *Bild/Geschichte: Festschrift für Horst Bredekamp*.** Berlin 2007.

**Heuer, Christopher P., *The City Rehearsed: Object, Architecture, and Print in the World of Hans Vredeman de Vries (The Classical Tradition in Architecture)*.** London: Routledge, 2008. ISBN 978-0-415-43306-8, \$100.

**Howarth, Jeremy, *The Steenwyck Family as Masters of Perspective (Pictura Nova, Studies in 16th- and 17th-Century Flemish Painting and Drawing, XII)*.** Turnhout: Brepols, 2009. ISBN 978-2-503-51509-0, \$186 (as offered to HNA members). To be reviewed.

**Ilg, Ulrike (ed.), *Text und Bild in Reiseberichten des 16. Jahrhunderts. Westliche Zeugnisse über Amerika und das Osmanische Reich (Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Studi e Ricerche, 3)*.** Berlin-Munich: Deutscher Kunstverlag, 2009. ISBN 978-3-422-06871-1, euros 30. – With contributions by Ulrike Ilg, Folker Reichert, Almut Höfer, Nils Büttner, Mila Horky, Hildegard Frübis, Anna Greve and Susanna Burghartz.

**Jansen, Mieke (ed.), *Paleis Soestdijk. Drie eeuwen huis van Oranje*.** Zwolle: Waanders, 2009. ISBN 978-90-400-8608-3, euros 50.

**Kaulbach, Hans-Martin, *Deutsche Zeichnungen vom Mittelalter bis zum Barock. Bestandskatalog, Graphische Sammlung der Staatsgalerie Stuttgart*.** Ostfildern: Hatje Cantz, 2007. ISBN 978-3-7757-1910-0.

**Kloek, Wouter, and Bert Meijer (eds.), *Bruegel, Rubens et leurs contemporains. Dessins nordiques du Musée des Offices à Florence*.** Paris: Fondation Custodia, 2008. ISBN 978-90-78655-04-6, euros 43. – Catalogue of the Paris showing (Fondation Custodia, October 1 – November 30, 2008) of the exhibition which was at the Uffizi June 26 – September 2, 2008.

**La *Konstkamer italiana. I "Fiamminghi" nelle collezioni italiane all'età di Rubens. Atti delle Giornate di studio Roma, Accademia Belgica, 9-10 dicembre 2004*.** Eds. Pamela Anastasio, Walter Geerts (*Bulletin de l'Institut Historique Belge de Rome, LXXVI*,

2006). St. Martens-Latem: Belgisch Historisch Instituut, 2008. ISBN 978-90-74461-69-6, euros 59.

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