

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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Willem van Haecht, *Apelles Painting Campaspe*, c. 1630.
Royal Picture Gallery Mauritshuis, The Hague.

On view at the Rubenshuis, Antwerp, November 28, 2009 – February 28, 2010.

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NEWSLETTER

From the President

Dear friends,

The fall season is flying by, and HNA members are busy and productive everywhere. The first issue of our new on-line journal, JHNA (June 2009), is available at www.jhna.org, and the December issue will be posted in a few weeks. I hope you are reading and recommending it to your libraries, colleagues, and students! Our editors, Alison Kettering, Molly Faries, and Jeffrey Chipps Smith, are always looking for good material, so please think about submitting a manuscript for consideration. Proposals for thematic groups of articles are also welcome. The call for articles for the next issue can be found on our website (www.hnanews.org/hna/opportunities/index.html) and in this *Newsletter* (see below).

If you are traveling to Chicago for CAA in February, please join fellow HNA members for our annual reception and members' meeting, to be held at the Hyatt Regency Chicago on Thursday evening, Feb. 11, 2010, at 5:30pm. CAA has added evening slots back into the schedule, and I hope you will plan to stick around Thursday evening (8:00pm) for what promises to be a fascinating session, "Seeing Sensation/Perceiving Perception," sponsored by HNA and chaired by Noël Schiller and Al Acres.

One of our great pleasures at the CAA meeting is to announce the winners of our annual Fellowships for Scholarly Research, Publication and Travel. Over the years, these grants have contributed to the success of a variety of scholarly endeavors. The deadline for applications is December 1, so please send your proposals to our Vice-President, Amy Golahny, as soon as possible.

As this goes to press, our intrepid conference committee, headed by Fiona Healy and Nicolette Sluijter-Seiffert, are putting the finishing touches on plans for our international conference to be held May 27-29, 2010. A lively program of panels and workshops in Amsterdam will conclude with a session and reception in Haarlem jointly sponsored by CODART. Travel budgets are tight everywhere, but rest assured that this event will be worth the investment. Registration information will be posted via e-mail and on the website soon.

Since we are on the subject of conferences, before the meeting in Amsterdam, the Renaissance Society of America's annual conference will take place in Venice (Italy), April 8-10, 2010. I am happy to report that HNA will be strongly represented, with five sections in the session "Northern Artists in Italy," organized by Amy Golahny and myself. Besides this HNA-sponsored session, there are many more sessions chaired by HNA members or papers presented by HNA members in other sessions. (Papers of specific relevance to HNA are individually listed under *Future Conferences: Europe*.)

Lastly, it is time again for payment of annual membership dues. (Dues notices will be sent out in early January but you can download the online form earlier and send to either Fiona Healy or Kristin Belkin.) We've made it easy for you to pay via credit card or check. With JHNA up and running, conference plans underway, and our grant program thriving, there has never been a better time to take advantage of everything that HNA has to offer – or a time when your help was needed more. If you can, I hope you will consider paying dues at one of the supporting levels, or making a contribution to our endowment (click "Endowment" on the website to learn more).

I look forward to seeing you in Chicago, Venice, Amsterdam, or wherever our love of Netherlandish art brings us together. Meanwhile, please send us all your news!

Met hartelijke groeten,

Stephanie Dickey

HNA News

HNA at CAA Chicago, February 10-13, 2010

The HNA-sponsored session is titled "Seeing Sensation/Perceiving Perception," chaired by Noël Schiller and Al Acres. It is scheduled for Thursday, February 11, 8:00pm, right after the business meeting and reception, which will take place at 5:30pm at the Hyatt Regency (see also the President's Message). For other HNA-related sessions, see under *Scholarly Activities: Future Conferences*.

Call for Articles for JHNA Issue 2:1

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces the submission deadline for its third issue, March 1, 2010. Articles submitted by this date will be considered for publication in the June 2010 issue. This issue will concentrate in part on the theme of 18th-century Dutch art. But we will consider articles on many other topics as well.

Please consult the journal's Submission Guidelines at www.jhna.org/index.php/submissions

JHNA is an open-access, peer-reviewed journal published twice per year. Articles focus on art produced in the Netherlands (north and south) during the early modern period (c. 1400-c.1750), and in other countries and later periods as they relate to this earlier art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration,

In Memoriam



Christian Ludwig Tümpel
(31 March 1937 – 9 September 2009)

Christian Ludwig Tümpel, who died unexpectedly September 9, 2009 in Bad Kissingen, was foremost among those scholars who shaped Rembrandt studies in recent years. After studying theology and philosophy, he turned to art history. In 1964 he wrote a master's thesis on French architecture, but it was his participation in a seminar on Rembrandt shortly thereafter that determined the course of his studies from then on. In his PhD thesis, Tümpel related sixteenth-century prints to Rembrandt's imagery, thereby identifying hitherto puzzling subjects. Portions of his dissertation *Studien zur Ikonografie der Historien Rembrandts*, Hamburg 1968, were published in three articles between 1968 and 1971, in the *Jahrbuch der Hamburger Kunstsammlungen* and *Nederlands Kunsthistorisch Jaarboek*. His novel approach invigorated Rembrandt studies to come. Tümpel himself continued to pursue the study of Rembrandt iconography in countless publications, culminating in his large Rembrandt book of 1986, on which he collaborated with his wife Astrid Tümpel (*Rembrandt. Mythos und Methode*; published in English by Fonds Mercator and Abrams under the title: *Rembrandt. Images and Metaphors*; a revised edition came out in November 2008, by Haus Publishing, London).

Scholars immediately recognized the value of Tümpel's interpretation of Rembrandt's imagery. As early as 1969, Jan Bialostocki summarized the latter's dissertation at the symposium in Chicago (October 1969) in his own presentation "Rembrandt's Iconography." Bialostocki, already having written his paper for the symposium, then rewrote it for his presentation in Chicago, following an exchange with Christian who was not present at the conference (see D.C. Stam, ed., *Rembrandt After Three Hundred Years: A Symposium*, Chicago, 1973, pp. 68 ff.; and communication with Christian Tümpel. See further Jan Bialostocki, "A New Look at Rembrandt Iconography," *Artibus et Historiae*, vol. 5, no. 10 (1984), pp. 9-19).

In 1971 Christian was honored by the Royal Nether-

lands Academy of Arts and Sciences. In the same year he was invited by Julius Held to teach at Columbia University with the intention that he would replace Julius upon his retirement, but he declined the offer. Instead, after taking his second theological examination, he served as a Lutheran minister in Hamburg for ten years.

It was not until 1984 that Christian turned to art history as a full-time academic occupation. He taught at the University of Nijmegen, now Radboud University, first as a university teacher, later as professor. After his retirement in 2002 he and Astrid returned to Germany, settling in Ahrensburg (near Hamburg). Here Christian founded the Kunstforum Schlosskirche Ahrensburg, an organization sponsoring art and cultural lectures and events.

Many of Christian Tümpel's publications were written with his wife Astrid, whose own publications on Claes Cornelis Moeyaert and Pieter Lastman are well known. The two collaborated on a book on Pieter Lastman (in preparation). In several of Christian's publications, he presented the principle of *Herauslösung*, the isolation of a figure or group of figures from a larger context; as the attributes were included in the larger context but omitted in the final composition, this process involved the loss or simplification of recognizable signs. This provided a fruitful approach to identifying a number of Rembrandt compositions that had long puzzled scholars. He thus proposed that the *Woman in Bed* (Edinburgh, National Gallery of Scotland) represented Sarah awaiting Tobias, by analogy with the painting by Lastman, *The Wedding Night of Tobias and Sarah* (Boston, Museum of Fine Arts). He identified the figures in the *Jewish Bride* (Amsterdam, Rijksmuseum) as Isaac and Rebecca by first relating the painting to a Rembrandt drawing that portrays the couple being watched from a window by Abimelech (New York, Kramarsky Collection) and then to several prints that clearly depict Isaac, Rebecca and Abimelech.

Given his theological training and interests, Tümpel was especially keen on examining how artists approached denominational concerns. He concluded that practical aspects of art making were not determined by denominational matters, but rather, by textual and visual prompts. Livy, the Bible, and Josephus were among the texts he analyzed for use by seventeenth-century Dutch artists, and the range of sixteenth-century print production provided corollary pictorial models. At the time of his death, plans were under way for another book on Rembrandt of his previously unpublished material. A convenient and extensive reference for most of Christian Tümpel's publications is the recent biography in Wikipedia, entered September 17, 2009. An addition to that list is the exhibition catalogue *The Pre-Rembrandtists*, E.B. Crocker Art Gallery, Sacramento, 1974, which he co-authored with Astrid Tümpel. This publication was instrumental in introducing the term "Pre-Rembrandtists" to designate and define the generation of Amsterdam artists concerned with narrative, and, in a general way, anticipating Rembrandt. In June 2009, Queen's University hosted a Rembrandt conference at the International Study Centre, Herstmonceux Castle, East Sussex. Christian and Astrid were among the participants.

Their warmth and generosity contributed much to the congenial atmosphere and productive scholarly exchange of this conference.

We were very much looking forward to future such exchanges, and, in particular, Christian's workshop on Pieter Lastman, scheduled for the Historians of Netherlandish Art conference in Amsterdam, May 2010, to be held at the Rembrandthuis. The workshop will be held by one of our colleagues yet to be determined in memory of Christian Tümpel. All these endeavors – the planned books on Rembrandt and Lastman (in collaboration with Astrid Tümpel), the meeting in Herstmonceux, the HNA workshop, as well as the organization of educational events in Ahrensburg – show how actively engaged Christian was right up to his death: in the preparation of scholarly publications, the participation in conferences and even the cultural life of his chosen home town. He will be much missed as a valued friend, scholar, and colleague.

Amy Golahny
Lycoming College

Carlos van Hasselt died in Paris July 19, 2009. He was the director of the Fondation Custodia/Collection Frits Lugt until his retirement in 1994. He is especially known for the many excellent exhibitions and catalogues of that vast collection.

from the perspectives of art history, art conservation, museum studies, historiography, technical studies, and collecting history. Book and exhibition reviews, however, will continue to be published in the HNA Newsletter.

Again, the deadline for submission of articles for Issue 2:1 is **March 1, 2010**.

Alison M. Kettering, Editor-in-Chief
Molly Faries, Associate Editor
Jeffrey Chipps Smith, Associate Editor

Personalia

Karen Bowen and **Dirk Imhof** (Museum Plantin-Moretus, Antwerp) won the Bainton Prize for their book *Christopher Plantin and Engraved Book Illustrations in Sixteenth-Century Europe* (Cambridge UP, 2008). The book will be reviewed in this journal.

Douglas Brine, formerly at CASVA, The National Gallery of Art, Washington, has been appointed Assistant Professor in the Department of Art and Art History at Trinity University in San Antonio.

Victoria Sancho Lobis has been appointed Curator of the Print Collection and Fine Art Galleries at the University of San Diego.

Mia M. Mochizuki (Jesuit School of Theology and Graduate Theological Union, Berkeley) has been named Visiting Scholar at the American Academy in Rome for fall 2009. She also was awarded the Charles A. Ryskamp Research Fellowship of the American Council of Learned Societies, 2009-12, and the Henry Luce III Fellowship in Theology, Association of Theological Schools, 2009-10. Mia is working on her book *The Netherlandish Print abroad, 1543-1639: Art, Religion, and Economics in the Early Modern World*.

Hans Nieuwdorp retired in June 2009 from the city museums of Antwerp, particularly the Museum Mayer van den Bergh. He will remain a member of the Board of Trustees.

Judith Noorman was awarded a 2009-10 Metropolitan Museum Fellowship in European painting.

Gary Schwartz was awarded the Prins Bernhard Cultuurfonds Prijs for the Humanities (September 13, 2009). The prize, which carries a remuneration of 50,000 Euros, is given every three years to a person or institution in the humanities. The jury praised Gary, founder and, until his retirement in 2005, director of CODART and eminent Rembrandt scholar, for his passion for and commitment to the best of cultural heritage the Netherlands has to offer to the world. (From Codart's website)

Hélène Verougstraete was honored May 6, 2009, on her retirement in an afternoon of lectures at the Katholieke Universiteit Leuven under the theme *De onderliggende wereld zichtbaar maken*. Lectures were given by Kalijne Van der Stighelen, Hélène Verougstraete, Lieve Watteuw and Hélène Dubois.

Arthur Wheelock (National Gallery of Art and University of Maryland) was honored with a doctoral fellowship established at the University of Maryland in his name: The Arthur K. Wheelock Doctoral Fellowship in Northern Baroque Art.

Exhibitions

United States and Canada

The Art of Power: Royal Armor and Portraits from Imperial Spain. National Gallery of Art, Washington, June 28 – November 29, 2009. Armor from the reign of Maximilian I, Charles V, Philip II, Philip III, and Philip IV. From the Spanish Royal Armory, Madrid.

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

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

Dutch Treat: Highlights from the Collection of George Way. Snug Harbor Cultural Center and Botanical Gardens, Staten Island (1000 Richmond Terrace), New York, May 7 – December 23, 2009. 17th-century Dutch art and furniture in celebration of the 400th anniversary of the arrival of the Dutch in New York.

Judith Leyster (1609-1660). National Gallery of Art, Washington DC, June 21 – November 29, 2009; Frans Hals Museum, Haarlem, December 19, 2009 – May 9, 2010 (in slightly altered form). Curated by Arthur Wheelock; consulting curator: Frima Fox Hofrichter. With pamphlet by Frima Fox Hofrichter.

The Night Sky in the Age of Vermeer: The Astronomer in Context. Minneapolis Institute of Arts, Minneapolis, August 8, 2009 – January 31, 2010.

Vermeer's Masterpiece: The Milkmaid. Metropolitan Museum of Art, New York, September 10 – November 29, 2009. The Rijksmuseum's *Milkmaid* shown with the Met's five Vermeers and works by other Delft artists.

Dutch New York between East and West: The World of Margrieta van Varick. Bard Graduate Center, New York, September 17, 2009 – January 3, 2010. With catalogue, edited by Deborah Krohn and Peter N. Miller, with Marybeth De Filippi. New Haven: Yale UP, 2009. ISBN 978-0-300-15467-2, \$75.

The Brilliant Line: Following the Early Modern Engraver, 1480-1650. Museum of Art, Rhode Island School of Design, Providence, September 18, 2009 – January 3, 2010; Mary and Leigh Block Museum of Art, Northwestern University, Evanston, April 9 – June 20, 2010. With catalogue by Emily J. Peters, ISBN 978-0-615-30158-7, \$49.

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. Curated by Timothy Husband; with catalogue.

"... those spontaneous talents." French Artists and the Netherlandish Tradition. Agnes Etherington Art Centre, Kingston, Ontario, September 26 – December 13, 2009. Curated by David de Witt.

Scripture for the Eyes: Bible Illustrations in Netherlandish Prints of the Sixteenth Century. Michael C. Carlos Museum, Emory University, Atlanta, October 17, 2009 – January 24, 2010. Previously at the Museum of Biblical Art, New York. Curated by James Clifton and Walter Melion; with catalogue.

The Louvre and the Masterpiece. Minneapolis Institute of

Arts, Minneapolis, October 18, 2009 – January 10, 2010. Previously at the High Museum of Art, Atlanta. Paintings, sculpture, decorative arts and drawings reflect three major themes: the changing historical and cultural definitions of a masterpiece; authenticity and connoisseurship; and the evolution of taste and scholarship.

Drawing Life: The Dutch Visual Tradition. J. Paul Getty Museum, Los Angeles, November 24, 2009 – February 28, 2010.

The Familiar Face: Portrait Prints by Rembrandt. Norton Simon Museum, Pasadena, December 4, 2009 – March 22, 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.

For the symposium, February 2, 2010, see under *Scholarly Activities*.

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

Grand Figures: Jan Lievens (1607-1674). Agnes Etherington Art Centre, Kingston, Ontario, January 16 – March 7, 2010. The show, curated by David de Witt, will focus on five of the six paintings by Lievens in the collection. They are joined by several important prints.

Demons and Devotion. The Hours of Catherine of Cleves. The Morgan Library and Museum, New York, January 22 – May 2, 2010.

Lamentation for a Prince: Masterpieces of Medieval Tomb Sculpture from the Court of Burgundy. Metropolitan Museum of Art, New York, March 2 – May 23, 2010. 38 alabaster pleurants from the tomb of John the Fearless, Duke of Burgundy, and his wife, Margaret of Bavaria, lent by the Musée des Beaux-Arts, Dijon, which is undergoing renovation. With catalogue.

Masterpieces of European Painting from Dulwich Picture Gallery. The Frick Collection, New York, March 9 – May 30, 2010. Includes Rembrandt's *Girl at a Window*, Van Dyck's *Samson and Delilah*, and Gerrit Dou's *Woman Playing a Clavichord*.

Hendrick Avercamp (1585-1634). The Little Ice Age. National Gallery of Art, Washington, March 21 – July 5, 2010. Previously at the Rijksmuseum, Amsterdam (see below).

German Drawings from the Wolfgang Ratjen Collection. National Gallery of Art, Washington, May 16 – October 3, 2010.

Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance. Metropolitan Museum of Art, New York, October 5, 2010 – January 16, 2011; National Gallery, London, March 3 – June 3, 2011. With catalogue by Maryan Ainsworth.

Rembrandt Paintings in America. North Carolina Museum of Art, Raleigh, **November 1, 2011 – February 1, 2012.**

Austria

Meisterwerke: Europäische Malerei des 16. – 19. Jahrhunderts aus dem Sammlungsbestand. Residenzgalerie, Salzburg, January 1 – December 31, 2009.

Cornelis Cornelisz. van Haarlem: zwei hochkarätige Leihgaben aus dem Rijksmuseum Amsterdam zu Gast im Kunsthistorischen Museum. Kunsthistorisches Museum, Vienna, June 15, 2009 – March 31, 2012. *Massacre of the Innocents* (1590) and *Bathsheba at Her Bath* (1594).

Sinnlich, weiblich, flämisch: Frauenbilder rund um Rubens. Kunsthistorisches Museum, Vienna, August 6 – December 13, 2009.

Karl der Kühne (1433-1477). Kunst, Krieg und Hofkultur. Kunsthistorisches Museum, Vienna, September 15, 2009 – January 10, 2010. Previously in Bern and Bruges. With catalogue (Mercatorfonds; ISBN 978-9-0615-3859-2, \$80).

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.

Belgium

In het spoor van Rubens. Zwiijgershoek, Sint-Niklaas, September 20, 2009 – January 31, 2010.

Sortant de l'ombre de Rubens: gravures d'après des peintres d'histoire anversois. Galerie Houyoux, Brussels, November 19, 2009 – February 15, 2010.

Van [A]lbast tot [Z]ink. Bruggemuseum-Gruuthuse, Bruges, December 20, 2007 – December 31, 2011. Tapestries, silver, lace, ceramics from the museum's collection.

La peinture pre-Eyckienne. Musée provincial des Arts anciens du Namurois, Namur, May 9 – December 31, 2009.

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. With catalogue; Zwolle: Waanders; ISBN 978-90-8526-105-6, euros 64.50. The exhibition includes the oldest surviving portrait of Van der Weyden, together with his wife, Elisabeth. The painting is owned by the New York collector/dealer Alexander Acevedo who recognized that the man looked like the figure of Van der Weyden in a drawing by Jacques Le Boucq and a print by Cornelis Cort. Lorne Campbell agrees and believes the image is a posthumous copy of a lost self-portrait of around 1440. He also suggested that the work is by the couple's son, Pieter,

who headed the studio in Brussels after Rogier's death in 1464. (From *The Art Newspaper*, October 2009.)

Kamers vol kunst in 17de eeuwse Antwerpen. Rubenshuis, Antwerp, November 28, 2009 – February 28, 2010; Mauritshuis, The Hague, March 25 – June 27, 2010. The exhibition focuses on the two paintings by Willem van Haecht (1593-1637), *The Art Cabinet of Cornelis van der Geest* (Rubenshuis) and *The Studio of Apelles* (Mauritshuis). With catalogue by Ariane van Suchtelen and Ben van Beneden. Zwolle: Waanders; ISBN 978-90-400-7655-8, euros 24.50

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

Denmark

The Haarlem Mannerists, 1580-1600. The Ingenious Picture. Statens Museum for Kunst, Copenhagen, October 10, 2009 – January 17, 2010.

England and Scotland

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

Sir Peter Lely: Artist and Collector. National Gallery of Scotland, Edinburgh, November 12, 2009 – February 9, 2010.

The Young Vermeer. National Gallery of Scotland, Edinburgh, September – December 2010. Previously seen at the Gemäldegalerie Alte Meister, Dresden, and The Mauritshuis, The Hague (see below).

Finland

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

France

Bruegel, Memling, Van Eyck ... la collection Brukenthal. Musée Jacquemart-André, Paris, September 11, 2009 – January 11, 2010.

Van Dyck dans les collections du musée. Musée Condé, Chantilly, September 16, 2009 – January 2010.

L'âge d'or hollandais: de Rembrandt à Vermeer. Pinacothèque de Paris, October 7, 2009 – February 7, 2010.

Jean Baptiste Vanmour (1671-1737): Un peintre valenciennois à Constantinople. Musée des Beaux-Arts de Valenciennes, October 23, 2009 – February 7, 2010. With catalogue by Seth Gopin, Tourgévillie: Illustria, ISBN 978-2-91224-117-7, euros 38.

Dutch and Flemish Paintings from the Golden Age from the Collection of the Musée des Beaux-Arts in Rouen. Institut Néerlandais, Paris, November 19, 2009 – January 24, 2010.

Germany

Von Angesicht zu Angesicht. Berliner Porträtmalerei aus drei Jahrhunderten. Jagdschloss Grünewald, Berlin, May 28, 2009 – October 31, 2010.

Erleuchtung der Welt. Sachsen und der Beginn der modernen Wissenschaften. Stadtgeschichtliches Museum Leipzig, July 9 – December 6, 2009. 600th anniversary of the University of Leipzig. With catalogue (Sandstein Verlag, Dresden).

Epochal: Meisterwerke des Herzog Anton Ulrich-Museums von der Antike bis zur Gegenwart. Herzog Anton Ludwig-Museum, Braunschweig, July 12, 2009 – December 31, 2012.

Dasein als verzaubertes Chaos. 20 Jahre Sammlung Deutsche Drucke 1601-1700 auf den Spuren von Herzog August d.J. (1579-1666). Herzog August Bibliothek, Wolfenbüttel, August 2, 2009 – January 31, 2010.

Mit Fortuna übers Meer. Sachsen und Dänemark – Ehen und Allianzen im Spiegel der Kunst (1548-1709). Staatliche Kunstsammlungen Dresden, Residenzschloss, August 23, 2009 – January 4, 2010. With catalogue, Deutscher Kunstverlag, ISBN 978-3-422-06909-1, euros 35.

Prince Elector Moritz's (1521-1553) Parade Garment. Staatliche Kunstsammlungen Dresden, Grünes Gewölbe, September 5, 2009 – March 15, 2010. The yellow silk and black velvet ceremonial garment underwent extensive conservation after being in a World War II depot for more than 50 years.

Daniel Mauch. Bildhauer im Zeitalter der Reformation. Ulmer Museum, Ulm, September 13 – November 29, 2009. With catalogue edited by Brigitte Reinhardt and Eva Leisten-schneider, Ostfildern: Hatje Cantz, ISBN 978-3-7757-2424-1, euros 39.80.

Der gewaltsame Tod des Grafen Dietrich von Wernigerode. Mord im Mittelalter. Städel Museum, Frankfurt, September 18, 2009 – March 7, 2010.

Zwischen Himmel und Hölle. Kunst des Mittelalters von der Gotik bis Baldung Grien. Bucerius Kunst Forum, Hamburg, September 19, 2009 – January 10, 2010. Works from the Augustinermuseum Freiburg. With catalogue, ed. by Michael Philipp and Ortrud Westheider. Hirmer, ISBN 978-3-7774-2201-5, euros 40.

Barockmalerei an Maas und Mosel. Louis Counet [1652-1721] und die Lütticher Malerschule. Stadtmuseum Simeonstift, Trier, September 26, 2009 – February 28, 2010.

“Die also genannte Schwarze Kunst in Kupfer zu arbeiten”. Technik und Entwicklung des Mezzotint. Gutenberg-Museum und Landesmuseum Mainz, October 4 – November 29, 2009. With catalogue, Deutscher Kunstverlag, ISBN 978-3-422-06929-9, euros 35.

Rubens im Wettstreit mit Alten Meistern. Vorbild und Neuerung. Alte Pinakothek, Munich, October 23, 2009 – February 7, 2010. With catalogue by Reinhold Baumstark, Kristin Lohse Belkin, Görel Cavalli-Björkman, Mirjam Neu-

meister, Christian Quaeitzsch and Jeremy Wood. Ostfildern: Hatje Cantz, ISBN 978-3-7757-2513-2.

Hochzeit von Bild und Buch. Anfänge der Druckgraphik, 1420-1515. Herzog August Bibliothek, Wolfenbüttel, October 23, 2009 – January 31, 2010.

Rettet Jan Baegert! Die Restaurierung. Stadtmuseum, Münster, October 30, 2009 – March 14, 2010. Recently renovated 14 panels of an altarpiece by Jan Baegert (1465 – ca. 1535), joined by a 15th piece from a private collection.

Cranach und die Kunst der Renaissance unter den Hohenzollern. Schloss Charlottenburg and St. Marienkirche, Berlin, October 31, 2009 – January 24, 2010. With catalogue, Deutscher Kunstverlag, ISBN 978-3-422-06910-7, euros 35.

Daniel Hopfer. Ein Augsburger Meister der Renaissance. Eisenradierungen, Holzschnitte, Zeichnungen, Waffenätzungen. Staatliche Graphische Sammlung in der Pinakothek der Moderne, Munich, November 5, 2009 – January 31, 2010. With catalogue by Christof Metzger, Deutscher Kunstverlag, ISBN 978-3-422-06931-2, euros 50.

Der frühe Vermeer. Gemäldegalerie Alte Meister, Dresden, December 3, 2009 – February 27, 2010; The Mauritshuis, The Hague, May 12 – August 22, 2010; The National Gallery of Scotland, Edinburgh, September – December 2010. With catalogue by Ariane van Suchtelen and Ula Reidhart.

Täuschend echt: Die Kunst des Trompe-l'oeil. Bucerius Kunst Forum, Hamburg, February 13 – May 24, 2010.

Hans von Aachen (1552-1615). Hofmaler in Europa. Suermondt-Ludwig Museum, Aachen, March 10 – June 13, 2010; Prague Castle Gallery, June 30 – September 2010; Kunsthistorisches Museum, Vienna, September 30 – December 31, 2010. Curated by Thomas Fusenig.

Schein oder Wirklichkeit. Realismus in der niederländischen Malerei des 17. Jahrhunderts. Ostfriesisches Landesmuseum, Emden, May 9 – September 12, 2010. The exhibition intends to demonstrate to the general public what has been widely discussed in scholarly publications that the much admired “realism” in 17th-century Dutch painting may not be as “realistic” as it seems. About 60 paintings from various collections, plus some graphic works and optical instruments. Curated by Fatma Yalcin and Anette Kanzenbach; with catalogue. There will also be a publication specifically aimed at children.

From Russia with Love: The Best Dutch Drawings from the Pushkin Museum. Suermondt-Ludwig-Museum, Aachen, July 2 – October 3, 2010. The exhibition will travel to the Rembrandthuis, Amsterdam.

Joos van Cleve – Leonardo of the North. Suermondt-Ludwig-Museum, Aachen, March 17 – June 12, 2011. In partnership with the Catharijneconvent, Utrecht, and the Muzeum Narodowe, Warsaw.

Unpacked for Research: The Early Netherlandish and German Paintings from Aachen. Suermondt-Ludwig-Museum, Aachen, July 2 – October 2, 2011.

Ireland

Gabriel Metsu (1629-1667). National Gallery of Ireland, Dublin, September 4 – December 5, 2010; Rijksmuseum, Am-

sterdam, December 16 2010 – March 21, 2011; National Gallery of Art, Washington, April 17 – July 24, 2011.

The Netherlands

De Collectie Twee. Museum Boijmans Van Beuningen, Rotterdam, January 17, 2009 – June 30, 2010. Drawings and paintings from the collection are shown together.

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

Drawings by Jacob Cats (1741-1799). Rijksmuseum, Amsterdam, September 1 – November 30, 2009. The exhibition shows four recently acquired watercolor drawings by Cats along a number of panoramic landscapes by 17th-century Dutch artists from the museum's collection.

Jurriaan Andriessen (1742-1819): een schoon vergezicht. Museum van Loon, Amsterdam, October 2, 2009 – January 4, 2010.

Hendrick Avercamp (1585-1634). The Little Ice Age. Rijksmuseum, Amsterdam, November 21, 2009 – February 14, 2010; National Gallery of Art, Washington, March 21 – July 5, 2010. With catalogue edited by Pieter Roelofs, published by Nieuw Amsterdam; ISBN 978-90-8689-056-9 (Dutch), 978-90-8689-059-0 (English), euros 30.

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

De wereld van Katherina: devotie, demonen en dagelijks leven in de 15e eeuw. Museum Het Valkhof, Nijmegen, October 10, 2009 – January 17, 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.

Mercenaries and Turks. A Recovered Treasure from the German Renaissance. Museum Boijmans van Beuningen, Rotterdam, December 5, 2009 – March 7, 2010. Two German Renaissance sets of colored woodcuts of Swiss and German mercenaries and Turkish soldiers from the August Laube collection. The prints, which date from around 1530, were made by Hans Sebald Beham, Erhard Schön, Niklas Stör and Peter Flötner.

Judith Leyster (1609-1660). The First Woman to Become a Master Painter. Frans Hals Museum, Haarlem, December 19, 2009 – May 9, 2010. The exhibition opened at the National Gallery of Art, Washington DC, June 21 – November 29, 2009 (in slightly altered form). Curated by Arthur Wheelock; consulting curator: Frima Fox Hofrichter. In it's Dutch showing, the exhibition is accompanied by a publication by Anna Tummers.

Meesterwerk of kopie? Antonie van Dijck. Museum Boijmans van Beuningen, Rotterdam, December 5, 2009 – Feb-

ruary 14, 2010. Presentation of two versions of *St. Jerome*, from the Boijmans Museum and from Stockholm.

Titus, Rembrandt's Painter Son. Museum Boijmans van Beuningen, Rotterdam, March 20 – June 13, 2010.

Kamers vol kunst in 17de eeuwse 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. The exhibition opens at the Gemäldegalerie Alte Meister, Dresden (see above) and will go to the National Gallery of Scotland, Edinburgh. With catalogue by Ariane van Suchtelen and Ula Reidhart.

Made in Holland: Oude meesters uit een Amerikaanse privéverzameling. Mauritshuis, The Hague, November 4, 2010 – January 30, 2011. Works from the collection of Eijk and Rose-Marie van Otterloo, including Rembrandt's *Portrait of Aeltje Uylenburgh, Aged 62*, of 1632 (now on view at the Museum of Fine Arts, Boston), and works by Frans Hals, Jacob van Ruisdael, Jan Brueghel the Elder and Jan Steen. Curated by Frits Duparc.

Het portrait historié in de Nederlandse schilderkunst. Dordrechts Museum, Dordrecht, January 1 – December 31, 2011.

Dutch and Flemish Flower Still Lifes. Mauritshuis, The Hague, March 3 – June 13, 2011.

Spain

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

Sweden

Rubens & Van Dyck and the Success of Flemish Painting. Nationalmuseum, Stockholm, February 26 – May 23, 2010.

Switzerland

Im Dialog. Die zwei Sammlungen Oskar Reinhart Winterthur. Museum Reinhart am Stadtgarten, Winterthur, February 19, 2009 – August 1, 2010. The collection from the Villa Am Römerholz is being shown in and together with the holdings of the Museum Oskar Reinhart am Stadtgarten while the villa is under renovation.

Phantasien – Topographien. Niederländische Landschaften des 16. und 17. Jahrhunderts in Druckgraphik, Zeichnung und Malerei. Kunstmuseum, St. Gallen, August 29 – December 6, 2009.

Das Lob der Torheit. Versuch einer Ausstellung nach Erasmus von Rotterdam. Museum zu Allerheiligen, Schaffhausen, June 28, 2009 – January 10, 2010. With catalogue.

Autour de Rembrandt, Rubens et Ruisdael: l'estampe aux Pays-Bas au XVIIe siècle. Musée d'art et d'histoire, Geneva, October 1, 2009 – January 3, 2010.

L'art et ses marchés: la peinture flamande et hollandaise (XVIIe-XVIIIe siècles) au Musée d'art et d'histoire de Genève. Musée d'art et d'histoire, Geneva, October 1, 2009 – April 25, 2010.

Dürer bis Goyer. 101 Meisterzeichnungen aus dem Kunstmuseum Basel, Kupferstichkabinett. Kunstmuseum Basel, October 3, 2009 – January 17, 2010. With catalogue, Hirmer, ISBN 978-3-7774-2181-0.

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.

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

Exhibition Review

The Louvre in Japan – Two Exhibitions of Netherlandish Art

Largely unnoticed by the Western world, the Louvre this year mounted two interesting and very different exhibitions in Japan in which Netherlandish art played an important role. Highlights from the museum's collection of seventeenth-century paintings were exhibited in two venues, the National Museum of Western Art in Tokyo (February 28 – June 14, 2009) and the Kyoto Municipal Museum of Art (June 30 – September 27, 2009). At first sight, this seemed to be just another blockbuster that was quick to put together and designed to draw large crowds. The figures are impressive indeed: a staggering 1.2 million visitors recorded, some 850,000 visitors in Tokyo alone. This rates the exhibition as among the best attended in Tokyo's NMWA where the Impressionists usually take most of the credits. It is widely known that for Japanese audiences the Louvre is considered the apotheosis of Western culture, making it an irresistible attraction. And indeed, this year's exhibition offered highlights such as Vermeer's *Lacemaker*, Rembrandt's *Self-Portrait* of 1633 and Georges de la Tour's *Saint Joseph the Carpenter*. With 71 paintings by artists such as Poussin, Rubens, Dou, Murillo, Vouet and Van Dyck, it was one of the biggest shows ever sent by the Louvre to Japan.

The exhibition had however a lot more to offer than one would expect from such a large-scale highly sponsored project. Entitled "The Louvre Museum Exhibition. Revolution in the Classical Age: 17th Century European Masterpieces from the Louvre Museum Collection" (a bilingual catalogue with contributions by Blaise Ducos, Akira Kofuku and Hendrik Ziegler amongst others is published in French/Japanese under the title *Les révolutions de l'âge classique: La peinture européenne du XVII-ème siècle dans les collections du Musée du Louvre*, Tokyo/Kyoto 2009), the show provided an excellent context for the numerous paintings from the Dutch Golden Age. The revolution in the title refers to the profound changes that took place in Europe in the seventeenth century: not only political and religious changes, but also a scientific revolution. The exhibition also sought to visualize the vast contrasts in wealth in this period.

The hanging of the paintings was also somewhat revolutionary for such an exhibition from a large museum collection. Instead of arranging the works according to period and country, Louvre curator Blaise Ducos made the splendid decision to arrange the paintings thematically and eschew chronological order. The result was an overview that gave unexpected insights and showed individual paintings in a hitherto unseen context, one which enabled visitors to discover new and different associations in the works themselves. It was especially the juxtaposition of paintings from different countries that made the exhibition worthwhile. For example, by hanging Jan Steen's busily populated *Merry Family Meal* next to an early Italian large-figure composition showing a merry company drinking and making music around a table both clarified issues and raised new questions about the origin and country-specific aspects of genre painting. With other genre paintings like Pedro Núñez de Villavicencio's *Mussel Eaters* in the same room this becomes all the more apparent.

These genre paintings were included in the first theme of the exhibition that focused on the Golden Age and its shadow side of war and poverty. The second theme was called 'Great Océangoing Voyages and the Scientific Revolution' and showed the impact of new discoveries and knowledge of countries overseas in painting. It was a real treat to see a Brazilian landscape by Frans Post next to a monumental Scandinavian view by Allart van Everdingen. Furthermore, a still life with exotic fruit by the German painter Samuel Hofmann complimented the marvellous Post painting in another, equally interesting way. And even the classically inspired Claude Lorrain harbour scene fitted into the group.

In the final section of the exhibition, the spectacular *Perseus Rescuing Andromeda* by Joachim Wtewael from 1611 with its beautiful array of exotic shells lying at the feet of the naked Ethiopian princess involuntarily reminded one of the previous theme. This last part addressed history painting with its saints and heroes. Religious scenes were set against mythological scenes and classical influences. The presentation would have been even better if more examples had been shown of paintings with the same subject by artists from different countries as this would have made for informative comparisons on how different painters dealt with certain subjects. Instead, Dutch and Flemish biblical scenes, like Willem Drost's intimate *Bathsheba Holding King David's Letter*, were juxtaposed with Italian, Spanish and French history paintings showing different subjects.

Whether the Japanese audience could really make such comparisons and grasp the scope and different ideas behind the exhibition remains open to question. An educational timeline in the exhibition in Tokyo was helpful as it correlated historical events and the exhibited works in chronological order and even gave Japanese contemporary history as a point of reference. First and foremost however, the exhibition represented an interesting new approach to presenting the Louvre collection, and one might wonder if some of the juxtapositions would be an asset to the permanent collection in the museum itself. In stark contrast to the large-scale exhibition in the NMWA, the Louvre organized a second show featuring Dutch seventeenth-century art in Gotanda, a neighbourhood of Tokyo, where the DNP Museum Lab presented Van Hoogstraten, *The Slippers: Experimenting with One's Gaze*, another project involving Blaise Ducos.

Since 2006, Dai Nippon Printing (DNP), also one of the sponsors of the NMWA exhibition, has been organizing experimental exhibitions in collaboration with the Louvre. The aim is

to explore new approaches to art works from the Louvre collection, particularly through the use of multimedia tools. To focus on the enigmatic *The Slippers* by the Dordrecht painter and art-theorist Samuel van Hoogstraten was an excellent choice. In a separate, climatized, and somewhat sinister room, visitors could first view the painting without being disturbed by any technology. After that, high quality videos and animations provided a context of the period as well as the life and oeuvre of Van Hoogstraten. Touch screens that actually push back at your finger when pressed made it possible to browse through Van Hoogstraten's famous art treatise and highlight and translate certain passages. Furthermore, our knowledge of this beautiful painting with its view across a corridor into a room empty of figures was really deepened by state-of-the-art inter-actives that gave insights into how the painting's composition, lighting and perspective are constructed. Van Hoogstraten experimented with perspective and illusionism, and the exhibition created the feeling that – like the artist – visitors were actively involved in conducting their own experiments: for example, one could look through the peephole of a reconstruction of the famous perspective box from the National Gallery in London, and there was even a section where visitors could step into a projected blow up of the painting. Information on possible meanings was given on large touch screens where details of the painting could be enlarged and explained. The website of the Louvre – DNP Museum Lab offers a good overview of the exhibition, and provides additional information on the overall concept (<http://www.museumlab.jp/english/exhibition/05/contents.html>). It is a type of pioneering presentation or experience that will not draw a large crowd, but could be influential for exhibition makers and museums world wide.

Sander Paarlberg

Dordrechts Museum

Museum and Other News

Alkmaar: A website was launched on the restoration of the vault paintings by Jacob Cornelisz. van Oostsaanen in the Grote Sint-Laurenskerk (www.gewelfschilderingalkmaar.nl). Two already restored panels were exhibited in the Stedelijk Museum, April 7 – June 29, 2009, and June 30 – August 30, 2009, respectively. They will be reinstalled in 2010. (From Codart's website)

Amstenrade, Limburg: An important historic house and estate in Amstenrade is under threat from a proposed motorway. Kasteel Amstenrade was built in the early 1780ies, to the design of a Liège architect. The rooms offer a rare example of a late 18th- and early 19th-century Dutch interior. The Dutch Cultural Heritage Agency regrets the loss of the house and gardens but feels impotent against the interests of politicians and the business world. (From *The Art Newspaper*, July/August 2009)

Amsterdam:

1. Four times a year, starting in June 2009, the Rijksmuseum is exhibiting pieces from its collection of 17th-century drawings and prints, starting with *Masterpieces on Paper – the Light and the Dark*, which closed August 31, 2009.
2. The Rijksmuseum has acquired four exceptional watercolor drawings by Jacob Cats (1741-1799). The drawings are currently on show (September 1 – November 30, 2009) together

with a number of panoramic landscapes by 17th-century Dutch artists from the museums's own collection.

3. Two still lifes by Adriaen Coorte were discovered in a closet in the home of a Dutch family. Estimated at 100,000-150,000 euro each, they will be auctioned at Sotheby's, Amsterdam, on December 1, 2009. (From Codart's website)

4. Erasmus Boekhandel is celebrating its 75th anniversary. To mark the occasion, they published a booklet entitled *75 Years Erasmus Boekhandel* which recounts the history of the company.

Antwerp:

1. On August 30, 2009, a fire demolished part of the interior of Antwerp's Baroque Church St. Charles Borromeo (former Jesuit Church). Due to the installation of very intense light spots in the galleries of the church (second level along both sides of the nave) during a concert the previous night, some wooden beams were overheated and caught fire in the morning. The resulting damage occurred in the south gallery. Smoke and water damaged the 18th-century confessionals and the 17th-century pulpit. As is well known, this is the second time fire broke out in the church: on July 18, 1718, the church was struck by lightning. In the ensuing fire, Rubens's ceiling paintings along both levels of the galleries were lost.

2. After three years, the restauration by Griet Steyaert of Rogier van der Weyden's *Seven Sacraments Altarpiece* in the Koninklijk Museum voor Schone Kunsten is completed. The official presentation to the press took place September 2, 2009. The work is being shown in the current Rogier van der Weyden exhibition in the Museum M in Leuven.

Brussels: The director of the Royal Museums of Fine Arts, Michel Draguet, is planning a museum devoted to Pieter Bruegel the Elder in the building where he once lived, at 132 rue Haute. The museum's curator, Joost Vander Auwera, discovered archival evidence that the house had been acquired by Bruegel's mother-in-law, Maria Verhulst Bessemers and that Bruegel lived there from 1562 until his death in 1569. The house then passed to Bruegel's sons, Pieter and Jan, and later to David Teniers III. In 1940 the building was bought by Dr. Frans Heulens who opened up part of the house as a modest museum but it closed after his death in 1978. His wife, Irène Van der Meiren, bequeathed the house to the government for the Royal Museums at her death in 2007. The Royal Museums plans to briefly open up the house next year and then, after further work, on a permanent basis after 2012. The building is not suitable for the display of paintings, but prints and other artefacts will be shown to evoke the artistic world of 16th-century Brussels. (Martin Bailey in *The Art Newspaper*, October 2009.)

Fort Worth: The Kimbell Museum acquired what is believed to be Michelangelo's earliest painting, *The Temptation of St. Anthony*. It is thought to be the painting referred to by Ascanio Condivi, Michelangelo's biographer, in which the twelve-year old artist copied a print by Martin Schongauer in 1487 or 1488. The painting was on view at the Metropolitan Museum of Art until September 7, 2009. (From *The Art Newspaper*, July/August 2009.)

Herstmonceux, East Sussex (UK): A symposium, *Expanding the Field of Rembrandt Studies*, took place at Queen's University's Bader International Study Centre at Herstmonceux Castle, East Sussex, on June 25-27, 2009. Fifty invited scholars from the US, Canada, the Netherlands, Germany, Israel, and the UK gathered for panels and presentations on the state of research

related to Rembrandt and his circle. Discussions explored current and promising directions for the study of Rembrandt as a painter, draughtsman, and printmaker, and placed his art in the context of his teachers, his students, and broader trends in art production in Amsterdam, the Netherlands, and Europe. Panels also addressed methodological concerns: exhibitions as a driver for scholarship, integrating theory and practice, and the possibilities and limitations of technical, iconographic, and archival studies. A panel on "Rembrandt's associates on their own" set the stage for a follow-up conference, to be held in 2011, that will focus on learning more about Rembrandt's impact and the achievements of his associates and followers as artists in their own right. The organizing committee included Stephanie Dickey (Program Chair), Ron Spronk, David DeWitt, and Franziska Gottwald, all of Queen's University. Funding was provided by Drs. Alfred and Isabel Bader, with help from the Kress Foundation. For further information, please contact Stephanie Dickey (dickeys@queensu.ca).

London:

1. Twenty-three of London's art dealers joined Sotheby's and Christie's to stage "Master Paintings Week," July 4-10, 2009. Among Netherlandish and German paintings, Verner Åmell showed a concert scene by Dirck van Baburen (1594/95-1624), identified as a smaller and perhaps the prime version of a work in the State Hermitage Museum, St. Petersburg. Michael Tollemache Fine Art displayed a new discovery, *Village Festival*, by David Teniers (1610-1690). Johnny van Haeften had a newly discovered flower piece by Jan Brughel the Elder, and Richard Green Frans Snyders's *Gamedealer* (c. 1610-14) and *St. George's Kermis with a Dance around the Maypole*, 1627, by Pieter Brueghel the Younger. Colnaghi's showed Lucas Cranach the Elder's *David and Bathsheba*, dated 1524, and *Madonna with Grapes and Standing Christ Child*, dated 1534. Whitfield Fine Art had a newly-attributed *Portrait of a Bearded Man* by Anthony van Dyck that corresponds directly to a Van Dyck in Charles I's inventory.



Front Row (seated on ground) L-R: Ron Spronk, Eric Jan Sluijter, S.A.C. Dudok van Heel

Second Row (seated) L-R: Isabel Bader, Alfred Bader, Stephanie Dickey, Ronni Baer, Taco Dibbits, Emilie Gordenker, Peter Schatborn, Christopher Brown, Shelley Perlove, H. Perry Chapman, Albert Blankert, Astrid Tümpel

Third Row (standing) L-R: Ernst van de Wetering, Egbert Haverkamp-Begemann, Volker Manuth, David Bomford, Amy Golahny, Michael Zell, Betsy Wieseman, William Robinson, Claudia Laurenze-Landsberg, Paul Crenshaw, Melanie Gifford, Ashok Roy, Margriet Eikema-Hommes, Petria Noble, Erma Hermens, Karin Groen, Thijs Weststeijn, Erik Hinterding

Last Row (standing): David DeWitt, Michiel Roscam Abbing, Pieter Roelofs, Friso Lammertse, Gregor Weber, Edwin Buijsen, Michiel Franken, Marten Jan Bok, Walter Liedtke, Jaco Rutgers, Gary Schwartz, Arie Wallert, Lloyd De Witt, Christian Tümpel, Jeroen Giltaij, Martin Bijl, Janrense Boonstra, Jonathan Bikker, Doron Lurie, Holm Bevers

Not pictured: Boudewijn Bakker

Leiden:

1. The Digital Library of Dutch Literature (DBNL: www.dbnl.org) announced the online publication of the full text of *Inleyding tot de hooge schoole der schilderkonst* by Samuel van Hoogstraten (1678). The DBNL also contains other early modern books on Dutch painting, such as *Het schilder-boeck* by Karel van Mander (1604), the *Groot schilderboek* by Gerard de Lairesse (1712), and *De groote schouburgh der Nederlantsche konstschilders en schilderessen* by Arnold Houbraken (1718-21). (From Codart's website)

2. The Stedelijk Museum de Lakenhal acquired the *Last Judgement* by Aertgen van Leyden of c. 1530. In 2011 the picture will feature in the exhibition "Lucas van Leyden en zijn tijd," organized by the Lakenhal and the Rijksmuseum.

2. *The Procuress* in the Courtauld Gallery, believed to be a forgery by Han van Meegeren, is a genuine 17th-century copy of the painting by Dirck van Baburen, of which three versions already exist: in the Rijksmuseum, Amsterdam, the Museum of Fine Arts, Boston (thought to be the original), and in a private collection (sold Sotheby's, Amsterdam, 6 May 1996). The picture is depicted in two works by Vermeer, *The Concert* (Gardner Museum, Boston, stolen in 1990) and *A Young Woman Seated at a Virginal* (National Gallery, London). While it is now thought that the Courtauld version is a 17th-century painting, Betsy Wieseman, curator of Dutch paintings at the National Gallery, believes it is either from Baburen's workshop in Utrecht or by another copyist. (From *The Art Newspaper*, October 2009.)

Los Angeles: Within 5-10 years, the small group of experts in panel painting conservation will retire, leaving a noticeable gap of expertise in this specialist field. Their skills are in danger

of being lost owing to the lack of training programs devoted to the structural treatment of panel painting. The Getty Foundation, J. Paul Getty Museum and the Getty Conservation Institute have joined forces to create a multi-year initiative aimed at ensuring both the survival of these skills and the preservation of panel paintings for future generations. The initiative officially launched at the Getty Center in May 2009 with a symposium, "Facing the Challenges of Panel Paintings Conservation Trends, Treatments and Training." (From *The Art Newspaper*, July/August 2009)

Munich: Museums in Munich began important research into the Nazi era in June of this year: "The Fate of Jewish Art Collectors and Art Dealers in Munich, 1933-45." The project focuses on material discovered in the Munich City Museum in 2007, listing Jewish property confiscated from 1938-39 by the state police, with works of art distributed to various Munich museums. The project was initiated by Andrea Bambi, head of the department of provenance research at the Bavarian National Art Collections, who is managing it with Irene Netta at the Lenbachhaus, and Bernhard Purin, director of Munich's Jewish Museum. (From *The Art Newspaper*, July/August 2009)

Princeton: The Princeton University Art Museum recently received Joos van Cleve, *St. Jerome in His Study* (1528) from the collection of the late Joseph McCrindle, who died in New York in 2008, leaving a vast collection of mostly old master, 19th- and 20th-century drawings and more than 100 paintings. Highlights of the collection were shown in 1991 in a traveling exhibition organized by Princeton University.

The Hague:

1. The Dutch Restitution Committee has issued a recommendation to return twelve paintings that belonged to the Jewish collector Hans Ludwig Larsen to the heirs of the owner. Moreover, a portrait by Thomas de Keyser, on loan to the MuseumgoudA, formerly owned by the Jewish collector Richard Semmel, should be returned as well. The minister for Education, Culture and Science has approved the restitution. Among the paintings formerly in the Larsen collection are a *Village in Winter* by Jan van Goyen, on loan to the Mauritshuis, a *Holy Family*, attributed to the Master of the Antwerp Adoration, on loan to the Gemeentemuseum, Delft. Also restituted are works on loan to the Bonnefantenmuseum, Amsterdams Historisch Museum, Museum Boijmans Van Beuningen and the Frans Halsmuseum. (From Codart's website)
2. The ceiling painting *Allegory of Amsterdam as Protector of Freedom* (1672) by Gerard de Lairese in the Vredepaleis is being restored. The restoration can be followed at www.triomfdervrede.nl. The painting, originally executed for the house of Amsterdam burgomaster Andries de Graeff, was bought in 1903 by the Carnegie Foundation to be placed in the Vredepaleis. (From Codart's website)
3. A tug-of-war has developed over a painting by Jan Steen, *The Marriage of Tobias and Sarah*, between the Dutch state and the municipality of The Hague. The picture was already cut in half by the 19th century. The left side, depicting the couple praying on their wedding night, ended up the property of the Dutch state. The right half, with the angel, was bought by Abraham Bredius in 1907 and passed on his death in 1946 to the municipality-run Bredius Museum. In 1996 the two halves were reunited and the painting went on show at the Bredius Museum, where it remained.

The problem is that the left half was owned by the art dealer

Jacques Goudstikker and acquired in 1941 by Hermann Goering. Marei von Saher-Langenbein, the daughter-in-law of Goudstikker, later claimed the left half, and in 2006 it was among 202 pictures that the Dutch state returned to her. Von Saher and the municipality of The Hague did not want to own the picture jointly, so it was decided that one side needed to buy out the other.

It was initially decided that the the city should buy the Goudstikker half (the more attractive half, valued at \$2,892.00), so the painting would remain on public view. However, it failed to raise the funds and therefore offered to sell its half (valued at \$913,000) to von Saher. The problem is that it is unclear whether under Bredius's will the picture can be deaccessioned. A legal decision by the district court of The Hague whether the municipality can sell its half is now awaited. (Martin Bailey in *The Art Newspaper*, October 2009.)

Vienna:

1. Flooding in the Albertina's underground storeroom on June 23, 2009, caused a short circuit. This was potentially disastrous because the Albertina's depot which opened in 2006 is extremely high-tech: a computerized system is used to locate individual works and the relevant box is then extracted from the shelf using a robotic system. The day after the flood, a decision was made to evacuate the entire collection. The works are being stored temporarily in the museum's Bastei Hall. The print room is currently closed. (From *The Art Newspaper*, September 2009.)

2. The Czernin family has demanded the restitution of Vermeer's *Art of Painting*, now in the Kunsthistorisches Museum. The painting was bought from the family in 1940 by Hitler for his planned museum in Linz. The family claims that Jaromir Czernin sold under pressure of the regime. After initially being told that there was no evidence that the painting was sold involuntarily, the family recently discovered new documents that prove that it was indeed sold under pressure. It is unclear what will happen with the painting if the claim is acknowledged. (From Codart's website)

Windsor Castle: A bronze bust in the Royal Collection, previously thought to be of the Duc de Sully, has been identified by Jonathan Marsden and Dorothea Diemer to be of Duke Wilhelm V of Bavaria (1548-1626). The artist most likely is the Florentine Carlo di Cesare del Palagio who together with Hubert Gerhard was responsible for the statues for Wilhelm's funerary monument for the Jesuit church of St. Michael's in Munich, which was never completed. (From *Kunstchronik*, April 2009)

Scholarly Activities

Future Conferences

United States

Drawings by Rembrandt and His Pupils: Telling the Difference

J. Paul Getty Museum, Los Angeles, February 2, 2010. In conjunction with the exhibition by the same title, December 8, 2009 – February 28, 2010.

Peter Schatborn (Rijksprentenkabinet emeritus), The Core Group of Rembrandt's Drawings.

Gregory Rubinstein (Sotheby's), An Artistic Dialogue: The Early Drawings of Rembrandt and Lievens.

Jan Leja (New York), Ferdinand Bol before 1642: Three Case Studies.

Holm Bevers (Kupferstichkabinett, Berlin), Drawings by Jan Victors: The Shaping of an Oeuvre of a Rembrandt Pupil.

William W. Robinson (Fogg Art Museum, Harvard University Art Museums), "As If One Was Painting with Colors": Samuel van Hoogstraten and the Pictorial Drawing.

Egbert Haverkamp-Begemann (Institute of Fine Arts, NYU, emeritus), Rembrandt Drawings: Then and Now.

Martin Royaltton-Kisch (British Museum), Drawings by Rembrandt and His Pupils: Telling the Difference?

CAA 2010, 98th Annual Conference

Chicago, February 10-13, 2010.

Sessions related to Netherlandish Art:

Dressing the Part: Textiles as Propaganda in the Middle Ages. Chairs: **Kate Dimitrova** (Wells College); **Margaret Goehring** (New Mexico State University).

The Vernacular and Medieval Art. Chair: **Margaret E. Hadley** (Lawrence Technological University).

Old Women, Witches, and Old Wives. Chair: **Frima Fox Hofrichter** (Pratt Institute). Sponsored by the Committee on Women in the Arts.

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

The Senses in Early Modern Art and Visual Culture. Chairs: **Christian Kleinbub** (Ohio State University); **Kim Butler** (American University).

Seeing Sensation/ Perceiving Perception. Chairs: **Noël Schiller** (University of South Florida); **Alfred Acres** (Georgetown). Sponsored by the Historians of Netherlandish Art.

The Materiality of Early Modern Prints. Chairs: **Suzanne Karr Schmidt** (Art Institute of Chicago); **Lia Markey** (Princeton University Art Museum).

"Classicisms", "Mannerisms", and Baroquisms": Sixteenth- and Seventeenth-Century Visual Culture in Europe and Other Cultural Centers. Chairs: **Larry Silver** (University of Pennsylvania); **Lynette Bosch** (SUNY, Geneseo).

Early Modern Globalization (1400-1700). Chairs: **Angela Vanhaelen** (McGill University); **Bronwen Wilson** (University of British Columbia).

Europe

Du trait de plume au coup de pinceau: gravures d'invention et de reproduction en Europe au XVIIe siècle

Bibliothèque royale de Belgique, Brussels, November 27, 2009.

Séverine Lepape (BnF, Paris), Les éditeurs de la rue Montorgueil et les gravures flamandes.

Vanessa Selbach (BnF, Paris), L'activité de l'éditeur d'estampes parisien Jean Messenger (vers 1570/75?-1649): la gravure française du premier quart du XVIIe siècle au carrefour des influences flamandes et italiennes.

Lena Widerkehr (Musée des Beaux-Arts, Lyon), La fortune de Hendrick Goltzius dans la dynastie des graveurs Matham. Jacob, le père, et ses trois fils: assimilation du modèle et adaptation au goût dans la première moitié du XVIIe siècle.

Stephan Brakensiek (Université de Trèves), "Connoissance pour le Roi?" Observations sur la manipulation des estampes issues de la collection de Michel de Marolles (1600-1681) avant et après sa vente à Louis XIV.

Frederix Jimeno (Université de Paris 1 Panthéon-Sorbonne), La Fance et le commerce de la gravure de dévotion dans l'Espagne du XVIIe siècle.

Karen Bowen and **Dirk Imhof** (Universiteit Utrecht & Museum Plantin-Moretus, Antwerp), Exchanges between Artists, Patrons, and Friends: The Correspondence between Cornelis Galle I and II and Balthasar Moretus I.

Ad Stijnman (Herzog August Bibliothek, Wolfenbüttel), Technische ontwikkelingen in het graveren, etsen en drukken van platen in de 17e eeuw.

Ann Diels (Bibliothèque royale de Belgique, Brussels), Antwerpse historieschilders en de prentkunst ten tijde van Rubens.

Alain Jacobs (Bibliothèque royale de Belgique, Brussels), Jan-Baptist Berterham (actif 1690-1735), un graveur prolifique au service de l'édition bruxelloise.

For more information: ann.diels@kbr.be

Léon Delaissé et l'exposition La miniature flamande (1959): un demi-siècle de recherches sur l'enluminure "bourguignonne"

IRPA (Institut royal du Patrimoine artistique), Brussels, December 3, 2009.

Eric Delaissé (UCL at Louvain-la-Neuve), Sur les traces de Léon Delaissé.

Saskia van Bergen (University of Leiden), De nalatenschap van Delaissé. Een methodische handreiking bij de bestudering van de Meesters van Otto van Moerdrecht.

Lieve De Kesel (University of Ghent), Archeologie van het handschrift en de zoektocht naar de Meester van de Gebedenboeken omstreeks 1500.

Ilona Hans-Collas (IRPA/Bibliothèque Nationale de France) and **Pascal Schandel** (Bibliothèque Nationale de France), Le catalogue des manuscrits flamands de la BnF: de la description à l'enquête.

Céline Van Hoorebeeck (Bibliothèque Royale de Belgique), Sous le mécénat actif de Philippe le Bon ... Retour sur le concept de "bourgeoisisation".

Erik Drigsdahl (Center for Håndskriftstudier i Danmark), "The Importance of Books of Hours". A Tribute to L.M.J. Delaissé.

Marc Gil (Université de Lille 3), Léon Delaissé et l'idée

d'atelier et d'officine dans la miniature septentrionale: Réception critique et aperçu des "modèles alternatifs" à la lumière des sources.

Lieve Watteuw (KU Leuven, Illuminare), De archeologie van het boek in de 21ste eeuw. Voetnoten bij Delaillé.

Communicating, Remembering, Reconstructing

8th Biennial Conference of the Association for Low Countries Studies in Great Britain and Ireland, Dublin, January 6-7, 2010.

Jane Fenoulhet (University College London), Personal to Public Memory. Reconstructions of Eighteenth-Century Aristocratic Family Life (Mevrouw Bentinck).

Sharon Jackson (Trinity College Dublin), Dutch Interest in Irish Affairs – The Fagel Collection Pamphlets.

Susanna De Schepper (University of Warwick), Dutch Influence on English Navigation Through Printed Translations (1584-1640).

Roel Vismans (University of Sheffield), tba

Henriette Louwerse (Sheffield) and **Eddy Verbaan** (University of Nottingham), Close Encounter of the Virtual Kind. On Student Collaboration and How to Conquer a Virtual Learning Environment.

Kees Kaldenbach (Amsterdam), Museum and Gallery Virtual Outreach – Effectiveness and Problems.

Adrian Armstrong (University of Manchester) and **Elsa Strietman** (Cambridge University), Transcultural Critical Editing (TCE) Dutch-French: Transmitting the Literary Heritage.

Antoinette Fawcett (University of East Anglia), Ways into Communicating Canonical Dutch Poetry.

Linda Pring (Goldsmiths College), The Negotiation of Musical Meaning in Dutch Still Life Painting.

Vermeulen (Kortrijk), Hugo Claus: Reconstructing the Old Masters.

Begrifflichkeit des künstlerischen Mediums in Belloris Viten und der Kunstdliteratur der frühen Neuzeit / Bellori e la Terminologia: Tradizione, Costruzione e l'uso nelle Vite e nella letteratura artistica della prima età moderna

Bibliotheca Hertziana (Max-Planck Institut), Rome, January 15, 2010.

Paul Taylor, The Practice of Painting in Dutch Art Theory.

Hanna Gründler, Zum Verhältnis von Hand und Geist bei Vasari und Bellori (pratica, studio, fatica/ idea, concetto, ingegno).

Anna Schreurs, Von der Holdseligkeit, der Tiefsinnigkeit und dem zierlichen Geist – Über Sandrarts Versuch, das Künstlerlob in prägnanten Begriffen zu fassen.

Cecilia Mazzetti di Pietralata, "Angenehme und gefällige Farben": Rubens, Poussin e le "lusinghe del colore" nella *Teutsche Academie*.

Jörn Steigerwald, Grazia oder die Vollendung menschlicher Natur und Kunst.

Laurenz Lütteken, 'sprezzatura' und Affekt. Zur Terminologie musikalischer Normabweichung im 17. Jahrhundert.

Tommaso Montanari, "Adopriamo lo sguardo solo". Bellori e la traduzione verbale dello stile.

Giovanna Perini, Termini di dissenso: spie lessicali di differenze critiche ed estetiche.

Sonia Maffei, Il lessico del classico: arte antica e nuovi modelli in Bellori.

Donatella Sparti, Documenti e testi impliciti al testo di Bellori

Julian Kliemann, Agucchi e Bellori.

Sybille Ebert-Schifferer, Belloris "Natura" und der Naturalismus.

Olivier Bonfait, L'uso del termine 'ingegno' presso Bellori e Félibien.

Oskar Bätschmann, Bellori und Félibien, dessen *Dictionnaire* und Baldinuccis *Vocabulario*.

Thomas Leinkauf, Belloris Texte zur Kunst im Kontext der Theorie des Schönen und der 'Ästhetik'.

Estelle Lingo, Putting a Finger on It: Bellori and Sculptural Criticism.

Damian Dombrowski, Medialität als Hindernis: Bellori und die Skulptur.

Celebrating the Centrum at the Rubenianum: 50 Years On

Centrum voor de Vlaamse Kunst van de 16de en de 17de eeuw, Antwerp, January 22, 2010.

Carl Van de Velde, History and Aims of the Centrum.

Egbert Haverkamp-Begemann, The Founding Fathers – A Personal View.

Christopher White, The *Corpus Rubenianum* Ludwig Burchard and Rubens Scholarship.

Jeremy Wood, *Rubens. Copies and Adaptations from Renaissance and Later Artists: Italian Artists*. CRLB, XXVI (2).

Arnout Balis, The Future of the Centrum.

Followed by private viewing of the "Kunstkamers" exhibition at the Rubenshuis.

Renaissance Society of America Annual Conference

Venice (Italy), April 8-10, 2010.

Preliminary program

Papers of interest to or by HNA members:

Annemarie Jordan (Independent), Habsburg Women and Their Portraits.

Christina Andersen (Oxford University), Beyond Luzio: Daniel Nijs and the Gonzaga Sale of 1627-28.

John Cunnally (Iowa State University), Hubert Goltzius and the Venetians: Numismatic Tourism in the Cinquecento.

Donatella Calabi (Università IUAV, Venice), Money and Luxury Goods Markets in Some European Cities.

Benjamin Couilleaux, Lambert Sustris and *The Tablet of Cebs*: The Iconography, Style and Dating of a Humanist Cycle.

Rangsook Yoon (Central College), Dürer's First Journey to Venice: Revisiting and Reframing the Old Question.

Karen L. Hung (NYU), Hans Thoman's *Nativity*: Appropriating the Retrospective in German Renaissance Sculpture and Print.

Jacob Wisse (Yeshiva University, Stern College for Women), Moveable Feast: Itinerancy of Artists in the Northern Renaissance.

Daniel Jaquet (University of Geneva), Game or Show? Armored Combat on Foot in Early Sixteenth-Century Tournaments.

Emilie Granjon (University of Quebec, Chicoutimi), Vae-nius Meets Hermes.

Jeroen Puttevils (University of Antwerp), Italian Communities in Sixteenth-Century Antwerp.

Kirstin Kennedy (Victoria & Albert Museum), For the Table or the Chamber? Perfume Flasks and Dining Services in Sixteenth-Century Venice and Nuremberg.

Eelco Nagelsmit (University of Leiden), Floridly Conferred: The Miracle of Saint Dorothy at the Brussels Carmelite Church.

Petra Raschkewitz (Deutsches Historisches Museum), The Golden Chamber of St. Ursula in Cologne: A Counter-Reformatory Reception of Medieval Devotional Practice.

Christina S. Neilson (Oberlin), Magic and the Production of Wooden Automata.

Pamela Smith (Columbia), Matter and Meaning in Metalworking.

Michael W. Cole (University of Pennsylvania), Pictures of Force. [From Dürer's comments on *Kraft* to Michelangelo's muscled bodies.]

Christine Göttler (University of Bern), Temptation of the Senses at the Sacro Monte di Varallo.

Ingra Brinkmann, "Collegium adiaphoricum ...": On the Defense of Religious Images and Church Ornaments in German Seventeenth-Century Lutheran Theology.

Joris Jozef Snaet, Ornament and Counter Reformation Architecture in the Southern Low Countries.

Assaf Pinkus, Moving Violence: The Martyr's Cycle of Schwäbisch Gmünd. [German, late 14th century]

Maike Christadler and **Susanna Burghartz** (University of Basel), Speaking Morals: Fascination and Repulsion in De Bry's "America".

Bettina Wagner (Bayerische Staatsbibliothek), The Venetian Trade to Germany in the Fifteenth Century.

Sara Fuentes Lazari (Universidad Complutense de Madrid), The Temple as Theatre of Heaven: Function and Meaning of Architectural Ornament in the Spanish Habsburg Court Culture.

Ann Rosalind Jones (Smith College), Ottoman Court Dress in Markets and Prints: Nicolay via Antwerp and London to Vecellio.

Martha Hollander (Hofstra), Smoke, Linen, and Disorder: The Costume of Melancholy in Seventeenth-Century Dutch Art.

Alexandra Suda (NYU), The Girona Martyrology (Prague 1410).

Brigitte Roux (University of Geneva), Albrecht Dürer e il *Martire dei 10000 cristiani* (Vienna, Kunsthistorisches Museum).

Martina Sitt (Kunsthalle Hamburg), Patinir's Legacy, or the Art of Interpreting a Seascape.

Jutta Kappel, Sailing Ships, Frigates and Galleys in the Grünes Gewölbe at Dresden.

Susan Koslow (CUNY, Graduate Center), Frans Snyders and the Seignorial Still Life: Venison Breath and Swearing on a Swan.

Carina Fryklund (Nationalmuseum, Stockholm), Netherlandish Altarpieces for Sweden: The Patronage of Bishop Cordt Rogge of Strängnäs.

Jennifer Hammerschmidt (UC-Santa Barbara), The Sensory Dimension of Compassion: Rethinking the Function of Emotion in the Art of Rogier van der Weyden.

Christiane Andersson (Bucknell University), Love's Bondage: Venus in Renaissance Art.

Tina Montone (Università degli Studi di Bologna), Vae-nius's Glasses: Animals, Natural Phenomena, and Scientific Instruments in Dutch Emblem Books of the Seventeenth Century.

Paul Crenshaw (Providence College), Rembrandt's Maece-nas in Messina.

Britta Bode (FU Berlin), Conditions for Change: Technical Innovation and Artistic Invention in Early Seventeenth-Century Etching in the Netherlands.

A.C.J. Stijnman (Herzog August Bibliothek), Materials on the Beginning of Intaglio Printing up to the Middle of the Sixteenth Century.

Beate Fricke (UC-Berkeley), Traces of Blood in the Fifteenth Century: Double-insights into the *Imago Pietatis* of Albrecht Dürer at Karlsruhe.

Christiane Hille (University of Munich), "for lovinge so' gainst nature": The Duke of Buckingham as England's Unloved Ganymede. [Rubens's *Glorification of the Duke of Buckingham*, National Gallery, London]

Susan Dackerman (Fogg Art Museum, Harvard University), Prints as Instruments.

Marina Daiman (NYU), Peter Paul Rubens: Broker of Peace, Painter of Violence.

Barbara J. Johnston (Columbus State University), The Magdalene Model: Paradigm and Parallel in Louise of Savoy's *Vie de la Magdalene*.

Laura Gelfand (The University of Akron), Seeing and Believing: Illusionistic Representations of Christ at Champmol, Bruges, and Varallo.

Anja Wolkenhauer (University of Hamburg), An Emblem Cycle in Hamburg's "Little City Hall."

Maja Kolze (University of Hamburg), Times of Trouble in Hamburg and Their Representation on Emblematic Medallions.

Lothar Schmitt (ETH, Zurich), Early Engravings and the Concept of Invention.

Vibeke Olsar (University of North Carolina, Wilmington),

The Crying Game: The Agency of Tears in Northern Late Medieval Painting.

Tanja Klemm (Berlin-Brandenburg Academy of Sciences and Humanities), *The Tribulations of Saint Anthony* [by Schongauer] and the Perturbations of the Beholder.

Nausikaa El-Meckey (Cambridge University), Hidden Idols: Exposing the Paradoxes Underneath the *Tabula Rasa* of the Zurich Iconoclasm.

Michel Weemans (École des Hautes Études en Sciences Sociales), The Living Book of Nature: Incarnation and Incorporation in Gerard David's *Triptych of the Baptism of Christ*.

Thomas Martone, Jan van Eyck's *Arnolfini Double Portrait*: The Illusion of an Illusion.

Benjamin Binstock (Cooper Union), Carel Fabritius: Undiscovered Revolutionary.

Sven Dupré (University of Ghent), The Jesuit Responses to New Theories of Perception in the Early Seventeenth Century.

Katja Zelljacht (Getty Research Institute), Staging *techné*: Jost Amman's *Ständebuch* of 1568.

Noël Schiller (University of South Florida), Picturing *Peekelhaering*: Merry Drinkers and Convivial Communities.

Kimberlee Cloutier-Blizzard (Montserrat College of Art), The Elephant in the Living Steen's Parodic *Portrait of the Schoutens*.

Ulinka Rublack (Cambridge University), Renewing the World: Dress in the German Cities.

Jürgen Pieters (University of Ghent), Consolatory Conversion: Dirk Volkertszoon Coornhert's *Zedekunst*.

Xander van Eck (Izmir University of Economics), Rhetoric of the Pulpit.

Birgit Ulrike Münch (University of Trier), Being Dante Alighieri: Revisiting Italian Art in Albrecht Dürer's *Martyrdom of the Ten Thousand*.

Bertram F. Kaschek (TU Dresden), Dissolving Classical Order: The Distorted Afterlife of Antiquity in the Art of Hans Sebald Beham.

Jürgen Müller (Kunsthistorisches Seminar), Subversive Images: Albrecht Dürer and the Invention of Ironic Inversion.

The last three papers are presented in a session sponsored by the Historians of Netherlandish Art, organized by Stephanie Dickey and Amy Golahny.

Allie Terry (Bowling Green State University), Animals on Trial: Early Modern Spectacles of Animal Prosecution and Punishment.

Michelle Moseley-Christian (Virginia Polytechnic Institute and State University), The Wild Woman in the Early Modern Visual Arts of Northern Europe.

Sara Galletti (Duke University), "Hanno fatto il diavolo per cercare di porvi qualche garbuglio": Rubens and the Court of France, 1622-1631.

Luc L.D. Duerloo (University of Antwerp), Brothers and Cousins: The Ritual and Material Discourse of the Archducal [Albert and Isabella] Diplomacy.

Margit Thöfner (University of East Anglia), Memories of

Violence? The Joyous Entry of Albert and Isabella into Valenciennes.

Dries Raeymaekers (University of Antwerp), "Ceste alliance nous semble fort avantageuse": Celebrating Noble Weddings at the Archducal Court in Brussels.

Angela Ho (University of Tennessee), Illusion and Disillusion: The Reception of *Trompe-l'oeil* in Early Modern Art Collections.

Ann Adams (UC-Santa Barbara), Seventeenth-Century *Portrait Historié*: Living Presence and Theatrical Practice.

Mitchell B. Merback (Johns Hopkins University), Nobody Sees Himself: Jewish and Christian Self-Reflections in Hans Burgkmair's *Calvary* at the Augsburg Katharinenkloster.

Theodoor Prouk (Erasmus University, Rotterdam), The Muddled Business of Finding Public Support: Consensus-Based Government, Printing and Nuremberg's Religious Policies (1525-1648).

Sarah Moran (Brown University), Accessing the Divine: Beguine Altarpieces in the Seventeenth Century.

Herman Roodenburg (Royal Netherlands Academy of Arts and Sciences), Samuel van Hoogstraten and the Role of the Senses and Embodiment in Depicting Holy Figures.

Barbara Baert (Katholieke Universiteit Leuven), Touching the Hem: The Healing of the Haemorrhöisea in Early Modern Visual Culture.

Caroline Hibbard (University of Illinois, Urbana-Champaign), A Woman, Well-esteemed in the Court: Position, Patronage and Profit at the Court of Henrietta Maria of England, 1625-1642.

Walter Melion (Emory), The Parabolic Representation of Conversion in Jerónimo Nadal's *Adnotationes et meditationes in Evangelia*.

John R. Decker (Georgia State University), Between Conversion and Apostasy. Morien's Struggle and the Fate of the Soul.

Carsten Bach-Neilsen (Aarhus University), Protestant Ex-votos? Emblematic Tablets for the Lost and Drowned in Seventeenth- and Eighteenth-Century Danish and German Churches.

Lien Roggen (Katholieke Universiteit Leuven), *Het heyligh herte* (1659) by Adriaan Poirters: A Recycling and an Appropriation of Wierix's Heart Emblems.

Helen Green (The Open University), Music and Entertainment for Shrovetide in Maximilian I's Cities (1486-1519).

Jeroen Vandommele (Rijksmuseum, Amsterdam), A Community on Stage: Representing Civic Unity in Mid-Sixteenth-Century Antwerp.

Anita Boele (University of Groningen), The Haarlem Festival of 1606: Retorica in the Service of Caritas.

Lars Hendrikman (Bonnefantenmuseum, Maastricht), Bernard van Orley and Romanism: The Art Historical and the Historical Artist.

Gero Seelig (Staatliches Museum Schwerin), Dutch Mannerism and Antique Sculpture.

Arthur Di Furia (Moore College of Art and Design), Twice Expelled: Maerten van Heemskerck's *Heliodorus Driven from the Temple*.

The last three papers are presented in a session sponsored by the Historians of Netherlandish Art, organized by Stephanie Dickey and Amy Golahny.

Alison Wright (University College, London), Cloths and Honor. [Manufacture and depiction, South and North of the Alps, of luxury silk cloths]

Georgianna Ziegler (Folger Shakespeare Library), Elizabeth of Bohemia as a Protestant Esther. [Gerrit Honthorst's portraits of Elizabeth of Bohemia and Amalia von Solms as Esther]

Ann-Sophie Lehmann (University of Utrecht), The Painter's Brush and the Blind Man's Cane: Touching, Smelling, Tasting Paint.

Noah Londer Charney (The American University of Rome and The Association for Research into Crimes against Art), Stealing the *Ghent Altarpiece*: The Most Frequently Stolen Artwork in History and What It Tells Us about the History of Collecting.

Maarten Van Dijck (University of Antwerp), Individual Genius or Urban Creativity? The Networks of Famous and Infamous Artists in Mechelen during the Sixteenth and Seventeenth Centuries.

Hanns Hubach (University of Zurich), The Altarpiece of the Hamburg Guild of St. Luke (1499) Reviewed, or The Paragone Dispute Painted and Carved.

Christopher Heuer (Princeton University), The Landscape of *Aufmerksamkeit*. [Alois Riegl on Jacob van Ruisdael]

Bridget Alsdorf (Princeton University), Riegl, Fantin-Latour, and the Modern Revival of the Dutch Baroque.

Livia Cardenas, German Renaissancism as Construction and Reconstruction of German Renaissance: Albrecht Dürer and Lucas Cranach.

Leopoldini Prosperetti (Goucher College), Arboreal Imagery: Neo-stoic Alternatives in Late Renaissance Visual Culture.

Alessandra Baroni Vannucci (Università degli di Siena), Reproduction and Interpretation: Preliminary Drawing Techniques for Hieronymus Cock's Prints by Italian, Dutch, and Flemish Artists.

Dorothy Limouze (St. Lawrence University), The Sadelers, Jacopo Bassano, and the Northern Reception of Art from the Veneto.

The last three papers are presented in a session sponsored by the Historians of Netherlandish Art, organized by Stephanie Dickey and Amy Golahny.

Jessica Veith (NYU), The Haarlem Classicists. [Salomon de Bray and Pieter de Grebber]

Amy Golahny (Lycoming College), Italian Art in Amsterdam: Why Rembrandt Stayed Home.

Natalia Gozzano (Accademia Nazionale di Danza), Flemish Art Dealers in Southern Italy: Messina, Naples, and Livorno.

Krista De Jonge (Katholieke Universiteit, Leuven), Pieter Coecke: Agency and Cultural Mediation in Early Modern Netherlandish Architecture.

The last three papers are presented in a session sponsored by the Historians of Netherlandish Art, organized by Stephanie Dickey and Amy Golahny.

Mitzi Kirkland-Ives (Missouri State University), Jerusalem Real and Imagined in Early Modern European Views.

Jelle De Rock, The Various Discourses of Pictorial City Views in the Southern Low Countries in the Renaissance.

Harry Berger (UC-Santa Cruz), Bad Boys and Hipsters: Shakespeare's Iago and Rembrandt's Rembrandt.

Thomas G. Bishop (University of Auckland), Illusions of Depth. [Shakespeare and Rembrandt]

Erin Griffey (University of Auckland), Rembrandt, Shakespeare and the Call of Mimesis.

Catherine Scallen (Case Western), Rembrandt, Shakespeare, and Chiaroscuro.

Ingrid Ciulisová (Slovak Academy of Sciences), An Antwerp Art Dealer: Anthonis Palermo.

Aleksandra Barbara Lipinska (University of Wrocław), Netherlandish Sculptors and Northern Europe, c. 1550-1650.

Maartje van Gelder (University of Amsterdam), The Art of Brokering: The Agent Daniel Nijs (1572-1647).

Marije Osnabrugge (University of Utrecht), *Fiamminghi* in Naples: The Case of Aert Mijntens.

Léon Lock (Low Countries Sculpture Society), Netherlandish Sculptor-Architects Traveling in Italy: A Reassessment of Their Professional Aspirations.

Tanya Paul (University of Virginia), "What I am, I am through merit": Willem van Aelst at the Medici Court.

The last three papers are presented in a session sponsored by the Historians of Netherlandish Art, organized by Stephanie Dickey and Amy Golahny.

Isabella di Lenardo (Università degli Studi di Venezia), Exploring the 'nazione fiamenga' in Venice: The Influence of this Newly Created Establishment and Its Impact on Pictorial Exchanges: The Bassano Case.

Tamar Cholcman (Tel Aviv University), Commodities of Art: The Foreign Merchants' Communities under the Spanish Crown.

Patricia Zalamea (Universidad de los Andes), Collecting Secular Prints in the New World: Humanist Culture in Colonial Tunja.

Sarah Westphal-Wihl (Washington University), She Dropped a Fork: Flirtation at the Court of Tyrol.

Diane Wolfthal (Rice University), Looking for Love in the Window in Northern Renaissance Art.

Anne Marie Rasmussen (Duke University), *Wanderlust*: Sexual Badges and the Meanings of Mobility.

Mara P. Wade (University of Illinois, Urbana-Champaign), Georg Philipp Harsdörffer and the Publication of the Emblematic *Stechbüchlein*.

Ingrid Alexander-Skipnes (University of Stavanger), The Double Portrait of Federico and Guidobaldo da Montefeltro and St. Gregory's *Moralia*.

Susanne Meurer (Kunsthistorisches Institut Florenz), The Importance of Being Famous: Artistic Biography in the Seventeenth Century. [Focus on Joachim von Sandrart]

Crossing Boundaries

HNA conference, Amsterdam, May 27-29, 2010.

For more information, see www.hnanews.org/hna/conferences/amsterdam.html

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.

Diana in 16th- and Early 17th-Century Art, Particularly in Tapestries

Bonnefantenmuseum, Maastricht, June 12, 2009. In conjunction with the exhibition of the Diana tapestries by Karel van Mander from the Rijksmuseum.

Lorraine Karafel (Metropolitan Museum of Art, New York), Raphael's Designs for the Grotesques Tapestry of Leo X and Ovid's *Metamorphoses*.

Ian Buchanan (University of Auckland), King Philip II's Tapestry "Poesia" after Ovid.

Anthony Wells-Cole (formerly Temple Newsham House, Leeds), Diana in Elizabethan and Jacobean England and Scotland.

Isabelle Denis (DRAC, Bourgogne), Diana and French 16th-Century Tapestries.

Eric Jan Sluijter (University of Amsterdam), Chaste Nudity? Diana and Her Nymphs in Late 16th- and Early 17th-Century Prints and Painting.

Ebeltje Hartkamp-Jonxis (formerly Rijksmuseum), The Diana Tapestries by Spiering after Designs by Karel van Mander.

Hans Buijs (Fondation Custodia, Paris), Amadis de Gaule, a Related Series of Tapestries by Spiering after Van Mander.

Photo Archives and the Photographic Memory of Art History

The Courtauld Institute of Art, London, June 16-17, 2009.

Stephen Bann (University of Bristol), The Status of the Surrogate: Reproduction before Photography.

Pascal Griener (University of Neuchâtel, Switzerland), The Use of Art History Photographs in France (1860-1910): Symbolical, Cognitive and Technological Values in Conflict.

Hubert Locher (University of Marburg), Hamann's Choice. The Illustrations of the 'Geschichte der Kunst' (1933) and the Relation to the Picture Archive of the Kunstgeschichtliches Seminar in Marburg.

Geraldine Johnson (University of Oxford), Renaissance Sculpture and the Visual Historiography of Art History.

Dorothea Peters (Kunsthistorisches Institut, Florence), From Prince Albert's Raphael Collection to Giovanni Morelli: Photography and the Scientific Debates on Raphael in the 19th Century.

Venetia Harlow (Courtauld Institute of Art), Dante Gabriel Rossetti and Edward Burne-Jones: Collectors of Old Master Photographs.

Ann Jensen Adams (University of California, Santa Barbara), The Rijksbureau voor Kunsthistorische Documentatie and the Iconographic Turn in Dutch Art History.

Per Rumberg (Courtauld Institute of Art), 'Menschenrechte des Auges': Aby Warburg's Picture Atlas Mnemosyne Revisited.

Machtelt Israëls (Villa I Tatti, Harvard University Center for Italian Renaissance Studies and University of Amsterdam), 'I would not speak of them to anyone else': Photographs, the Berensons, and the Discovery of Sassetta.

Elisabeth Reissner (Courtauld Institute of Art), Image, Object, Archive.

Mark Haworth-Booth (University of the Arts, London, and Victoria & Albert Museum), Camille Silvy: The Photography of Works of Art as Record and Restoration.

Graham Smith (University of Saint Andrews), The Alinari Catalogue of April 1856.

Andrea Mattiello (Independent), Giacomo Boni, Documenting Architecture Through Photographic Surveys in Post-unification Italy.

Mary Bergstein (Rhode Island School of Design, Providence), Marcel Proust's Imaginary Museum.

Stuart Whatling (Courtauld Institute of Art), Misshaping the Middle Ages? A Medievalist's View of the Digital Archive.

Christine Kuan (ARTstor), ARTstor: Archiving Archives – Digitising and Sharing Photographic Collections Online.

Menschenbilder in der deutschen Kunst, 1450-1550

Universität Trier and Stadtbibliothek Trier, July 2-5, 2009.

Stephan Kemperdick (Berlin), Die Anfänge des Bildnisses im deutschsprachigen Raum.

Kerstin Merkel (Eichstätt), Bruderbilder – Herrscherbilder. Inszenierte Bruderliebe als Garant für politische Qualität in der Frühen Neuzeit.

Maik Christadler (Basel), Das Narrenspiel mit der Identität. Urs Grafts zeichnerische Selbstentwürfe.

Elke Anna Werner (Berlin), Visuelle Konstruktionen des Selbst. Betrachtungen zum Selbstbildnis in der deutschen Renaissance.

Martin Hirsch (Munich), Das Porträt auf frühen deutschen Medaillen.

Daniel Rakovsky (Paris), Die Doppelgesichtigkeit in der altdeutschen Bildnismalerei: Analyse ihrer ästhetischen und symbolischen Bedeutung.

Daria Dittmeyer (Hamburg), Zwischen Mensch-Sein und Heiligkeit: Die Tortur der Märtyrer in der nordalpinen Tafelmalerei des späten Mittelalters.

Kristin Marek (Bochum), Bildschöpfung als Totgeburt. Hans Holbein d.J. malt den toten Christus im Grab.

Martina Sitt (Hamburg), Die großen Hamburger Retabelprojekte um 1500 und die Rolle der Zünfte als Auftraggeber.

Matthias Weniger (Munich), Hans Wertinger – Bildnisse aus dem Haus Wittelsbach versus Bildnisse des Adels.

Manuel Teget-Welz (Nürnberg/Munich), Gregor Erhart und das Menschenbild in der schwäbischen Skulptur des frühen 16. Jahrhunderts.

Sibylle Weber am Bach (Munich), Hans Baldung Grien: Marienbilder im Wettstreit mit der Venus des Apelles.

Erwin Pokorny (Vienna), Das Zigeunerbild in der altdeutschen Kunst. Ethnographisches Interesse und Antiziganismus.

Gude Suckale-Redlefsen (Berlin), Schwarz bin ich, aber schön.

Iris Grötecke (Bochum/Dresden), Pragmatische Körperlichkeit – Bildlicher Ausdruck und Movens individueller Entscheidungsfindung.

Ulrike Heinrichs (Berlin), Talent zur Komik? Kennzeichen des Komischen in der altdeutschen Kunst am Beispiel der Albrecht Dürer zugeschriebenen Zeichnungen zum Baseler Terenz-Projekt.

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

Utrecht, September 4, 2009.

Ingrid Vermeulen (Vrije Universiteit, Amsterdam), 'De talens considerable': Artists from the Dutch School in the Print Collection of Michel de Marolles (1600-1681) and the *Cabinet of Florent le Comte* (c. 1655-c. 1712).

Michèle-Caroline Heck (Université Montpellier), La *Teutsche Academie* de Sandrart et son rôle dans la diffusion d'un goût nouveau.

Everhard Korthals Altes (TU Delft), Félibien, De Piles and Dutch Seventeenth-Century Paintings in France (c. 1680-1730).

Patrick Michel (Université Lille 3), *L'Abrégé de la Vie des plus fameux peintres* de Dezallier d'Argenville: un guide pour les collectionneurs contemporains ou un état des lieux du goût pour la peinture des écoles du Nord.

Gaetane Maes (Université Lille 3), Le choix des peintres néerlandais chez les biographes français du XVIIIe siècle.

Vivian Lee Atwater (University of Houston - Clear Lake School of Human Science and Humanities), Print Culture and the Netherlandish Vogue in Paris, 1700-1750.

Vision and Visibilities in Early Modern Dutch Art

Vancouver Art Gallery, Vancouver, British Columbia, September 12, 2009. In conjunction with the exhibition "Vermeer, Rembrandt and the Golden Age of Dutch Art: Masterpieces from the Rijksmuseum," May 10 – September 13, 2009.

Angela Vanhaelen (McGill University), Boredom's Threshold: Dutch Realism.

Bret Rothstein (Indiana University), *Ouwehoeren*: Distraction, Attention, and Visual Processing in the Early Modern Low Countries.

Joanna Woodall (Courtauld Institute of Art), Laying the Table: The Procedures of Still-Life.

Rose Marie San Juan (University College London), The Skull in the Cabinet: Unthinking Death.

Celeste Brusati (University of Michigan), Perspectives in Flux: Viewing Dutch Pictures in Real Time.

Christopher Heuer (Princeton University), Entropic Seghers.

Niederländische Skulpturenexporte nach Nord- und Ostmitteleuropa vom 14. bis 16. Jahrhundert

Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas, Universität Leipzig, September 18, 2009.

Ulrich Schäfer (Münster), Unhandlich, schwer, kompliziert und empfindlich – spätgotische Retabel aus den Niederlanden für Europa.

Ria de Boodt (Antwerp), Einfach einordnen und zuschreiben? Merkmale der süd-niederländischen Skulpturenzentren der Spätgotik und ihre Anwendung.

Stefan Roller (Frankfurt/M), Eine niederländische Beweinungsgruppe im Frankfurter Liebighaus.

Kerstin Petermann (Hamburg), Lübeck, Bernd Notke und die niederländische Kunst.

Uwe Albrecht (Kiel), Lübeck und die niederländische Kunst.

Peter Tångeberg (Tystberga), Überlegungen zu schwedischen Kunstbeziehungen im Mittelalter – und: Ist den Angaben Messenius zu trauen?

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

Institut für Niederlandistik and Kunsthistorisches Institut, University of Cologne, October 1-2, 2009.

Erich Kleinschmidt (Cologne), 'actio per distans': Begriffsstrategien der Sichtbarkeit.

Peter Bexte (Cologne), Krisen der Anschauung?

Thomas Ketelsen (Dresden), Der panoramische Blick im 16. Jahrhundert. Eine Annäherung auf den Spuren von Roland Barthes.

Stefan Grohé (Cologne), Sehen im Gleichgewicht. Ordnungsvorstellungen in der niederländischen Malerei.

Maria-Theresia Leuker (Cologne), "Der blinde Seher von Ambon". Curiositas in den naturkundlichen Werken des Georg Everhard Rumphius.

Bettina Noak (Berlin), Auctoritas und Imagination. Sichtweisen in Olfert Dappers "Naukeurige beschrijvinge der Afrikaensche gewesten" (1668).

Arie Jan Gelderblom (Utrecht), Text, Body, Stone. A Few Considerations on Literature, Architecture, and the Human Body.

Claudia Fritzsche (Hannover), Kleine Geschichten und Große Geschichte. Erzählung in der niederländischen Stilllebenmalerei des 17. Jahrhunderts.

Hans-Joachim Raupp (Bonn), Sichtbare und unsichtbare Welten – nach der Natur und aus der Fantasie.

Nils Büttner (Stuttgart), Von Malern und Philosophen. Rubens, Vermeer und die Kunstgeschichte.

Jürgen Pieters (Ghent), *The Consolations of Reading. On Blindness and Insight.*

Almut Pollmer (Münster), "Invallende Ghedachten". Gemälde als Gelegenheiten reformierter Meditation.

Lia van Gemert (Amsterdam), *To See is to Feel. The Politics of Visuality in Early Modern Dutch Literature.*

Tanja Michalsky (Berlin), *Mimesis und Maskerade. Zur Reflexion visueller Macht in den "Sprichwörtern" und "Kinderspielen" von Pieter Bruegel d.Ä.*

Denise Daum (Trier), *Die 'gemalte Kolonie'. Albert Eckhouts Kopenhagener Gemäldezyklus.*

Karin Leonhard (Eichstätt/Rome), *Weißer Erde, oder: Wann beginnt die Sichtbarkeit?*

Frans Willem Korsten (Leiden), *Becoming Aware: Technical Innovations, Literalness and the Theatricality of the World.*

Wibke Larink (Hamburg), *Zwischen Kunst und Naturwissenschaft. Die Bilder der niederländischen Anatomen Frederik Ruysch (1638-1731) und Godefridus Bidloo (1649-1713).*

The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400-1700

Lovis Corinth Colloquium III, Emory University, Atlanta, October 8-10, 2009.

Organized by Walter Melion.

Pieter van der Coelen (Museum Boijmans Van Beuningen, Rotterdam), *Producing Texts to Prints: Artists, Poets and Publishers.*

Walter Melion (Emory), *Prayerful Artifice: The Fine Style as Marian Devotion in Hieronymus Wierix's Maria of c. 1611.*

Bart Ramakers (Rijksuniversiteit Groningen), *Eloquent Presence in Rhetoricians' Drama.*

Maarten Delbeke (Universities of Ghent and Leiden), *Speaking Stones: Miracle Books and Religious Architecture in the Southern Netherlands.*

Kathryn Rudy (Koninklijke Bibliotheek, The Hague), *Rubrics, Images and Indulgences on the Eve of the Reformation.*

Els Stronks (University of Utrecht), *Working the Senses with Words.*

Geert Warnar (University of Leiden), *The Preacher and the Scribe: The Authority of the Written Word in Late Medieval Dutch Literature.*

Thomas Lentes (University of Münster), *Meditation and Method, or How 'Modern' Was Piety around 1500?*

Reindert Falkenburg (New York University, Abu Dhabi), *Hieronymus Bosch and the Imagination of the Viewer.*

Karl Enenkel (University of Leiden), *The Author's Portrait as Reader's Guide.*

Wolfgang Neuber (FU, Berlin), *From Text to Image: Hieronymus Beck von Leopoldsdorf (1525-1596) and His Strategies of Self-Aggrandisement.*

Anita Traninger (FU, Berlin), *Embodying Hermeneutics: Rabelais and the Pythagorean *Symbola*.*

Jan de Jong (Rijksuniversiteit Groningen), *Responding to Tomb Monuments: Meditations and Irritations of Aernout van Buchel in Rome (1587-1588).*

Antien Knaap (Harvard/Fogg Art Museum), *Exegesis, Eloquence and Vehementia in Rubens's Portrayals of the Greek Church Fathers.*

Filipe Pereda (Universidad Autónoma de Madrid), *Exegesis and Political Prophecy in Juan de Flandes' Altarpiece for Isabella of Castile.*

Wim Francois (Katholieke Universiteit, Leuven), *Biblical Word and Ecclesiastical Authority: The Illustrated 'Louvain Bible' of 1548.*

Michel Weemans (École nationale supérieure d'art, Bourges & École des hautes études en sciences sociales, Paris), *The Paradise. Herri met de Bles's Visual Exegesis of Genesis 1-3.*

Carolyn Muessig (University of Bristol), *Miraculous Ownership: The Debate Over the Stigmata in Late Medieval Theology.*

Achim Timmermann (University of Michigan, Ann Arbor), *Highways to Heaven: Wayside Crosses and the Making of Late Medieval Landscape.*

Andrew Morrall (Bard Graduate Center), *Regaining Eden: The Bible and Domestic Embroidery in Seventeenth-Century England.*

Catherine Levesque (College of William and Mary), *Nature Discerned: Providence and Perception in Gilles van Coninxloo's *Sylva*.*

Celeste Brusati (University of Michigan, Ann Arbor), *Print Matters: Facticity and Duplicity in Trompe L'oeil.*

Wat kopen de historici van het Rijksmuseum?

University of Amsterdam, October 16, 2009.

Gijs van der Ham, *De Beeldenstorm – een onbekend canoniek schilderij.*

Jet Baruch, *Duitse militairen fotograferen Nederland, 1940-1944.*

Eveline Sint Nicolaas, *Een Surinaams diorama.*

Harm Stevens, *Het schilderij van Mussert: *De Nieuwe Mensch*.*

Jan de Hond, *Twee pogingen: een keer raak. De verwerving van Indiase miniaturen met een Nederlands randje.*

Pieter Eckhardt, *De Surinaamse vrijheidsstrijder Anton de Kom in hout.*

www.rijksmuseum.nl/weekvandegeschiedenis/debat?lang=nl

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: www.vanderweydenincontext.be

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.

Ann-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 (KIK-IRPA, Brussels), Dans la suite de Rogier 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 Vandekerchove, **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), Diptychs 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.

Fifteenth Gerson Lecture by Elizabeth McGrath, and Symposium on Seventeenth-Century Flemish Art

University of Groningen, November 12, 2009.

Elizabeth McGrath (Warburg Institute, London), *Jordaens, Psyche and the Abbot. Myth, Decorum and Italian Manners in Seventeenth-Century Antwerp*. (The text of her lecture will be published as volume 15 of the series 'Gerson Lectures'.)

Volker Manuth (Radboud Universiteit, Nijmegen), Rubens en het Oude Testament.

Rudie van Leeuwen (Radboud Universiteit, Nijmegen), Het portret in scène gezet: Rubens en zijn familie als figuranten op zijn religieuze historiestukken.

Lilian Ruhe (Radboud Universiteit, Nijmegen), Geportretteerd nageslacht of verbeelding van jeugd? Kinderportretten van Rubens en Christian Seybold (1695-1768) in de verzameling van de Fürsten von und zu Liechtenstein.

Jan L. de Jong (Rijksuniversiteit Groningen), De moraal van een kardinaal. Amor en Psyche in Rome.

Eelco Nagelsmit (Universiteit Leiden/ Universiteit Gent), Topicaliteit in Theodoor van Loon's altaarstukken voor de Brusselse begijnhofkerk.

Opportunities

Call for Sessions or Papers

Conferences

Systems of Perception. Innovatory Concepts and New Approaches to Netherlandish Art and Culture

International ANKK (Arbeitskreis Niederländische Kunst und Kulturgeschichte) Conference, Städel Museum & Goethe University, Frankfurt, September 30 – October 2, 2011.

The title was chosen at the 2009 ANKK meeting in Heidelberg because it reflects the wide-ranging interests of the membership and mirrors the enormous potential and innovative approaches that characterize the discipline. The ANKK conference committee and the ANKK board invite all members as well as interested colleagues in Europe and overseas to submit proposals for sessions and workshops. **Deadline for submissions is November 30, 2009.**

The title "Systems of Perception" refers to a characteristic phenomenon of Netherlandish art and culture, namely the special importance accorded the cognitive significance of sight. The conference aims to address aspects of visual culture in which the work of art effectively imposes order on that which is visible and that which is perceived. Individual objects, entire collections of artefacts and indeed architecture can thus be interpreted as an endeavor to organize human experiences using visual means. Early Netherlandish art, for instance, represents an early attempt to create images of everyday-life that encapsulate different realms of religious belief. In the seventeenth century, art and scientific illustrations provided empirical and analytical insights into the "world", especially in those cases where pictorial representations were used to organize and explain visual experiences. In more modern times, the De Stijl group attempted to establish an autonomous system of art that illustrates underlying patterns and structures. The theme of this conference seeks to investigate the multifarious forms of artistic production that occur in a wide spectrum of genres, media, regions, epochs and methods.

Proposals for sessions (1) and workshops (2) could, for instance, relate to the following areas of research: early-modern and contemporary art theory; the migration and mobility of people and ideas; the interaction between art and science; the creation of art and technological progress; the history of collecting and pictorial archives; the relationship between image and text; historiography and reception theory; social and economic contexts; art and religion, etc.

We look forward to receiving numerous proposals for sessions and workshops, ones which will address the conference topic in an interesting and inspiring manner. In order to reflect the scope and diversity of the field, we invite contributions on a wide variety of media (architecture, sculpture, painting, decorative arts, prints & drawings, books & manuscripts, etc.). ANKK strongly encourages younger scholars to submit proposals.

Email your proposals (maximum 250 words) before November 30, 2009, to Christiane Kruse <kruse.christiane@t-online.de> and Heike Schlie <schlie@zfl.gwz-berlin.de>

Conference languages: German/ English

Please include the following information: name, address

(professional or private), affiliation (museum, university, independent scholar)

All session and workshop chairs, as well as the four speakers in each session, are required to be members of ANKK in 2011.

Ad 1) Sessions: Each session lasts 3.5 hours (including a 30 minute coffee break). This allows for a short introduction by the session chair, four papers of approximately 30 minutes duration each, and discussion time.

Ad 2) Workshops: Each workshop will run for 2 hours. The workshop offers its participants an interactive forum for discussing a specific topic. The maximum number of participants is 20. The workshop chair will give a short introduction of c. 10-15 minutes and moderate the proceedings. Each chair is expected to put together and circulate in advance texts and images which will provide participants with a basis for active discussion. It is possible to invite two to three colleagues to present short statements related to the topic (maximum: 10 minutes).

The ANKK conference organizing committee: Nils Büttner, Dagmar Eichberger, Ulrich Heinen, Christiane Kruse, Ariane Mensger, Jochen Sander, Heike Schlie, Matthias Ubl.

For more information on ANKK e.V. see: www.ankk.org (under construction).

Depicting the City: Urban Views as Historical Sources

Session in the conference "City and Society in European History"

10th International Conference on Urban History, Ghent, September 1-4, 2010.

Organized by Maximiliaan Martens (University of Ghent) and Maria Clelia Galassi (Università degli Studi di Genova).

Historians increasingly use iconographical sources, and works of art in particular, complementing written sources. When studying social aspects of urban life in late medieval and early modern towns, depictions of the build environment seem to offer historical reliable sources. However, it remains an important task for art historians to clarify methodological tools for the interpretation and the historical source criticism of works of art to such use.

Therefore, this session invites (art) historians to reflect on the methodological aspects involved in using depictions of the build environment in Northern and Italian art between 1300 and 1700 AD as sources for gaining knowledge on social realities in urban contexts. Works of art are visual constructs and not mere reproductions of reality. The strong tendency towards naturalistic representation was subject to shifts in visual tradition and the use of established models. The depiction of Jerusalem in the background of passion scenes changed through increasing knowledge of the city's topography. While artists still adapted the traditional representation of Jerusalem as a northern town, be it sometimes situated in a mountainous setting., Jan van Scorel painted the first topographically accurate image of the city.

During the sixteenth century, artists' and patrons' changing interests in representing the self and the "other" interacted with the role of visual material in the transmission of new knowledge and theoretical reflection on the ideal city. The

complexity of the mechanisms involved here is witnessed by enormous differentiation, from Pieter Coecke's depiction of Constantinople, Jan Massys representation of Genoa for an Italian public, and Bruegel's ambiguous setting of moralising scenes in urban and / or semi-rural scenes.

Adaptations or deformations of reality may be incited by mere artistic considerations in terms of composition, the suggestion of spatial recession, the patron's wishes, or even the result of artisanal incompetence / or the material limitation of the used medium. Moreover, using art works as historical sources involves recognising the authenticity of the visual document by mentally stripping it from its later additions and alterations.

It is this session's aim to determine how artistic, material and cultural aspects impose limitations on the interpretation of works of art in order to facilitate their usage as historical sources.

Send proposals by December 1, 2009, to Katrien.Lichtert@ugent.be

www.eauh2010.ugent.be

Rethinking Early Modern Print Culture

An international and interdisciplinary conference at The Centre for Reformation and Renaissance Studies, Victoria University in the University of Toronto, October 15-17, 2010

The view that early modernity saw the transformation of European societies into cultures of print has been widely influential in literary, historical, philosophical, and bibliographical studies of the period. The concept of print culture has provided scholars with a powerful tool for analyzing and theorizing new (or seemingly new) regimens of knowledge and networks of information transmission as well as developments in the worlds of literature, theatre, music, and the visual arts. However, more recently the concept has been reexamined and destabilized, as critics have pointed out the continuing existence of cultures of manuscript, queried the privileging of technological advances over other cultural forces, and identified the presence of many of the supposed innovations of print in pre-print societies.

This multi-disciplinary conference aims to refine and redefine our understanding of early modern print cultures (from the fifteenth to the end of the seventeenth century). We invite papers seeking to explore questions of production and reception that have always been at the core of the historiography of print, developing a more refined sense of the complex roles played by various agents and institutions. But we especially encourage submissions that probe the boundaries of our subject, both chronologically and conceptually: did print culture have a clear beginning? How is the idea of a culture of print complicated by the continued importance of manuscript circulation (as a private and commercial phenomenon)? How did print reshape or reconfigure audiences? And what was the place of orality in a world supposedly dominated by print textuality? What new forms of chirography and spoken, live performances did print enable, if any?

Other possible topics might include:

- Ownership of texts and plagiarism; authorship; "piracy"
- Booksellers and printers, and their local, national, and international networks
- Readers and their material and interpretative practices

- Libraries, both personal and institutional
- Beyond the book: ephemeral forms of print and manuscript
- Text and illustration, print and visuality
- Typography, mise en page, binding, and technological advances in book-production

We invite proposals for conference papers of 20 minutes and encourage group-proposals for panels of three papers. Alternative formats such as workshops and roundtables will also be considered. Abstracts of 250 words can be submitted electronically on the conference website, <http://www.crrs.ca/events/conferences/print/>

The deadline for submissions is December 15, 2009.

All questions ought to be addressed to the conference organizers, Grégoire Holtz (French, University of Toronto) and Holger Schott Syme (English, University of Toronto), at print-conference@gmail.com

Crossing Boundaries and Transforming Identities: New Perspectives in Netherlandic Studies

The American Association for Netherlandic Studies (AANS): 15th Biennial Inter-disciplinary Conference for Netherlandic Studies (ICNS), University of California, Los Angeles, June 17-19, 2010.

Netherlandic Studies covers everything touching upon the Netherlands, Flanders, Suriname, the Netherlands Antilles and countries which have been heavily influenced by Dutch culture, as Indonesia and South Africa.

Within art history, proposals are especially appropriate that explore the crossing of boundaries, geographic or otherwise, as, for example, the exchange of ideas and images between Dutch and Flemish artists and those in the rest of the world (Europe, the broadly defined Orient, and the Western Hemisphere). Topics that explore the boundaries of disciplines and materials are welcome, including word/image studies and painting/sculpture interdependencies.

Please send abstract of 250 words and *curriculum vitae* to Amy Golahny, Professor of Art History at Lycoming College and coordinator of art history sessions for the conference, golahny@lycoming.edu by **January 15, 2010**. To submit a proposal in other disciplines, please send abstract and cv to Christine Sellin, Professor of Art History at California Lutheran University and President of the AANS, at csellin@callutheran.edu

Additional information concerning registration fees and hotel will be posted on the AANS website: www.netherlandic-studies.org

Call for Articles

Journals

JHNA, Issue 2:1

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces the submission deadline for its third issue, March 1, 2010. Articles submitted by this date will be considered for publication in the June 2010 issue. This issue will

concentrate in part on the theme of 18th-century Dutch art. But we will consider articles on many other topics as well.

Please consult the journal's Submission Guidelines at www.jhna.org/index.php/submissions

JHNA is an open-access, peer-reviewed journal published twice per year. Articles focus on art produced in the Netherlands (north and south) during the early modern period (c. 1400-c.1750), and in other countries and later periods as they relate to this earlier art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, art conservation, museum studies, historiography, technical studies, and collecting history. Book and exhibition reviews, however, will continue to be published in the HNA Newsletter.

Again, the deadline for submission of articles for Issue 2:1 is **March 1, 2010**.

Alison M. Kettering, Editor-in-Chief
Molly Faries, Associate Editor
Jeffrey Chipps Smith, Associate Editor

Dutch Crossing: Journal of Low Countries Studies

We invite scholars from all disciplines to submit original articles via www.ucl.ac.uk/dutch/crossing/ All submissions are blindly peer-reviewed and modifications may be required. Contributions should be in English, be accompanied by a 300 word abstract and provide translations of quotations in Dutch. The journal's styleguide, full editorial policy and a cumulative index of all articles from 1977–2009 are available on the journal's website.

We are also planning to launch special theme issues of *Dutch Crossing* from 2010 onwards, when the journal's publication frequency will be raised to three issues per year. Apart from history, art history, literature and language we are interested in such topics as philosophy, visual arts, socio-linguistics, and popular culture. Proposals for themed issues may be sent to the editors: editors@dutchcrossing.org. Past thematic issues have been produced on such topics as Anglo-Dutch relations in the 17th Century; Williamite Scotland and the Dutch Republic; contemporary Dutch women writers; Frisian culture; Landscape Painting; and Literary Translation and Medieval Drama.

Information on Subscription

Since 2009, *Dutch Crossing* is published by Maney Publishing (London, Leeds, Cambridge, Mass.) and is available both online (via IngentaConnect) and in print (ISSN 0309-6564). It is indexed and abstracted by a growing number of international indexing and abstracting services, including the *Periodicals Index Online* and the *British Humanities Index* (ProQuest), *Current Abstracts* and *TOC Premier* (both Ebsco) and the *Modern Language Association* (MLA). Some free content is available on Ingenta Connect.

Individuals can subscribe to the journal at preferential rates by becoming a member of the Association for Low Countries Studies (ALCS) whose journal *Dutch Crossing* has become in 1997. Current membership fees, including subscription to *Dutch Crossing* are £31 (UK), \$55 (US) or [40 (EU). Membership requests can be sent to A.C.Evans@sheffield.ac.uk.

Scholarships

Rice University

Rice University announces its new doctoral program offering full tuition plus a generous stipend for five years for qualified students. Located in Houston, close to the Museum of Fine Arts and the Menil Foundation, the department at Rice includes two specialists in the field of 15th- and 16th-century northern European art and architecture:

Diane Wolfthal, author of four books and editor of three others, including *The Beginnings of Netherlandish Canvas Painting*; *Images of Rape: The "Heroic" Tradition and its Alternatives*; *In and Out of the Marital Bed: Seeing Sex in Late Medieval and Renaissance Art* (in press, Yale UP); and *Corpus of Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liège: Early Netherlandish Paintings in Los Angeles* (forthcoming, co-authored with Catherine Metzger, National Gallery of Art).

Linda Neagley, a specialist in fifteenth-century art and architecture and author of *Disciplined Exuberance. The Parish Church of Saint-Maclou and Late Gothic Architecture in Rouen*; and numerous articles on medieval design theory, visuality and spatial representation in medieval narrative, and late gothic sculpture.

For more information contact either one of these professors, wolfthal@rice.edu or ineagley@rice.edu and see the website <http://arthistory.rice.edu/>

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

Fifteenth Century

Stephan Kemperdick and Jochen Sander (eds.), *The Master of Flémalle and Rogier van der Weyden. With essays by Bastian Eclercy, Stephan Kemperdick, Peter Klein, Antje-Fee Köllermann, and Jochen Sander.* [Cat. exh. Städel Museum, Frankfurt/M, November 21, 2008 – February 22, 2009; Gemäldegalerie der Staatlichen Museen, Berlin, March 20 – June 21, 2009.] Ostfildern: Hatje Cantz Verlag, 2009. 404 pp, 203 illus. ISBN 978-3-7757-2259-9 (English); 978-3-7757-2258-2 (German).

Who doesn't love a great mystery? More importantly, who doesn't love trying to *solve* one? This is precisely what Stephan Kemperdick and Jochen Sander have set out to do in the exhibition "Der Meister von Flémalle und Rogier van der Weyden" and its accompanying catalogue.

As clearly stated by the co-curators, the task at hand was to answer the following questions:

1. Who was the so-called "Master of Flémalle?"
2. What might his identity have been in relationship to any documented artist of the fifteenth century (e.g. Robert Campin of Tournai)?
3. What role did Campin's documented assistant Rogier van der Weyden play in the production of panel paintings attributed to the Flémalle-Campin group?

While these may appear to be fairly simple questions, this puzzle has vexed art historians for more than 150 years. It is still fiercely debated today.

As an exhibition, "Der Meister von Flémalle und Rogier van der Weyden" offered viewers an unprecedented opportunity to examine and compare directly more than 50 panels from the Flémalle-Campin-Daret-Van der Weyden circle. Many of these panels have never traveled before to an exhibition. Some, like Jacques Daret's four surviving panels from the *Arras Altarpiece* of 1433-35, have been reunited for the first time in hundreds of years. Others, such as the Städel Museum's jewel-like *Medici Madonna*, were cleaned and conserved in preparation for the exhibition tour. The Frankfurt installation focused on panels

attributed to the "Master of Flémalle" (or Robert Campin), including the rarely lent *Mérode Triptych*. The Berlin installation turned the spotlight on panels attributed to Rogier van der Weyden, where his *Miraflores Triptych* was a star attraction. Paintings that were limited to a single venue are duly noted in the catalogue.

In the accompanying publication, Kemperdick and Sander share responsibility for the majority of the introductory essays. Sander deftly encapsulates the historical and political moment that gave rise to, and helped define, the *ars nova*. Kemperdick tackles the daunting task of summarizing the written sources, as well as reviewing the current state of knowledge regarding workshop methods in the fifteenth century. Additional contributions, on pre-Flémallesque paintings and problems of iconographic interpretation, are made by exhibition assistants Antje-Fee Köllermann (*Netherlandish Painting before the Master of Flémalle and Rogier van der Weyden*) and Bastian Eclercy (*On Mousetraps and Firescreens: The Problem of "Disguised Symbolism" in Early Netherlandish Painting*). Kemperdick and Sander join forces in their final *Résumé* to draw together a coherent picture of the problem, based on the evidence at hand. True to their stated intentions, the authors present their findings in an objective way, saving specific hypotheses of attribution for the catalogue entries.

As a supplement to the catalogue essays, Peter Klein provides an extensive report on dendrochronological data to support the proposed dating of several panels. In only a few cases, however, do the authors include the results of other technical methods such as infrared reflectography or X-radiography to address questions related to the construction, under-drawing, and under-painting of these panels. This is both regrettable and surprising, as these techniques have been widely accepted as essential tools of connoisseurship studies for more than forty years.

Catalogue entries are divided primarily between the two co-curators, with a few entries written by Köllermann. With the exception of the documented works of Jacques Daret and one other panel given here to him, the remaining attributions are divided between the "Master of Flémalle" and Rogier van der Weyden only, or, in some cases, assigned to the workshops of each. Here, the curators explain, the term "Master of Flémalle" is not intended to reflect the name of a real person, but only to a specific group of works in the "Flémalle Group" whose authorship is debated. It is significant to note that in no case is any panel attributed to Robert Campin. Like the introductory essays, catalogue entries are equally thorough in their detail and documentation, and while some of the attributions are quite ambitious, others are easier to accept.

Printed on deluxe paper, the 400+ page volume includes more than 200 illustrations, nearly all of which are reproduced in color. The quality of illustrations is consistently high

throughout the volume, and the reader is frequently rewarded with breathtaking double-page enlargements of the minutest details. Allowing for individual stylistic variations of nine translators, the English text is generally lucid and agreeable. Footnotes for each essay and catalogue entry are extensive and detailed. A remarkably comprehensive bibliography provides the specialist scholar with seemingly endless opportunities for further research. As expected from a project led by this team of scholars, the publication represents the highest level of scholarly erudition. Throughout the volume, text, data, and documentary sources are presented in exhaustive detail, with careful attention given to cross-references within the text. Unfortunately, the volume lacks a glossary of technical terms, which would help to make it more fully accessible to the interested general reader.

While it is unlikely that the exhibition and its accompanying publication present the final solution to the Flémalle-Campin-Van der Weyden puzzle, *The Master of Flémalle and Rogier van der Weyden* makes a significant contribution to our expanding knowledge base about these enigmatic masters and encourages a new appreciation for their surviving works. Above all, the project has given us the unprecedented opportunity to spend time comparing, absorbing, and appreciating some of the most beautiful panel paintings ever produced.

Nancy E. Zinn

The Walters Art Museum

Dominique Vanwijnsberghe, "Moult bons et notables". *L'enluminure tournaisienne à l'époque de Robert Campin (1380-1430) (Corpus of Illuminated Manuscripts, vol. 17, Low Countries Series, 12). Leuven: Peeters, 2007. 414 pp., 447 illus. (color and b&w). ISBN 978-90-429-1758-3.*

In taking on the thorniest and most interesting questions associated with early Netherlandish art, there is the dramatic approach that aims to resolve an issue or serve as the final word, much like a prize fight pits its opponents against one another in a thrilling battle of wills; and then there is the quiet and more stealthful approach that aims to re-assess old questions or ask new ones, much like taking up a well worn wall-to-wall carpet reveals an unexpectedly brilliant hardwood floor. If the exhibition and catalogue on *The Master of Flémalle and Rogier van der Weyden* may serve in the context of the present analogy as an example of the first (see above for Nancy Zinn's review), then Dominique Vanwijnsberghe's study of illuminated manuscript production in Tournai between 1380 and 1430 is a vivid and eloquent manifestation of the second.

This is an important book in two ways. First, it offers a thorough and sensitive examination and appraisal of manuscript illumination in a center of production linked intimately to the beginnings of the new style of and approach to painting in northern Europe, the *ars nova*. Though many studies have focused on panel painting in the environs of Robert Campin and his adopted city, nothing this substantial had ever been attempted in the domain of Tournaisian illumination. In exposing and exploring the richness of manuscript production around Tournai, as well as its links to Campin's art, the book makes a convincing case for its specific relevance and broader significance in the field.

Second, the way "*Moult bons et notables*" reconstructs the

production of illuminated manuscripts in Tournai during the era offers a strong model for assessing artistic production in other centers. Vanwijnsberghe's starting point and consistent point of return is the manuscript production itself, presented through a group of about thirty manuscripts – some complete, some fragmentary – associated with the Tournaisian scene. Yet, as sensitive as the discussion of these manuscripts is, it is Vanwijnsberghe's broader contextual analysis – of local patronage, iconography, literary tradition, corporate procedure, collaboration, and contacts with Paris and other centers – that ultimately brings home the importance of the group of manuscripts within early Netherlandish art, as well as the implications of the book's subject for future research. The author seamlessly and engagingly blends technical, stylistic, iconographic, historical, archival, and philological analysis so as to negate the appearance of any specific methodology.

Though Campin is the ghost hovering over the book's setting and era, it is the Tournai-based artist Jean Sermont who is its real subject and star. A missal documented as having been illuminated by Sermont between 1409 and 1414 for presentation to the Benedictine abbey of Saint-Armand is the work around which the other manuscripts associated with Tournai are assembled. Called the Missal of Jean Olivier after the Tournai-born priest who commissioned the manuscript for the abbey, the manuscript, now housed in the Municipal Library of Valenciennes, forms the documented core of a group of works illuminated by Sermont, his followers and/or his workshop. The documented authorship of the missal directly contradicts the idea, associated with Georges Dogaer and others, that early fifteenth-century illuminators remained anonymous among their contemporaries or became unknown to later historians and, even more important, serves to establish some of the key characteristics of Jean Sermont's artistic personality. In spite of the Tournaisian focus of this volume, it is to Vanwijnsberghe's real credit that he does not shy away from putting the illuminator's work in the broad context of the art of the period, nor from acutely recognizing Sermont's indebtedness to traditional French models. A glance at the full-page miniatures of the Crucifixion (fols. 130v and 137v) and the eight historiated initials illuminated by Sermont reveals this debt clearly. Yet, the author also draws attention to characteristics of the missal's illumination that subtly though indisputably distinguish it from contemporaneous Parisian examples, like improvisations on a traditional theme or motif. The beautifully drawn and decorated historiated initials are perhaps the most eloquent expression of the manuscript's distinct character; and the volume's fine quality and sensitively chosen illustrations show these characteristics to good advantage.

Through this and the subsequent manuscripts associated with Sermont and/or Tournai, most on the basis of stylistic attribution, the city emerges as a vibrant center of artistic production. Situated between Paris and Flanders, it absorbed the traditions of the old guard together with the new realism and culture emerging from within the Burgundian Netherlands. A group of manuscripts associated with the anonymous Maître de la Règle de l'Hôpital Notre-Dame sheds light on the transmission of styles and ideas along the Scheldt River, as well as on the origins and influence of the Master of Guillebert de Mets's work. While the quality of this particular group, illuminated between 1420 and 1430, may strike some as crude – in particular, when compared to the heights of pre-Eyckian miniature painting –, the sparkling intellectual and social milieu in which the works were fermented vividly evoked by the author, more

than makes up for any reservations of quality. The book also describes and accounts for the frequent links between Tournai's miniature and sculptural, especially funereal arts, as well as the many points of contact between panel painting and Tournaisian illumination.

It would be a terrific shame if "*Moult bons et notables*" were to be read and used solely because of its association with and "illumination" of the work of Campin, but even by this measure the book is a valuable and fascinating resource. Three miniatures, two from the Princeton University Art Museum and one from the Riksmuseum Twenthe at Enschede, detached from what must have been a lavish prayerbook intended for a woman of means, are here attributed to Campin's circle. The attributions are convincingly made on the basis of the miniatures' marginal decoration, which is clearly Tournaisian, and the stylistic and qualitative links to works in the Campin oeuvre.

As important as these additions to the catalogue of work in the Campin milieu may be, however, an even greater value of this book is the rich understanding it provides of the milieu in which Campin, his predecessors and contemporaries worked. It conveys a rich sense of and appreciation for the artistic, social, religious and economic forces that helped generate the *ars nova* in the southern Netherlands; and, in so doing, reflects on matters well beyond Campin's art or even Tournai itself.

Jacob Wisse

Stern College for Women

Yeshiva University Museum

Ingrid Alexander-Skipnes (ed.), *Cultural Exchange Between the Low Countries and Italy (1400-1600)*. Turnhout: Brepols, 2007. VII + 292 pp, 18 col. plates and numerous b&w illus. ISBN 978-2-503-51838-1.

Following the 2004 CAA session "Cultural Exchange Between the Netherlands and Italy, 1400-1530", Ingrid Alexander-Skipnes, broadening the scope of the subject, edited a fine selection of contributions dealing with Netherlandish-Italian artistic relations in the fifteenth and sixteenth centuries. Notwithstanding the clearly defined range and surveyable time span of two centuries, the topics and scopes of the contributions in this volume are rather diverse, ranging from iconography (Wolfthal, Rohlmann) to painting technique (Ames-Lewis, Galassi), from style and function (Alexander-Skipnes, Gelfand) to critical reception (Scholten). Some perceptive, but otherwise highly speculative contributions complete the volume.

The disparity in scope, in my opinion, constitutes the strength as well as the weakness of the volume. The overall topic is hard to grasp (a factor which accounts for the two year time span between its appearance and the current review). Otherwise, the book offers a comprehensive overview of the diversity in approach and methodology in the field of Netherlandish-Italian artistic relations in early modern history. Several methods, materials and even generations are represented in the volume, making it an elucidating part of the historiography of the topic itself.

The volume is attractive visually. Pages are divided into two columns, and most black and white illustrations are strictly bound to one or both columns of the page. The full page color reproductions of the most important art works under consid-

eration are at the back of the volume. Unfortunately, in quite a few cases the resolution of the black and white illustrations was not high enough, leaving the individual pixel rather clearly visible.

Probably because of the very different nature of the contributions, Alexander-Skipnes has chosen to arrange them more or less chronologically, commencing with Portinari-patronage in the second half of the fifteenth century. Diane Wolfthal discusses Tommaso Portinari's motivations for ordering paintings, particularly the *Portinari Altarpiece* (Florence, Uffizi). She argues that, following Cosimo de' Medici, Portinari felt the need to compensate for the usuary that he, as a banker, was involved in. This intriguing statement is supported by first and foremost an extensive overview of bankers' patronage from the early 1300s, as well as by a detailed discussion of the patronage of Cosimo, Portinari and Isabella of Portugal. Wolfthal concludes that for some of his commissions, Portinari had a pure and honest concern for his spiritual well being, without any business interest. Although firmly supported by visual and written evidence, some references cited to strengthen the case unfortunately are not convincing. The apparent pregnancy of Giovanni Arnolfini's wife in Jan van Eyck's *Arnolfini Double Portrait* (London, National Gallery) is far from being unanimously accepted. Furthermore, St. Margaret on the right wing of the *Portinari Triptych*, whose presence is interpreted as referring to her role as patron saint of childbirth, should primarily be seen here as the saint bearing the same name as Portinari's daughter.

A second case study is offered by Elisabeth Ross who discusses the *Peregrinatio in terram sanctam* by Erhard Reuwich (Latin and German, 1486; Dutch, 1488). She describes how the artist used Venetian as well as northern motifs, and moreover, how he pushed the possibilities of the woodblock print – in the *Peregrinatio* and other printings – to its limits. The highly interesting issue of the assimilation of Venetian motifs is discussed at length. Ross raises the question whether Reuwich only adopts Venetian motifs, or whether he invests these motifs with their meanings. Her final and well argued statement is that Reuwich, through the deliberate choice of his pictorial language, advertizes Venice as the pre-eminent Christian stronghold against Muslim influence.

A third, equally well documented case study by Michael Rohlmann discusses the means by which Joos Ammann, a painter from Ravensburg in southern Germany ended up in Genoa in the mid-fifteenth century where he painted an Annunciation in the loggia of Sta. Maria di Castello that merges northern elements with Italian ones. Rohlmann not only explores artistic and business contacts between the north and Ammann's artistic environment, but ultimately arrives at the statement that Ammann's wall painting is as much a demonstration of self-awareness as it is probably the first real Flemish (as opposed to Italian) painting made south of the Alps.

Besides case studies, parts of the book are devoted to technical studies. Francis Ames-Lewis offers a systematic overview of the reception and appreciation of the technique of oil paint in (first) Northern Italy, immediately followed by Florence. He concludes that "the great importance of the adoption of Netherlandish oil-painting techniques [...] has not been adequately acknowledged" (p. 58). It is exactly this kind of analytical contribution that gradually refines our understanding of fifteenth- and sixteenth-century artistic production in Italy and the Netherlands.

Ames-Lewis's essay is immediately followed by a technical

analysis of one of the painters who was most obviously influenced by fifteenth-century Netherlandish painting: Antonello da Messina. Although Maria Galassi writes that the knowledge of Antonello's techniques is still in its infancy, she concludes with interesting observations. She demonstrates that Antonello adopted specific materials and techniques such as underdrawing and glazing, not by slavishly following, but by adapting these methods to suit his own technique.

Ingrid Alexander-Skipnes, whose subject too is situated at the crossroads of north and south, discusses the Certosa of Pavia and Ambrogio Bergognone's *Christ Carrying the Cross*, originally contained there. She demonstrates (and lavishly annotates) how the deliberate choice of northern as well as southern elements by the artist contributes to Carthusian devotion. For instance, she describes the depiction of the four steps of monastic life (Guigo II, before 1188) in the painting by Bergognone.

Even though one might think so far that the present volume deals solely with painting – the subject usually given preference in discussions of fifteenth-century art – this does not do justice to the book, which includes contributions on a variety of media. Thus Colin Eisler, who at the beginning of his article strongly challenges the importance traditionally placed upon panel painting and “the way in which Netherlandish art, in particular [...] impacted upon pictorial production of [Italy]” (pp. 87-88), writes about tapestries, a subject also dealt with by Nello Forti Grazzini and Marina Belozerskaya who treats them together with other luxury products.

Continuing the discussion of other media is Laura Gelfand who underlines the importance of Brabantine architecture as a carrier of Burgundian iconography. Her compact contribution describes the background of Margaret of Austria's deliberate choice of Brabantine Gothic for her funeral church in Brou. Continuing the discussion of other media is Frits Scholten who provides the reader with a sometimes anecdotic overview of Netherlandish sculptors working abroad, mainly in Italy or for the Habsburg court, and mainly working in bronze – a material that refers directly to classical antiquity. His statement that more Netherlandish sculptors worked outside their own country than those of other nationalities is not so much supported by the percentage of itinerant sculptors as such, but by the percentage of *internationally* itinerant sculptors. No less than 28% of the sculptors working abroad anywhere in Europe in the period 1400-1800 originated from the Low Countries. In the period under consideration in this essay (c. 1550-1600), some 200 Netherlandish artists were working abroad. It is not known how many of them were sculptors. A most intriguing part of the explanation of this phenomenon follows in the discussion of the careers of Giambologna, Cornelis Floris, Jaques DuBroeque, and somewhat lengthier of those of Johan Gregor van der Schard, Adriaen de Vries and Willem van Tetrode. Scholten argues that, added to the high degree of urbanization, it was their backgrounds as either goldsmiths or stone carvers, that made Netherlandish sculptors so equipped at designing and casting bronze. Scholten rightly signals the low regard for mannerist sculptors after c. 1600, leading to a collective loss of art historical memory for some three and a half centuries. Thus, Adriaen de Vries's most important work, the *Hercules Fountain* for Christian IV of Denmark, was considered to be from Greece, judging by an account of 1688. At least the patron succeeded in associating himself with antiquity in the choice of the material.

The current review is not the place to discuss every con-

tribution at length, especially since a few of them are only distantly related to the topic of the book. Ingrid Rowland's extensively documented contribution on Agostino Chigi for instance, as ably written as it is eloquent, barely touches on the subject of the present volume. Notwithstanding the complementary character of some of the essays, some obvious cross-references have not been made. For instance, Barbara Lane states that Raphael was particularly attracted to Memling because of the medium of oil paint but does not refer to Ames-Lewis's contribution. Furthermore, the colours red and blue of the mantle of the Madonna can, as she states, never count as proof – positive or negative – that there is any relation to any other woman dressed in red and blue, nor can the occurrence of plants or a cityscape, as long as there is no evident visual likeness.

The minor disadvantages discussed above do in no way invalidate *Cultural Exchange Between the Low Countries and Italy (1400-1600)*. The volume is a valuable contribution to the study of Netherlandish-Italian relations in all its diversity. Because of this, an index and cross references would have been most helpful. But even without this, the volume belongs on the shelf of every scholar involved in the subject.

Lars Hendrikman

Bonnefantenmuseum

Sixteenth Century

Brigitte D'Hainaut-Zveny, *Les retables d'autel gothiques sculptés dans les anciens Pays-Bas. Raisons, formes et usages*. Brussels: Académie Royale de Belgique, Classe des Beaux-Arts, 2008. 437 pp, 50 color plates, 28 b&w illus. ISBN 978-2-8031-0248-8.

Jean Magnin and Daniel Meyer, *Le retable de Philippe de Gueldre: Le salut à Marie, Église Saint-Laurent de Pont-à-Mousson*. Pont-à-Mousson: Imprimerie moderne, 2008. 64 pp, many color illus. ISBN 978-2-95235335-5-7.

Jan Friedrich Richter, *Claus Berg: Retabelproduktion des Spätmittelalters im Ostseeraum*. Berlin: Deutscher Verlag für Kunstwissenschaft, 2007. 407 pp, 12 color plates, 327 b&w illus., 3 maps. ISBN 978-3-87157-218-0.

This review considers three books on Northern altarpieces, each with a rather different perspective. Brigitte D'Hainaut-Zveny takes a fresh approach to the study of Netherlandish carved altarpieces of the fifteenth and sixteenth centuries. A well-known scholar of Brussels retables, D'Hainaut-Zveny's focuses on the status of the altarpiece as a sacred object. Thus, she largely avoids frequently-studied issues, such as attribution, localization, dating, and style – or production and marketing – in favor of a thematic organization designed to address how altarpieces functioned within their religious context. This is a welcome addition to the field and provides many new insights into the material.

D'Hainaut-Zveny's book is divided into three parts. Part 1, “History”, considers how the altar developed as a site, first for

the display of relics, then for images, ending with the enshrinement of the consecrated host. Much of this material has been treated in other studies, but D'Hainaut-Zveny presents the line of development in a particularly clear way, and, in the section on images, brings out important points about how formal elements – notably the retables' gilding, three-dimensionality and wings – help guarantee the new status of the image as sacred. In addition, D'Hainaut-Zveny presents convincing arguments about how these highly narrative altarpieces functioned to stimulate affective response, and places them within the context of contemporary religious trends, such as mysticism, female devotion, and the *devotio moderna*. It would have been useful, however, for the author to have addressed the vexing question of how the extraordinarily exuberant imagery of carved altarpieces squared with religious values of imageless devotion promoted within these same religious movements.

Part 2 of the book, "Iconography," examines the main cycles treated in carved altarpieces: the Passion, life of the Virgin, and lives of the saints. This section at times is somewhat general and summary in character, but its strength lies in bringing out connections between subject matter and the functions (both liturgical and devotional) of the altarpieces. Part 3, "Functions and Usages," represents the heart of the book. It begins with a study of "spatial functions," that is, how altarpieces mark the altar as a source of the sacred, but in addition establish themselves as sacred. A particularly interesting point raised here is how altarpieces participate in the separation and sanctification of the choir within the unified spaces of Gothic ecclesiastical architecture. The study of "temporal functions," considers the opening and closing of retables and their relation to the liturgical calendar and the celebration of mass. In the section on "religious functions," D'Hainaut-Zveny examines how altarpieces accompany liturgical rituals and provide a backdrop to the elevation of the host that concentrates light on the altar (through the use of gilding that reflects light) to help forge an experience of the sacred. This analysis provides a nuanced sense of how imagery can help communicate the theology of real presence while at the same time providing a less eucharistically-oriented focus for serial meditation. The closing chapter of this section, "existential functions," probes the social functions of the retable as part of a strategy for prestige, for obtaining intercession or remission from sin, and for establishing the identity of a community or lay group. Among the many fascinating points of discussion here is how requests for quality in a commission contract are less an issue of price than of concerns by a donor that the donation offered to the church be worthy to obtain its desired result.

The book is generally well produced with a nice number of illustrations, many in color, although the quality of the illustrations varies, and the small scale of the book is not fully sufficient for all the images to be of adequate size to capture the details of the carvings.

Another contribution to the study of Netherlandish carved altarpieces is Jean Magnin and Daniel Meyer's book, which takes a more traditional approach in its focus on a single altarpiece, the sixteenth-century Antwerp retable of Philippe de Guelde in Pont-à-Mousson in Northeast France. This altarpiece is not well known, so the book's publication of many excellent color photographs will greatly benefit further scholarship on this altarpiece. However, the text of the book, which is quite short and largely describes the scenes and recounts the relevant biblical stories, does not delve into the full range of issues rele-

vant to this altarpiece – whether standard questions about style, attribution, dating and technical data, or those of particular significance to this work. Among the most promising avenues for study within the latter category are patronage (the work likely was donated by Philippe de Guelde, duchess of Lorraine, to the convent in Pont-à-Mousson, which she joined later in her life, yet contains a very common Passion and Infancy cycle) and export (the export of Netherlandish altarpieces into France warrants broader consideration here, especially in light of the close stylistic connections between the Pont-à-Mousson retable and another Antwerp altarpiece in France, in Baume-les-Messieurs). Nevertheless, the authors have taken an important first step in bringing this altarpiece – which is of reasonably good quality, although significant numbers of sculpted figures are missing – to the attention of scholars of Antwerp sculpture.

Jean Friedrich Richter's book treats German, rather than Netherlandish altarpieces, via a more monographic study of the works of Claus Berg. Berg, a sculptor from Lübeck, active in the first third of the sixteenth century, is not as well known as other Lübeck carvers, such as Bernt Notke and Benedikt Dreyer. But Berg's work – much of which was produced in Denmark in service to the Danish monarchy – is fascinating in its highly idiosyncratic style and iconography. This beautifully illustrated book, the first monograph on the artist in almost 90 years (although a dissertation on Berg was written in 2000), provides a much needed examination of Berg's works, although it does not fully resolve all the issues surrounding this somewhat elusive artist.

The book begins with a brief review of the literature on Berg and an equally brief discussion of dates and documentation. The next section provides an interesting (if also rather short) consideration of the historical context, focusing on the conflict within the Kalmar Union (between Denmark, Norway and Sweden), the politics of Schleswig-Holstein (the North German area where Lübeck is located), and the upheavals associated with the Reformation. The main body of the text, however, begins with the study of the royal graves in Odense, Berg's most important and most securely dated and attributed work. It makes good sense to begin to construct Berg's oeuvre with the works in Odense, which include a memorial relief for Prince Frans, an epitaph for King Hans, and a magnificent altarpiece for the high altar – and also to present the project at Odense as part of an artistic and political competition with Hans Brüggeman's work in Bordesholm (Germany) for King Hans's younger brother, Duke Friedrich. But starting here begins the analysis without any grounding in Berg's artistic milieu, his early works and training, most notably his purported association with Veit Stoß in Southern Germany. The reader is left further adrift by the chapter's surprisingly limited consideration of style.

As a result Richter lacks a firm foundation for the subsequent chapter, a very long one, on the attribution of Berg's works. Here the author first treats the works in Denmark, divided up mainly by type (e.g., altarpieces, triumphal crosses), but sometimes by iconography or material (wood vs. stone). Next are Berg's works in Germany – Berg moved to Mecklenburg in Northern Germany in 1532, probably because of the Reformation – this time divided on a chronological basis. This structure has the odd result that a work, a *Madonna* in Lübeck, which the author considers to be Berg's earliest work, is not introduced until page 122. All things considered, it is difficult to form a clear picture of Berg's stylistic development due to

the organization of the material presented here. In this chapter, however, the author does provide some very stimulating discussions, including one of Berg's treatment of the iconography of the Crucifixion and another (which I found particularly fascinating) about his incorporation of older carvings into some of his retables.

The book continues with useful chapters on carvers associated with Berg and on his school. I do, however, question the rationale behind the inclusion of a separate chapter on the artists who painted the wings of Berg's retables: if the book is a study of retables, then this material should be presented in conjunction with the sculpted sections, treating the altarpieces as a whole, but if the book is meant to be a monograph on Berg, then studying these paintings here is not really relevant. It was particularly unfortunate that the stylistic context of Berg's works, something that I think should have been integrated into the study of the objects, was relegated to its own chapter at the end of the book, and did not give much consideration to the relation of Berg's works to Netherlandish retables, which were well known both in Berg's home town of Lübeck and in Scandinavia. Of course, in the case of Berg, whom Richter rightly describes as a "lone wolf," understanding his relation to other stylistic currents is easier said than done.

Lynn Jacobs

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Yona Pinson, *The Fool's Journey. A Myth of Obsession in Northern Renaissance Art*. Turnhout: Brepols, 2008. 226 pp, 152 b&w illus., 8 color pls. ISBN 978-2-503-52612-6.

The pronounced investment in the theme of folly exhibited by the visual culture of early modern northern Europe forms the subject of Yona Pinson's new volume. Though the object of considerable attention from scholars of literature, drama, and cultural history, this topic – as Pinson rightly notes – has yet to receive a thorough monographic treatment within art history. In seeking to satisfy this pretermission, the author offers a series of nine linked essays, each exploring a facet of foolishness or folly in particular visual representations produced during the northern Renaissance.

Pinson's introduction outlines her critical and methodological armature. Unsurprisingly, much of her attention is paid to the contributions of Sebastian Brant's satiric poem, *Das Narrenschiff*, to the burgeoning discourse on folly at the turn of the sixteenth century. Pinson seizes upon the trope of the fool's journey that animates Brant's narrative as a conceit modeled upon the theme of Christian pilgrimage. Brant's metaphorical voyage is thus read as explicitly antipodal, a parodic inversion of the virtuous human passage on earth that should be linked to broader notions of the reversal of order and the world upside-down. Pinson also relates the figure of the fool to that of Death, arguing that both are harnessed to representational strategies that motivated particular modes of human behavior within the context of late medieval and early modern society. In effect, the two are held to stand in dialectical relation to one another, and a consideration of their conjunction supplies the principal focus of the book's final chapter.

Pinson's introductory remarks also set forth a series of assertions that profoundly shape her subsequent analyses. In particular, the author proceeds from an unambiguous invest-

ment in iconography wherein images stand for ideas. Pictures are explicitly equated with language, and this equivalence is introduced as a means to establish what Pinson describes as the emergence of an "autonomous visual language" that is codified through the elaboration of the theme of folly in the visual arts. In her discussion of Brant, then, Pinson identifies a gap between the verbal presentation of the text and the visual illustration of it, arguing that discrepancies between the two signal the exercise of a thoroughly independent, innovative creative agency on the part of the image-maker. Liberated from its fixed relationship to written text, this newly-wrought visual language of folly and the cultural conditions from which it arose constitute the central thrust of Pinson's interest.

The body of Pinson's text might usefully be grouped into thirds. The first three chapters comprise an extended examination of the novel visual and textual representations of folly introduced through the publication of Brant's poem in 1494. These studies patiently elaborate her analysis of the trope of the fool's journey as a deliberate anti-type for Christian pilgrimage, and forcefully assert both the autonomy of visual language in *The Ship of Fools* from the text itself as well as the agency of its artists (the author's recourse to the term "painter-engraver" is significant here) in defining this new visual rhetoric. These chapters also serve as a means through which the author characterizes the mentalities that motivated the popularization of folly in the early modern period. For Pinson, the representation of fools and folly is serious business; humor, comedy, and play – much debated elsewhere – have little place on this journey. Indeed, the poor fools on Brant's ship are identified as passengers aboard a one-way trip to hell, condemned by the fact of their embarkation and without choice or chance of redemption.

The three chapters at the center of *The Fool's Journey* explore folly through the Power of Women *topos*, a well-researched topic that Pinson investigates with particular sensitivity to the issue of reception. Following the author, because text and image were largely interchangeable for much of the sixteenth-century audience in northern Europe, form betokens meaning: the social status of the intended audience can be determined by the language of the text (Latin or vernacular), or by the relative complexity of the visual "language."

The concluding chapters of Pinson's book interrogate two works by Hieronymus Bosch and offer an extensive analysis of a pen drawing by Albrecht Dürer, *The Pleasures of the World* (c. 1496). Exemplifying the address of folly to an elite audience, the author charts complex relationships between multiple individual details in the images which, collectively, reveal the emerging proscriptive sensibilities that would dominate sixteenth-century moralizing imagery.

A project so ambitious in scope and written from such a particular perspective is bound to invite any number of rejoinders. To start with a quibble: the project consolidates a range of the author's previously published scholarship, which is of course not an uncommon practice. However, *The Fool's Journey* would have benefitted greatly from more careful editorial intervention. The book demonstrates consistent and considerable repetition of language and argument, such that it reads as a series of largely independent studies, rather hastily sutured. On a more substantive note, it struck this reviewer as curious that in a comprehensive study of the theme of folly, no mention was made of the representation of the court fool, nor of the historical and cultural relationship between that figure and his counterpart within the context of urban corporate institutions

such as civic militias, chambers of rhetoric, and craft guilds. It might also be noted that the text as a whole demonstrated a general lack of sensitivity to the roles played by medium in the shaping of reception: a drawing by Dürer, a panel by Bosch, a broadsheet by Schön, and the woodcut illustrations of Brant's book are discussed with little attention to the signifying status of their physical support or scale. Ultimately, in seeking to assert notional connections between objects produced in such varied media and across the span of nearly two centuries, Pinson's arguments raise profound questions about the stability of mentalities spanning such varied cultural geographies.

James Bloom

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Seventeenth-Century Flemish

Dominik Fugger, *Das Königreich am Dreikönigstag. Eine historisch-empirische Ritualstudie*. Paderborn: Ferdinand Schöningh Press, 2007. 248 pp, 17 colour, 19 b&w illus. ISBN 978-3-506-76404-1.

In recent years – primarily inspired by the publication in 1997 of Edward Muir's *Ritual in Early Modern Europe* – scholars have focused on the question of the role of rituals within a community and their importance for and reflection of social order in Early Modern society. Apart from rituals such as the coronation of a king or the consecration of a bishop, there was also the phenomenon of the ritual as a parody. Dominik Fugger's book, *Das Königreich am Dreikönigstag. Eine historisch-empirische Ritualstudie*, deals with one such ritual – *The King Drinks* – and is a very welcome addition to existing literature. Early Modern society celebrated on January 6th the ritual creation of "The Kingdom of the Bean King", a festivity which was also the subject of a wide range of genre paintings by numerous artists, including Jacob Jordaens and Jan Steen. The author presents a broad selection of sixteenth- and seventeenth-century sources, both textual (archival and literary) and visual (paintings and prints), primarily from the Netherlands, France and Germany. The cultural history of the phenomenon is of relevance for scholars in many different fields: musicology (sacred music), European ethnology, history, art history and cultural studies. Fugger's twenty page introduction presents his methodological approach as a case-study in historical empiricism. In the first chapter, Fugger describes the form of the ritual, its social and geographic distribution and the main elements (e.g. cake, crown, costumes). The oldest written source is a marginal note in a chronic from 1282, written by the abbot of St. Martin in Tournai, who mentions the election of a king from amongst the city's well-to-do citizens. The expression "kingdom" is first mentioned in fourteenth-century sources.

In his second chapter, Fugger draws connections that brilliantly illuminate the sense of the ritual by analyzing written sources from 1525 to 1680. The main function of the ritual was the common memoria, as demonstrated by the formulaic patterns such as "memoria recolendum" that can be found in many textual sources. The point of reference for the ritual was not, as often mentioned, the feast of the Three Magi, but the Kingdom of Jesus Christ. In his third chapter, Fugger examines

the language of the ritual using textual sources such as so-called "King's Letters" and clerical songs, many of which were written from the 1550s onwards and contain the aphorism *The King Drinks*. He distinguishes between ritual-immanent language (e.g. performative) and ritual-transcendental language.

The fourth chapter on depictions of the festivities by Netherlandish artists may be of the greatest interest to art historians. No other ritual is as common in seventeenth-century art as *The King Drinks*. Fugger distinguishes two different iconographic traditions: most of the paintings show the king lifting up his glass surrounded by his "royal household". Jacob Jordaens, Jan Steen, Jan Miense Molenaer and Richard Brakenburgh depicted exactly this moment, which also explains the name given such scenes: "Eenen Coninck drinck", as recorded in many contemporary inventories. Relying on Anke Ariane van Wagenberg-ter Hoeven's *Het Driekoningenfeest. De uitbeelding van een populair thema in de beeldende kunst van de zeventiende eeuw* (Amsterdam 1997), Fugger lists 83 versions by 31 different artists. Only four depictions – a Book of Hours for Adelaide of Savoy, Duchess of Burgundy, a painting by Gillis van Tilborgh, and two eighteenth-century French paintings – showing the king's cake as the main subject of the composition are known. (This is the cake in which a bean was hidden. Whoever found it in his slice was appointed 'king'.) Fugger examines the degree to which paintings of *The King Drinks* can be seen as a visual source for the ritual, in other words: do the paintings show the 'reality' of the festivity or are they a symbolical and moralizing statement, an aspect often raised in studies dealing with genre painting. Fugger convincingly argues that even when paintings share many common features, as for example with the iconography of *As the Old Sing, So the Young Pipe* and *The King Drinks*, it is problematic to assume that because certain elements recur in several works by the same artist – or indeed different artists – they will have the same symbolical meaning. He shows that repetition in the rituals and in the visual depictions was in many cases rooted in economic interests. Accordingly, each individual work has to be analyzed to see if it has its own specific symbolic meaning. Fugger discusses the example of the fool, who repeatedly appears in depictions of *The King Drinks*. While it has been argued that his appearance is connected to Shrovetide plays or the motif of the topsy-turvy world, Fugger plausibly shows there is no verifiable link between these themes and *The King Drinks*.

Another theme developed within this chapter concerns the issue of confessionalization. Fugger tries to establish the extent to which an artist's visualization of the ritual was affected by his own faith and confession. He concludes that Catholic artists like Jan Steen emphasized completely different aspects of the ritual from Calvinist counterparts like Jacob Jordaens: while the Catholic painters emphasize the Feast of the Epiphany or Twelfth Night, the nursing mother, or the star of the Three Magi as symbols of medieval Catholicism, Jordaens focuses on motifs of alcoholism, excretion and urinating children or dogs as an anti-Catholic critique. Even though Fugger's interpretation is fascinating, his reasoning is not quite as convincing as in the rest of the book: firstly, there are paintings which do not at all fit into Fugger's categorization, for example Jan Steen's *Twelfth Night* of 1668 in Kassel (Museum Schloss Wilhelmshöhe), which shows several motifs of excess including a partially naked drinking king and a nun in the foreground. Secondly, the idea of a strict connection between the artist's faith and the iconography of his paintings is most unlikely in the first years of confessionalization from the Peace of Augsburg of 1555

until the end of the seventeenth century. It would be at least necessary – in a broader study – to take into consideration the confessions of the different owners of the paintings and patrons of the artists.

Nevertheless, there can be no doubt that Dominik Fugger's book provides a challenging interpretation of a very famous textual and pictorial subject. His case study will surely inspire further art historical research in this field, and most importantly clearly defines the parameters that are essential to a general interdisciplinary approach to dealing with the complexity of Early Modern rituals.

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Seventeenth-Century German

Joachim Jacoby. *Die Zeichnungen von Adam Elsheimer. Kritischer Katalog. Frankfurt/M: Städel Museum, Graphische Sammlung (Mainz: H. Schmidt Universitätsdruckerei) 2008. 419 pp, 32 color plates of the original drawings, including versos, 11 color plates of the attributed drawings and 167 color and b&w text figures. ISBN 978-3-935647-40-3.*

This beautiful, lavishly produced book of the twenty-seven drawings by Adam Elsheimer (1578-1610) does not accompany an exhibition; rather it pays homage to this artist from Frankfurt, who died young in Rome. Although rather small – 45 paintings besides the drawings – Elsheimer's oeuvre was quite influential. While most of his paintings, accompanied by a scholarly catalogue in English and German, were exhibited in 2006 in an extensive travelling exhibition (Frankfurt, Edinburgh, and Dulwich; this *Journal*, April 2007, by the present reviewer), the drawings were largely absent and only sparingly included as text illustrations. Joachim Jacoby's scholarly catalogue of the drawings, published by the Städel, now completes in exemplary fashion the overview of Elsheimer's small oeuvre.

This publication was made possible thanks to financial support from the Gabriele Busch-Hauck Stiftung in Frankfurt and its curator, Maria Busch. In 2005, the *Stiftung* even enabled the Städel to acquire one of the last Elsheimer's drawings in private hands, *The Denial of St. Peter* (cat. 18) in celebration of Gabriele Busch-Hauck's eightieth birthday. This catalogue provides a worthy tribute to all these endeavors.

Jacoby begins with a lengthy introduction discussing the history of the study of Elsheimer's drawings that goes back to 1880, when Wilhelm Bode counted about 300, while Keith Andrews's Elsheimer monograph of 1977 (German edition 1985) catalogued slightly more than twenty. A large part of this reduced number was due to the exclusion of the so-called "Klebeband" in Frankfurt, a compilation of close to 178 drawings in a special album that earlier were believed to be by Elsheimer. Research by J.G. van Gelder and Ingrid Jost on Elsheimer's estate (*Simiolus*, I, 1966-67, pp. 136-152) revealed that those drawings were primarily the work of Hendrick Goudt (1583-1648), closely linked with Elsheimer in Rome and inheritor of

his studio. Andrews and later authors all accepted this revised attribution to Goudt.

The author compares Elsheimer's drawings to studies by artists from his immediate circle: above all Goudt, but also David Teniers the Elder (1582-1649), Jan (1581/82-1631) and Jacob Pynas (1592/93-1650), Pieter de With (1650/60, d. Amsterdam after 1689), Gerrit Battem (ca. 1636-1684) and Pieter Lastdam (1583-1633). His general observations, comparisons, and arguments on attributions will serve as a valuable introduction to anyone interested in learning about drawings connoisseurship. In an Appendix Jacoby defines *gouache* (versus *watercolor*) in Elsheimer's work, especially in his last five drawings (cat. 23-27).

The drawings are discussed in chronological order; all are reproduced in color and in their original sizes. The reader is often surprised just how small some of them are, e.g. the *Pietà* in Weimar, a mere 68 x 54mm. Most drawings date from the artist's years in Rome, 1600-1610. Only five drawings and one dedication show Elsheimer's signature, handwriting, and sometimes a date, so that they can be securely attributed: a design for stained glass of 1596 in Düsseldorf (cat. 1), the *Fama* on an *album amicorum* sheet, Karlsruhe (cat. 2), the *King of Bali with His Retinue*, Copenhagen (cat. 3) and the *Artist's Encounter with Mercury*, Braunschweig (cat. 4), all 1598. The last dated drawing, *Neptune and Triton* in Dresden (cat. 6; 1600), is signed "in Roma." They form the touchstone for the remaining attributions.

With few exceptions, Elsheimer's drawings are self-contained and not tied to any painting. The lone landscape drawing of the Roman Campagna in Berlin (cat. 16) served as a study for Elsheimer's *Aurora* in Braunschweig, which Goudt engraved in 1613. Exceptional are three finished compositional drawings for *Il Contento* (Edinburgh, before 1605-06, cat. 20-22). In 2007 Christian Tico Seifert recognized in the *Sheet with Figure Studies* in the Muzeum Narodowe, Warsaw, Elsheimer's preliminary study for the *Embarkation of the Empress Helena*, one of the small copper panels in his altar, the *Finding and Exaltation of the True Cross* (1603-05, Städel, which also preserves the most Elsheimer paintings, 10). Two impressive sheets of figure and head studies in Berlin (cat. 9, 10) from his early years in Rome, however, cannot be associated with other works, nor can a recent addition, *The Artist in Despair* in Munich (cat. 13).

Of special significance is Elsheimer's *Mein Vertrauenn Stet In Christo Allein*, his written dedication in the album of Abel Prasch the Younger (1573-1630), Munich, dated Rome, April 21, 1600 (Appendix II), thus signaling the artist's approximate arrival in Rome. Jacoby accepts the inscription as Elsheimer's, in contrast to Müller Hofstede (in *Essays in Northern European Art Presented to Egbert Haverkamp-Begemann* 1983, pp. 183-189). However, Jacoby rejects the inscription on Rottenhammer's *Commodus* drawing in Copenhagen that Müller Hofstede accepted, considering not only the handwriting but even part of the German wording as foreign to Elsheimer.

A quick comparison with Keith Andrews's 1977 monograph on Elsheimer (German ed. 1985) shows that Jacoby has added five drawings (cat. 12-14, 19, 26), discovered recently; however, three drawings that Andrews accepted are now rejected by Jacoby: two in his list of rejected works (cat. A2-3) and *The Digging of the Cross* in Frankfurt, considered to be a copy (2006 exh. cat., p. 106, fig. 85; present catalogue, GK 7b; already published by Seifert, 2007, as "Hendrick Goudt?").

Jacoby lists eleven drawings as rejected attributions, including two that were included as originals in the 2006 exhibition: *Tobias and the Angel*, Berlin (cat. A3) and the *Arms of the Accademia dei Lincei*, Rome (cat. 11A). Further rejected drawings are the *Flight into Egypt* (cat. A5); *Aeneas Saving Anchises* (cat. A9), and *A Temple in a Courtyard (Pool of Bethesda)* in the Metropolitan Museum, New York (cat. A7, reattributed to Teniers the Elder). Jacoby also associates *Seated Young Woman* in New York with the Rembrandt School (cat. A6).

A special section of the catalogue is reserved for fifteen drawn copies after Elsheimer compositions, among them no fewer than six after *Il Contento* (cat. GK 5a-f) and seven after the small *Tobias and the Angel* in Frankfurt (cat. GK 6a-g). Included again is the *Oriental Prince and his Retinue* in the British Museum (cat. GK 4, as Rubens). Kerry N. Barrett, who kindly allowed me to read her recent PhD thesis on Pieter Soutman (IFA, New York, 2009), supports attribution to Soutman instead (her Cat. II, *Drawings*, no. 9, inscribed with Rubens's name only in the fifth state of Soutman's etching; her Cat. I, *Prints Catalogue*, no. 49).

A long list of Elsheimer drawings mentioned in collections and auctions dating from December 30, 1653 to November 14, 2006 follows the catalogue proper (pp. 317-348). The publication ends with two concordances: A) of the 178 drawings in the so-called Frankfurt "Klebeband" (based on Weiszäcker's 1923 catalogue) with the corresponding inventory numbers; and B) Drawings published as Adam Elsheimer, beginning alphabetically with the inventories of the individual collections from Amsterdam to Wolfegg and including the "Klebeband." The concordance itemizes earlier catalogues by Willi Drost (1933 and 1957), Heinrich Weiszäcker (1936), and Hans Möhle (1966), plus the article by van Gelder/Jost (1967), the catalogue by Andrews (1977; 1985), and concludes with additions from other sources and the references in the present catalogue. A bibliography and index conclude this exemplary catalogue.

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Seventeenth-Century Dutch

Ben Broos and Ariane van Suchtelen (eds.), *Portraits in the Mauritshuis 1430-1790*. With introductory essay by Rudi Ekkart and contributions by Quentin Buvelot, Guus Sluiter, Petria Noble, Peter van der Ploeg, Hans Vlieghe and Frederik Duparc. The Hague: Royal Picture Gallery Mauritshuis; Zwolle: Waanders Publishers, 2004. 376 pp, 60 color, 330 b&w illus. ISBN 978-90-400-9000-4.

Rudi Ekkart and Quentin Buvelot (eds.), *Dutch Portraits. The Age of Rembrandt and Frans Hals*. With contributions by Marieke de Winkel, Axel Rüger, Peter van der Ploeg, Ariane van Suchtelen and Lea van der Vinde. [Cat. exh. National Gallery, London, June 27 – September 16, 2007; Mauritshuis, The Hague, October 15, 2007 – January 13, 2008.] Zwolle: Waanders Publish-

ers, 2007. 280 pp, 150 color, 40 b&w illus. ISBN 978-90-400-8334-1 (hardcover); 978-90-400-8336-5 (paperback). Dutch ed. (*Hollanders in beeld*) ISBN 978-90-400-8333-4.

Katlijne Van der Stighelen, *Portretkunst in Vlaanderen van 1420 tot nu. Hoofd en Bijzaak*. Zwolle: Waanders Publishers; Leuven: Davidsfonds, 2008. 320 pp, 300 colored plates. ISBN 978-90-5826-533-3 (Belgium) / 978-90-400-8546-8 (Netherlands).

Portraiture has become a hot topic across the spectrum of cultural studies. Long dismissed as dull face painting (a view with which early modern theorists tended to agree), portraiture as a visual art gained new interest with the rise of contextual art history, the study of works of art as products, reflections, and sometimes motivators of the social and cultural concerns of their time. "Identity construction" has become a common concern in social anthropology and literary studies as well as art history, and the portrait tradition has come to be seen as a barometer of evolving notions of status, gender, personhood, and psychological interiority. In the midst of all this, portraits have gained new respect as objects of visual pleasure, in which the ruffle of a sleeve or the crook of an eyebrow can convey not only the social ideals or personality of the sitter, but also the technical virtuosity of the artist. Whether taken to encompass the studies of anonymous heads that have now been shown to belong to the separate category of *tronies*, or confined more strictly to the representation of individuals whose historical identity is essential to the content of the work, portraiture clearly constituted a fascination for Dutch and Flemish consumers of the early modern period – and, as Katlijne Van der Stighelen shows in *Portretkunst in Vlaanderen* – has remained an important facet of the Netherlandish pictorial record.

Portraits in the Mauritshuis catalogues close to 230 paintings in the collection of the Royal Museum Mauritshuis in The Hague. (Omitted are 46 portraiture miniatures and 21 sculptures; when these are added to the paintings, portraits constitute nearly a third of the museum's collection.) The book begins with a masterful and concise introduction by Rudi Ekkart surveying not only the Mauritshuis collection but also the development of portraiture as an artistic specialty in early modern Holland. Sixty highlights of the collection are then presented with thorough catalogue entries, each packed with information about the sitter(s) as well as the artist. The objects chosen for this close scrutiny range from simple but trenchant studies of faces (Pietersz, Moreelse, Flinck, Netscher), to group portraits staged as complex narrative scenes (Rembrandt's *Anatomy Lesson of Dr. Tulp*, but also Albert Cuyp's *Equestrian Portrait of Pieter de Roovere* and Cesar van Everdingen's *Dioegenes Looking for an Honest Man*, a disguised portrait of a family named Steyn). The recent demotion of the early *Portrait of Rembrandt with Gorget* (here catalogued as unattributed, "after" the self-portrait in Nuremberg) is somewhat compensated for by the 1999 acquisition of the breathtakingly summary *Portrait of an Elderly Man*, dated 1667 and surely one of Rembrandt's last portraits (the sitter has tentatively been identified as the art dealer Lodewijk van Ludick).

The selection features some portraits by non-Dutch artists, such as Holbein, Rubens (pendants acquired in 2003), Van Dyck, and the talented Estonian Michel Sittow. A few paintings better described as *tronies* are included (Hals's *Laughing Boy*, Vermeer's *Girl with a Pearl Earring*), probably just because

they are too wonderful to leave out. The juxtaposition of artists ranging from Memling to Troost chronicles the radical evolution of taste over a period of three centuries. (The entries are arranged alphabetically by artist; it might have been interesting to list them chronologically, so that the evolution of style and convention could more easily be traced.) The rest of the collection is listed with provenance data, shorter comments, and black-and-white thumbnail photos for each work. Results of technical examination are reported for all works, and the book concludes with a helpful glossary, chart, and essay by Petria Noble that puts these important findings in perspective. This book is informative as an up-to-date and well-researched introduction not only to the riches of the Mauritshuis, but also to the delightful diversity of early modern portraiture.

The exhibition *Dutch Portraits: The Age of Rembrandt and Frans Hals* brought together sixty-six brilliant examples of Dutch seventeenth-century portraiture at the National Gallery, London and the Mauritshuis, The Hague, in 2007-08. These two richly endowed museums pulled the core of the show from their own collections, supplemented with loans that mixed familiar masterpieces, with emphasis on Hals and Rembrandt (including, in The Hague only, the incomparable *Jan Six*) with a variety of lesser known works. As seen by this writer in London, the juxtapositions were, at times, a bit jarring, like hearing simultaneous symphonies in major and minor keys, but also offered welcome opportunities for studying familiar works in a new light, and for rediscovering quirky gems by artists such as Jan de Bray and Jan van Ravesteyn whose reputations in their own time may have outweighed their place in today's canon. For the catalogue, Rudi Ekkart contributed a historical overview of the genre as well as a survey of the practical elements of portrait patronage and production. Marieke de Winkel provided a valuable essay on costume. In the entries, well-researched summaries of existing knowledge are enlivened by occasional flashes of new insight. Like the catalogue for the Amsterdam Historisch Museum's *Kopstukken: Amsterdammers geportretteerd 1600-1800* (2002, available only in Dutch), this book stands on its own as a useful introduction to the golden age of Dutch portraiture.

Katlijne van der Stighelen's survey of Flemish portraiture is much broader in scope and covers territory that will be less familiar to most readers. Here, the descendants of Jan van Eyck and Hans Memling are not Hals and Rembrandt, and not only Rubens and Van Dyck, but also Pourbus, De Vos, Cossiers, Van Oost, and generations of lesser-known artists whose progress mirrors larger trends in the European march toward modernism. Moving through Renaissance, Baroque and Rococo to classicism, photography, and the fractured movements of the nineteenth and twentieth centuries, the text concludes with an epilogue touching on significant contemporary trends. Chapter VII, tracing the "delicate temperaments" of the fin-de-siècle (Khnopff, Ensor, Van Rysselberghe), is a high point along the way. Seldom does a book of this scope get beyond the superficial pleasures of the coffee table, but here, Van der Stighelen demonstrates an impressive depth as well as breadth of scholarship. This fascinating and lavishly-illustrated book is the first substantial overview of portraiture in Flanders, and is sure to remain a standard reference work for many years to come. An English edition would further broaden its appeal.

All of these books are beautifully produced, with ample illustrations, good notes, bibliographies, and indexes, and formats that encourage both sustained reading and fruitful

browsing. (Waanders Publishers are to be commended for maintaining such a high standard while virtually cornering the market on serious art book publishing in the Netherlands.) The prices of these volumes are reasonable, and their content is of interest for cultural historians as well as connoisseurs. Taken together, they offer proof of the centrality of personal identity within the essentially naturalistic mandate of Netherlandish visual culture.

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Shelley Perlove and Larry Silver, *Rembrandt's Faith. Church and Temple in the Dutch Golden Age.* University Park: The Pennsylvania State University Press, 2009. 506 pp, 232 illus. (many in color). ISBN 978-0-271-03406-5.

This is a wonderfully erudite and rich discussion of a fundamental aspect of Rembrandt's life and art: his faith. Rembrandt was as much a product of his milieu – intellectually, religiously, politically, and culturally – as he was an exception to it in his art. *Rembrandt's Faith* is an essential contribution to Rembrandt studies.

Many of Rembrandt's images allow for varied interpretations of his faith; his patrons were diverse, and included various Christian denominations and Jews. In nearly every case, Rembrandt steers a middle course in his varied interpretations. "His narratives allowed members of each major Protestant denomination – whether Reformed, Remonstrant, Mennonite, or Collegiant – to project themselves into the role of the faithful..." (p. 228) Accuracy in representing Old Testament figures was an issue in the seventeenth century. Rembrandt was not consistent in his depictions of Jews throughout his career, and he did not always view them in a favorable light. His depictions range from general types (earlier), to demonic caricatures, to individualized people; only occasionally are these depictions rooted in personal observation. By exploring Rembrandt's contacts with the religious communities, the parallels in his art and the texts of Calvin, Luther, L'Empereur, Grotius, the Statenbijbel, and others, the authors give a full account of the artist within the currents and cross-currents of theological issues of the Dutch seventeenth century.

The coming of the Messiah and Christian millennial thinking are established by the authors at the outset, as a tenet of Protestantism in the seventeenth century. Mention of the history book owned by Rembrandt would additionally support their argument. J. L. Gottfried's historical chronicle of 1630 was used by Pieter Lastman and owned by Rembrandt; it charts historical events according to the Four Monarchy system, which was followed by those sympathetic to millennialism (see A. Golahny, *Rembrandt's Reading*, Amsterdam, 2003).

Within Rembrandt's orbit, it was followed in the decorations of Rosenborg Castle, Copenhagen, commissioned by Christian IV, with paintings by Lastman and Pieter Isaacs, among others.

By arranging their material thematically, the authors intelligently provide analyses of Rembrandt's treatment of a particular theme throughout his oeuvre. For example, each of Rembrandt's five representations of the Supper at Emmaus

explores this event to achieve a different effect. The recognition of Christ's divinity by the faithful allowed Rembrandt to approach a biblical scene with varying fidelity to custom and location. In the 1648 painting (Louvre), Christ holds a braided challah loaf, demonstrating that he broke the bread in the Emmaus story "after the manner of the Jews in the beginning of their meals," according to the Statenbijbel annotations (p. 313). The setting, a niche-like recess, has been related to various Renaissance precedents, but here is associated with Callot's illustration of the apse of the church where James and John were born, which appeared in Bernardino Amico's book on Jerusalem, owned by Rembrandt. The challah bread demonstrates Rembrandt's familiarity with Jewish customs at first hand, and the architecture indicates that he read the books he owned. In the 1654 etching, Christ seems to lose his corporeality and dissolves into light, as he offers bread with opened arms; allusions to the Last Supper are the plate of lamb on the table and the background baldachin which derives from Rembrandt's 1635 drawing after Leonardo's *Last Supper*. With these two examples, Rembrandt developed the Emmaus scene from revelatory to Eucharistic.

The Jerusalem temple and its reconstructions were a central aspect of Dutch theology. Available to Rembrandt were a number of reconstructions of the temple, and he made use of them with varying fidelity. He adapted a number of sources for his architectural settings (pp. 202-209). By correlating the different areas of the temple compound with these reconstructions and Rembrandt's work, the authors propose that Rembrandt refers to precise locales within the compound. This is a fascinating conclusion, and gives another dimension to Rembrandt's close reading of the Bible and other texts, and his close looking at the various reconstructions. The Chamber of the Parhedrin is the setting for the 1630 etching *Christ Disputing with the Doctors* and the 1629 *Judas Returning the Thirty Pieces of Silver* (pp. 228-231). The Priests' Court, the public ritual space of the Temple sanctuary, is the location for the 1644 *Christ and the Adulteress* (p. 244). The Court of Women as the setting of the 1630 *Presentation of Christ in the Temple*. The Court of the Gentiles is the setting for the 1635 etching *Christ driving the Money Changers* (p. 250). While these settings endow Rembrandt's images with an unusual authenticity, they may, or may not, have been recognized by most viewers. These settings, however, emphasize the importance of the Jerusalem temple as the locus of divinity.

In his late works, Rembrandt departs from his earlier precision in physically recreating the temple. His settings are vague, as he concentrates on an "internalized church." The sixth chapter, evocatively titled "Without Temple or Church," expresses Rembrandt's faith after 1660 as independent of physical attributes.

In 1641, Philips Angel praised Rembrandt's historical accuracy and far-reaching knowledge, with specific reference to *Samson's Wedding* of 1636 and its use of Josephus as a corollary to the Bible. Until recently, Rembrandt's wide reading has been hardly acknowledged, although much attention has been paid to his wide-ranging visual sources. Rembrandt integrated his reading and his visual "library," so that his works develop from a range of textual and pictorial sources. Perlove and Silver indicate how religious literary publications, often with their illustrations, contributed in a fundamental way to Rembrandt's imagery. They have not only written a masterful study, but also raised many questions that will foster discussion on how Rembrandt read his various bibles, looked at their many il-

lustrations, and gained much other information from personal contacts.

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Holm Bevers, Jan Kelch, Bernd Wolfgang Lindemann and Christian Tico Seifert (eds.), *Rembrandt – Wissenschaft auf der Suche. Beiträge des Internationalen Symposiums Berlin, 4.-5. November 2006 (Jahrbuch der Berliner Museen. Neue Folge. vol. 51, Beiheft)*. Berlin: Gebr. Mann Verlag, 2009. 168 pp, 149 b&w illus. ISBN 978-3-7861-2563-1.

This special volume of the *Jahrbuch der Berliner Museen* presents nineteen essays derived from papers delivered at a symposium held in Berlin during the Rembrandt Year of 2006. The worldwide celebration of Rembrandt's four-hundredth birthday prompted literally hundreds of museum exhibitions but relatively few significant scholarly studies, to which this volume is a welcome addition. Taken together, these essays, some in German and some in English, offer a stimulating cross-section of current research on the art of Rembrandt and his circle. Each essay is preceded by a concise abstract, and all are accompanied by good quality black-and-white illustrations. In keeping with the format of a journal volume, there is no comprehensive bibliography or index.

In several essays, archival or contextual investigation sheds new light on Rembrandt's relationships and role in the art market. Ben Broos presents findings from his recent archival research on Saskia van Uylenburgh and her family. Mirjam Alexander-Knotter examines Rembrandt's use of Hebrew inscriptions, while Gary Schwartz takes a broader look at the artist's relationship to Judaism; both essays cast doubt on the traditional presumption of a sympathetic relationship between Rembrandt and his Jewish contemporaries. Marten Jan Bok and Tom van der Molen jointly present results of statistical analysis comparing Rembrandt's productivity with that of Jacob Backer, Ferdinand Bol, and Govert Flinck, all of whom competed with him in the Amsterdam market for portraits and history paintings; their objective charts and graphs produce the intuitive thesis that Rembrandt was a procrastinator whose pace slackened in the absence of direct pressure to bring his work to completion.

The religious context of Rembrandt's work is addressed by David De Witt, who situates works by the young Rembrandt and Jan Lievens in the context of religious controversy between Remonstrants and Calvinists in Leiden, and by Thomas Ketelsen, who argues that the so-called Passion cycle, now in Munich, should really be considered a "Resurrection cycle" (*Auferstehungszyklus*) for which the lost *Circumcision* provides the missing link. A very different approach to a biblical history painting is that of Katja Kleinert and Claudia Laurenze-Landsberg, who present results of technical analysis revealing that Rembrandt made radical compositional changes in the course of painting *Samson and Delilah* (1628, Berlin).

Several essays address Rembrandt's portraiture and self-portraiture. Rudi Ekkart demonstrates affinities between Rembrandt's portrait style of the early 1630s and that of contemporaries such as Pickenoy and De Keyser. Walter Liedtke presents discoveries resulting from his recently-published cata-

logue of Dutch paintings in the Metropolitan Museum of Art, most significantly the identification of the sitter in *Man with a Magnifying Glass* as Pieter Haaringh, whose portrait Rembrandt also etched in 1655. Dagmar Hirschfelder examines the relationship between *tronies* and commissioned portraits in fancy dress. Martin Sonnabend interprets the etched *Self-Portrait with Saskia* (1636) as a somewhat melancholic meditation on the relationship between artist and model. Jeroen Giltaij reports that the recent cleaning and technical examination of *Man in a Red Cap* (Rotterdam) confirms earlier doubts about its attribution to Rembrandt. Attribution is also the topic for Benjamin Binstock, who assigns four quite diverse paintings to Rembrandt's pupil Carel Fabritius.

Rembrandt's engagement with Italian art is the subject of essays by Matthias Winner (Raphael's *School of Athens* as a source for *The Hundred Guilder Print*), Werner Busch (Rembrandt, Guercino, and a shared interest in caricatural physiognomy), Amy Golahny (Rembrandt and the *disegno-colore* paradigm), and Christian Tico Seifert (Leonardo's *Last Supper*, combined with a *Marriage at Cana* engraved by Jan Wierix, as an inspiration for *Wedding Feast of Samson* [1638, Dresden]).

Art theory of the seventeenth century plays a role in two essays: Rudolf Preimesberger places Rembrandt's early historical compositions *Raising of Lazarus* (Los Angeles) and *Judas returning the Thirty Pieces of Silver* (priv. coll., UK) in the framework of rhetoric and poetics, while Eric Jan Sluijter argues that the classicist critique of Rembrandt originated well before the 1670s, and that Rembrandt must have taken a deliberate stand against the idealizing style introduced into Amsterdam by artists such as Joachim von Sandrart. Meanwhile, the practice of theory in its twenty-first century form is absent from this volume. Indeed, for the most part, the methodologies demonstrated are either surprisingly conventional (identification of sources) or strikingly practical (statistical, archival, technical). The field of Rembrandt studies is safe with such solid scholarship, and there is much of value in this volume, but perhaps a little less safety will produce a little more excitement as we move toward the next Rembrandt anniversary. As these essays show, there will always be more to discover about this endlessly fascinating artist.

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Jennifer M. Kilian, *The Paintings of Karel du Jardin (1626-1678). Catalogue raisonné (Oculi: Studies in the Arts of the Low Countries, 8)*. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2005. 498 pp, 32 color, 229 b&w illus. ISBN 978-90-272-533-5.

Jennifer M. Kilian, *Karel du Jardin 1626-1678*. [Publication accompanying the exhibition Rijksmuseum, Amsterdam, December 14, 2007 – March 16, 2008.] Amsterdam: Rijksmuseum; Zwolle: Waanders Publishers, 2007. Parallel text in Dutch and English. 80 pp, 59 color illus. ISBN 978-868-9030-9.

The Paintings of Karel du Jardin is the first catalogue raisonné of the work of a talented artist whose versatile paintings reflect the refined taste of Amsterdam's elite at the height of the city's prosperity. The text, based on the author's dissertation for

the Institute of Fine Arts, New York University (1992), includes six chapters that examine Du Jardin's life, his patronage and critical fortunes, and his achievements as a painter of landscapes, portraits, and historical subjects. The text is followed by a list of related documents (with many new archival discoveries, including a record of Du Jardin's baptism in 1626) and a catalogue raisonné describing 158 attributed paintings as well as 32 doubtful and 40 rejected works. (Du Jardin's atmospheric prints and drawings, showing a great affinity for animal life, are mentioned but not catalogued.)

Like many artists of his time, Karel du Jardin occupies a place in surveys of Dutch art constrained by the paradigm of artistic specialization. In his case, the niche is Italianate landscape. Until now, the lack of a full-fledged monograph on the artist (apart from E. Brochhagen's German dissertation of 1958) has hampered appreciation for the full range of his achievements, but Kilian demonstrates that Du Jardin was equally gifted in creating impressive history paintings and elegant portraits. This catalogue raisonné is one of the heftiest books so far published in the series *Oculi: Studies in the Arts of the Low Countries*, by John Benjamins Publishing Company, headquartered in Amsterdam. The format is traditional, with all illustrations grouped at the back of the book; the 32 color plates provide a good introduction to all aspects of the artist's work, and the more extensive black-and-white illustrations are generally crisp and legible. Institutional libraries should definitely purchase this book, a solid and original monograph on an important artist, but unfortunately, the high price (\$510) will place it beyond the reach of most private buyers.

This review is so late that it comes to address not only Kilian's catalogue raisonné, but also subsequent developments prompted by it. (For more detailed and timely assessments, the reader is referred to the earlier reviews by Nicolette Sluijter-Seiffert in *Oud-Holland* 119:4 (2006), pp. 201-205, and by Luuk Pijl in *The Burlington Magazine* 148 (February 2006), pp. 126-127.) From December 2007 to March 2008, the Rijksmuseum in Amsterdam mounted an exhibition of 23 paintings by Du Jardin, the first-ever monographic show devoted to this artist, and commissioned Kilian to write the book published to accompany the show. Following a trend that is becoming more common in recent times, this publication is not a full-fledged exhibition catalogue with entries on individual works, but an overview of the exhibition's theme: in this case, a concise and well-illustrated survey of Du Jardin's life and work. (For an earlier review of this publication, see Erik Spaans in *The Burlington Magazine* 149 [February 2009], pp. 106-107.) As a compact and inexpensive guide to the artist's principal achievements, this publication offers a useful basic source, but for those with a serious interest in the artist and his milieu, it by no means supersedes the more comprehensive monograph.

A symposium in connection with the exhibition prompted further thoughts on Du Jardin and his context. Kilian makes judicious use of Arnold Houbraken's colorful biography of the artist, indicating where documents contradict it, but Jonathan Bikker, whose recent research has focused on art patronage in later seventeenth-century Amsterdam, now calls upon a variety of documents to demonstrate more specifically that some aspects of Houbraken's account are closer to the truth than previously realized, but others are incorrect; in particular, Du Jardin did not run off to Italy in 1675 with the renowned art collector Joan Reynst, but with his younger brothers Gerard and Abraham. Furthermore, the traditional identification of a

painting in the Rijksmuseum as a portrait of Joan Reynst, which Kilian accepts (Cat. 115), is highly unlikely (Jonathan Bikker, "Sir Joan Reynst, his good acquaintance, neighbour, and landlord": truth and fantasy in Houbraken's life of Karel du Jardin," *The Burlington Magazine* 151, February 2009, pp. 92-97). In the past few years, several newly discovered paintings by Du Jardin have appeared on the market (three are mentioned by Pijl); it is possible that Kilian could have gone further in revising her thesis for publication, but these few additions and corrections do not materially alter her conclusions about the nature and scope of Du Jardin's achievements.

Born in Amsterdam in 1626, Dujardin worked in The Hague, Paris, and Rome as well as his native city. Houbraken describes him as a pupil of Nicolaes Berchem, and their style and subject matter show certain affinities, but his training remains undocumented. Kilian connects Dujardin's activity as a portraitist to his contact in The Hague with his second cousin, the portrait painter Pieter Nason. The sunny atmosphere of his early landscapes suggests a trip to the south in the 1640s; there is no firm evidence that he reached Italy until much later (although Pijl suggests that a drawing in the Lugt Collection, initialled and dated 1653, may provide a clue), but Kilian emphasizes that documents place him securely in France in the 1650s. This corrective reminds us that, as the term "Italianate" suggests, the study of Dutch artistic connections with southern Europe has remained fixated on Rome and Venice while neglecting a rich and continuous history of interactions with France. By 1654, Dujardin had become a founding member of the artistic confraternity De Pictura in The Hague. His bucolic scenes of the 1650s show an affinity with Paulus Potter. During these years he also produced about 50 etchings, many of them studies of animals; Kilian points here to the impact of Pieter van Laer.

It was in the 1660s, in Amsterdam, that Du Jardin expanded his repertoire to include portraits of prominent citizens as well as finely crafted history paintings. Like Ferdinand Bol, Jan Lievens (his neighbor on the Rozengracht, from whom he inherited a pupil, Erick van den Weerelt), and other ambitious artists active in the city at that time, Du Jardin took advantage of the active market for imposing portraits and narrative paintings that developed in concert with the decoration of the Amsterdam Town Hall and the lively art patronage of civic organizations and their wealthy regents. Like these artists, too, he perfected a polished technique and bright palette responsive to the increasingly classicizing taste of patrician patrons. Why he chose to spend his last few years in Italy is unclear; surprisingly, in Rome, where he lived from 1675 to 1678, he abandoned his cool, classicizing style for smokier colors and rougher brushwork. He never returned to the Netherlands, but died in Venice shortly after arriving there in 1678.

As Kilian points out, Du Jardin is familiar only to specialists today, but at the height of his career, he was one of the most highly paid artists in Amsterdam. With these publications, we gain a sense of his individual achievements apart from the generic categories to which he has routinely been assigned. The synthesis of strong color, accomplished technique, and a convincing but refined approach to nature Du Jardin brings to his diverse subject matter epitomizes the style we may call "classical baroque", preferred by later seventeenth-century aristocrats throughout Europe. Fortunately, objective critical thinking and a spate of new research on late seventeenth- and eighteenth-century art in the Netherlands has opened the eyes

of scholars to the virtues of this stylistic trend, which can no longer be considered un-Dutch. It was because of artists like Du Jardin that Amsterdam in the 1660s was able to hold its own as a cultural capital on the European stage.

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New Titles

Adams, Ann Jensen, *Public Faces and Private Identities in Seventeenth-Century Holland. Portraiture and the Production of Community*. New York: Cambridge University Press, 2009. ISBN 978-0-521-44455-2. To be reviewed.

Allart, Dominique, *Collections publiques de Liège (Répertoire des peintures des anciens Pays-Bas et de la Principauté de Liège aux 15e/16e siècles, 6)*. Turnhout: Brepols, 2009. ISBN 978-2-87033-015-9, euros 75.

At Home in the Golden Age. Masterpieces from the SØR Rusche Collection. Zwolle: Waanders, 2008. ISBN 978-90-400-8505-5. – Exhibition Kunsthal Rotterdam, February 9 – May 18, 2008. With contributions by Marten Jan Bok, Marina Aarts, Martine Gosselink, Marloes Hemmer, Koojse Hofman, Christien Oele, Hester Schölvinck. To be reviewed.

Bahlmann, Katharina, Elisabeth Oy-Marra and Cornelia Schneider (eds.), *Gewusst wo! Wissen schafft Räume. Die Verortung des Denkens im Spiegel der Druckgraphik (Beiträge zu den Historischen Kulturwissenschaften, 5)*. Berlin: Akademie Verlag, 2008. ISBN 978-3-05-004503-0, euros 50. – Exhibition Gutenberg-Museum, Mainz, October 30, 2008 – March 29, 2009.

Beer, Ralf, *Die Kirche der ehemaligen Benediktinerabtei zu Mouzon in den Ardennen. Baukunst zwischen "Original" und Transformation*. Remshalden: Verlag Bernhard Albrecht Greiner, 2007. ISBN 978-3-86705-109-5.

Bigalke, Hans-Günther, *Geschnitzte Bilder und Figuren an Fachwerkhäusern in Deutschland 1450-1700*. Munich: Deutscher Kunstverlag, 2008. ISBN 978-3-422-06820-9.

Borggreffe, Heiner, and Guido von Büren, *Schloß Stadthagen. Eine Residenz der Renaissance*. With photographs by Jutta Brüdern (*Kulturlandschaft Schaumburg, 15*). Hannover: Schlüter-sche Verlagsgesellschaft, 2008. ISBN 978-3-89993-660-5.

Boser, Ulrich, *The Gardner Heist: The True Story of the World's Largest Unsolved Art Theft*. New York: Harper Collins, 2009. ISBN 978-0061-45183-6, \$26. – The theft of pictures at the Isabella Stewart Gardner Museum in March 1990 that included Vermeer's *Concert* and Rembrandt's *Storm on the Sea of Galilee*.

Broekhuijsen, Klara, *The Master of the Dark Eyes: Late Medieval Manuscript Painting in Holland*. Turnhout: Brepols, 2009. ISBN 978-2-503-51510-6.

Caen, J., and C.J. Berserik, *Silver Stained Roundels and Unipartite Panels before the French Revolution, vol. 2: The Provinces of West and East Flanders (Corpus Vitrearum, Belgicum, Checklists, 2)*. Turnhout: Brepols, 2009. ISBN 978-1-905375-31-8, euros 95.

Caen, J., and C.J. Berserik, *Silver Stained Roundels and Unipartite Panels before the French Revolution, vol. 3: The Provinces of Limburg and Flemish Brabant (Corpus Vitrearum, Belgicum, Checklists, 3)*. Turnhout: Brepols, 2009. ISBN 978-1-905375-32-5, euros 95.

Decker, John R., *The Technology of Salvation and the Art of Geertgen tot Sint Jans*. Williston, VT: Ashgate, 2009. ISBN 978-0-7546-6453-6, \$100. To be reviewed.

Diefenbacher, Jörg, *Anton Mirou, 1578-vor 1627. Ein Antwerpener Maler in Frankenthal*. Landau: PVA, 2007. ISBN 978-3-87629-951-8, euros 148. To be reviewed.

Diels, Ann, *The Shadow of Rubens: Print Production in Antwerp in the Seventeenth Century*. London: Harvey Miller (Turnhout: Brepols), 2009. ISBN 978-1-905375-50-9, euros 115.

Dumortier, Claire, and Patrick Habets (eds.), *Bruxelles-Tervuren. Les ateliers et manufactures de Charles de Lorraine*. Brussels: CFC éditions, 2007. ISBN 978-2-930018-64-5. – Covers the period 1744-1780.

Ebert, Bernd, *Simon und Isaack Luttichuys. Monographie mit kritischem Werkverzeichnis*. Munich: Deutscher Kunstverlag, 2009. ISBN 978-3-422-06815-5, euros 148.

Ebert-Schifferer, Sybille, and Cecilia Mazzetti di Pietralata (eds.), *Joachim von Sandrart. Ein europäischer Künstler und Theoretiker zwischen Italien und Deutschland (Römische Studien der Bibliotheca Hertziana, 25)*. Munich: Hirmer, 2009. ISBN 978-3-7774-2291-6, euros 85.

Ertz, Klaus, and Christa Nitze-Ertz, *Josef van Bredael, 1688-1739. Die Gemälde mit kritischem Oeuvrekatalog (Flämische Maler im Umkreis der Großen Meister, 7)*. Lingen: Luca Verlag, 2008. ISBN 978-3-923641-52-9, euros 250.

Fabri, Ria, and Nico Van Hout (eds.), *From Quinten Metsys to Peter Paul Rubens. Masterpieces from the Royal Museum Reunited in the Cathedral*. Wommelgem: BAI, 2009. ISBN 978-90-8586-537-7, euros 29.50. – Exhibition in Antwerp cathedral, June 5 – November 15, 2009.

Fischel, Angela, *Natur im Bild. Zeichnung und Naturerkenntnis bei Conrad Gessner und Ulisse Aldrovandi*. Berlin: Gebr. Mann, 2009. ISBN 978-3-7861-2610-2, euros 39.

Fryklund, C., *Late-Gothic Flemish Wall Painting*. Turnhout: Brepols, 2009. ISBN 978-2-503-51237-2, euros 100.

Georgievska-Shine, Aneta, *Rubens and the Archaeology of Myth, 1610-1620. Visual and Poetic Memory*. Farnham, Surrey/Burlington, Vermont: Ashgate, 2009. ISBN 978-0-7546-6771-1, \$100. To be reviewed.

Gertsman, E., *The Dance of Death in the Middle Ages. Image, Text, Performance (Studies in the Visual Culture of the Middle Ages, 3)*. London: Harvey Miller (Turnhout: Brepols), 2009. ISBN 978-2-503-53063-5, euros 80.

Gorman, Michael John (ed.), *A Mysterious Masterpiece. The World of the Linder Gallery*. Introduction Michael John Gorman and James M. Bradburne. Florence: Fondazione Palazzo Strozzi/Alia, 2009. ISBN 978-88-96532-02-7, euros 12.

Almost completely unknown to scholars, the *Linder Gallery* is a 17th-century Antwerp gallery painting that highlights the debates about the cosmos leading up to Galileo's Inquisition Trial of 1633. Previously owned by the Rothschild family in Vienna, the painting was seized by the Nazis and has only recently been shown publicly in the exhibition "Galileo: Images of the Universe from Antiquity to the Telescope", at the Palazzo Strozzi, Florence (March 13 – August 30, 2009). The work is now owned by Barbara and Ronald Cordover, New York.

Featuring references to Johannes Kepler, the painting includes a tiny planetary diagram with an enigmatic inscription

in Latin: "ALY ET ALIA VIDENT" (Others see it otherwise). The painter is unknown with the only clue as to his identity being a double portrait of the artist and his patron, the wealthy German merchant Peter Linder, who lived in Milan, in the lower right corner. Three tables bear mathematical and astronomical instruments, drawings and diagrams; the walls are adorned with Flemish and Italian paintings. At the lower edge sits a bearded man, possible a portrait of Johannes Kepler. In his lap reclines a female figure with palette, brushes, maulstick and mallet, the personification of Pictura.

The main part of the book consists of a conversation between James Bradburne (Fondazione Palazzo Strozzi), Ron and Barbara Cordover (owners of the painting, New York), Alexander Marr (University of St. Andrews), Michael John Gorman (Trinity College, Dublin), Pamela Smith (Columbia University), and Lawrence Weschler (New York University). In addition, there is an introduction by Gorman and Bradburne, and an attempt at an attribution of the painting by Gorman and Marr.

Gottwald, Franziska, *Das Tronie. Muster, Studie, Meisterwerk. Die Genese einer Gattung der Malerei vom 15. Jahrhundert bis zu Rembrandt (Kunstwissenschaftliche Studien, 164)*. Berlin: Deutscher Kunstverlag, 2009. ISBN 978-3-422-06930-5, euros 40.

Hayward, Maria, and P. Ward (eds.), *The Inventory of King Henry VIII: Textiles and Dress*. London: Harvey Miller (Turnhout: Brepols), 2009. ISBN 978-1-905375-42-4, euros 140. – Includes Thomas Campbell, *The Art and Splendour of Henry VIII's Tapestry Collection*.

Heck, Christian, with the collaboration of H. Boëdec, D. Adams and A. Bollut, *Collections du Nord-Pas-de-Calais. La Peinture de Flandre et de France du Nord au XVe et au début du XVIe siècle (Repertory, 5)*. Turnhout: Brepols, 2009. ISBN 978-2-87033-012-X, euros 95.

Herrmann, Katharina, *De Deo Uno Et Trino. Bildprogramme barocker Dreifaltigkeitskirchen in Bayern und Österreich*. Regensburg: Schnell + Steiner, 2009. ISBN 978-3-7954-2220-2, euros 86.

Huisman, Tim, *The Finger of God. Anatomical Practice in 17th-Century Leiden*. Leiden: Primavera Pers, 2009. ISBN 978-90-5997-061-8, euros 34.50

Kiem, Karl, *Das Waaggebäude. Ein Bautyp des "Goldenen Jahrhunderts" in Holland*. Berlin: Gebr. Mann, 2009. ISBN 978-3-7861-2605-8, euros 69.

Knaap, Ulrich, *Auf den Spuren der Mönche. Bauliche Zeugen der Zisterzienserabtei Salem zwischen Neckar und Bodensee*. Regensburg: Schnell + Steiner, 2009. ISBN 978-3-7954-224709, euros 20.

Krempel, León, and Ulrich Söding (eds.), *Georg Petel. Neue Forschungen*. Berlin: Deutscher Kunstverlag, 2009.

Kroesen, Justin, *Seitenaltäre in mittelalterlichen Kirchen. Standort – Raum – Liturgie*. Regensburg: Schnell + Steiner, 2009. ISBN 978-3-7954-2172-4, euros 35.

Kulturkosmos der Renaissance. Die Gründung der Bayerischen Staatsbibliothek. Wiesbaden: Harrassowitz, 2008. ISBN 978-3-4470-5672-4. – Exhibition Bayerische Staatsbibliothek, Munich, March 7 – June 1, 2008.

Lacy, Margriet Bruijn, Charles Gehring, Jenneke Oosterhoof (eds.), *From De Halve Maen to KLM: 400 Years of Dutch-American Exchange*. Münster: Nodus Publikationen, 2008. – From the contents: Christine P. Sellin, "The Old Testament's Virtuous Abraham as 'Polygamist'? Theological, Literary, and

Artistic Developments in Sixteenth- and Seventeenth-Century Netherlandish Culture;" Natasha Seaman, "Icon, Narrative, and Iconoclasm in Hendrick Ter Brugghen's Crowning with Thorns;" – Amy Golahny, "The Rembrandt Year 2006 in Perspective;" – Julie Hochstrasser, "Eye to Eye with the Dutch in America: Vermeer and the Visual Turn."

Leaves from Paradise: The Cult of John the Evangelist at the Dominican Convent of Paradies bei Soest. Ed. by Jeffrey Hamburger. Cambridge (Mass.): Houghton Library of the Harvard College Library, 2008. ISBN 978-0-976-5428-0.

Ludolf Backhuysen, Emden 1630-Amsterdam 1708. Ed. by Friedrich Scheele and Annette Kanzenbach. Munich: Deutscher Kunstverlag, 2008. ISBN 978-3-422-06875-9. – Exhibition Ostfriesisches Landesmuseum, Emden, November 30, 2008 – March 1, 2009.

Matthias Corvinus, the King. Tradition and Renewal in the Hungarian Royal Court 1458-1490. Budapest: Budapest History Museum, 2008. ISBN 978-963-9340-69-5. – Exhibition in 2008.

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Middelkoop, Norbert, and Tom van der Molen, *Amsterdam's Glory. The Old Masters of the City of Amsterdam.* Bussum: Uitgeverij Thoth, 2009. ISBN 978-90-6868-497-1, euros 22.50

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historians of netherlandish art

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HNA organizes and sponsors a major research conference every four years. It also holds an annual meeting in conjunction with College Art Association conferences, where members share interests and information in debates, symposia, or lectures. HNA offers news of exhibitions, acquisitions and other museum news, conferences, recent publications, and members' activities, as well as extensive book reviews on its webpage at www.hnaneews.org. Twice a year this information is also offered in hard copy. A Membership Directory is available on HNA's website.

HNA grew out of a national symposium on Netherlandish art held in the spring of 1982 at Memphis State University. Its initial research conference, held at the University of Pittsburgh in 1985, drew over two hundred participants from seven countries. The Pittsburgh meeting set the standard for four further international conferences held in Cleveland (1989), Boston (1993), Baltimore (1998), Antwerp (2002), and Baltimore/Washington (2006). HNA has been an affiliated society of the College Art Association since 1984, and was incorporated in New York State as a not-for-profit corporation in 1988.

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