

historians of netherlandish art

NEWSLETTER

AND REVIEW OF BOOKS

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

Vol. 30, No. 2

November 2013



Michiel Coxie, *Saint Cecilia*. Museo Nacional del Prado, Madrid

In the exhibition *Michiel Coxie. De Vlaamse Rafael*.
Museum M, Leuven, October 31, 2013 – February 23, 2014.

historians of netherlandish art

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HNA Newsletter

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NEWSLETTER

Dear colleagues,

As I write this, I'm in Los Angeles, where I was fortunate to attend the study day on September 26 of the exhibition "Face to Face: Flanders, Florence, and Renaissance Painting" at The Huntington Library, co-curated by Paula Nuttall (Victoria and Albert Museum) and Catherine Hess (Huntington Library), until January 13, 2014. The HNA, along with the Italian Art Society, contributed financially to make the study day possible. Continuing the theme of the Amsterdam 2010 HNA conference, "Crossing Borders," this exhibition is about the transalpine exchanges between the Netherlands and Tuscany in the fifteenth century. The exhibition, the first in North America on this topic, concentrates on two main aspects of this exchange: first, patronage, as it was seemingly customary for Italians in Bruges to commission their portraits while there – and occasionally other works – from the local painters; second, the Italian painters' reception of the northern art they viewed in Florence, as they were fascinated by it. The discussion emphasized how the Italians adapted northern motifs and imitated paint application, and how northern artists, notably Gerard David, modeled figures more solidly when their works were destined for Italy.

The *JHNA* continues to grow in stature as a leading scholarly publication for our field. The latest issue honors Egbert Haverkamp Begemann, featuring many of his students as contributors, and an interview with him by Eijk van Otterloo. You will find photos of the presentation in this issue and on the HNA website www.hnanews.org/hna/scholarly/index.html#.

Jeffrey Chipps Smith of the University of Texas at Austin, a founding editor of the *JHNA*, is resigning as Associate Editor. We are grateful to Jeff for his role in establishing the journal. We thank Dagmar Eichberger of the University of Heidelberg and

University of Trier for agreeing to join editor Alison Kettering and associate editor Mark Trowbridge. We extend our gratitude to Jeff for his past service, and we warmly welcome Dagmar (see also below).

Our reception at the College Art Association, Chicago 2014, is scheduled for Friday, February 14, 2014, at 5:30 pm, and our session, chaired by Marisa Bass of Washington University in St. Louis titled "Moving Images: The Art of Personal Exchange in the Netherlands," is Saturday, February 15, 9:30 am (for more information, see below under HNA at CAA).

Our quadrennial conference to be held in Boston June 5-7, 2014, is taking shape under the leadership of Paul Crenshaw, who both serves as Vice President of HNA and chairs the Program Committee of the conference. We look forward to a wonderful conference, thanks to Paul and the committee, which includes Susan Anderson, Margaret Carroll, Stephanie Dickey, Wijnie de Groot, David Levine, Henry Luttkhuizen, Jeffrey Muller, Natasha Seaman, Ron Spronk, Michael Zell, and myself. This conference will feature a good mix of formal paper sessions and workshops. Please check the HNA website for updates on registration and other program details. Our keynote speaker will be Prof. Dr. Maarten Prak of the University of Utrecht.

And in closing, a reminder to those of you who may not yet have paid annual dues to please do so, as our dues support all our endeavors.

We look forward to seeing you in Boston.

Amy Golahny

email: golahny@lycoming.edu

HNA News

HNA at CAA, Chicago, February 12–15, 2014

The HNA-sponsored session at CAA, Chicago, February 12-15, 2014, is chaired by Marisa Bass (Washington University, St. Louis), titled "Moving Images: The Art of Personal Exchange in the Netherlands."

Speakers

Eva Helfenstein (Walters Art Museum), Precious Vessels as Objects of Gift Exchange at the Court of Burgundy.

Jessica Weiss (University of Texas at Austin), Panel Paintings as Status Symbols: The Afterlife of the Retablo de Isabel and Spanish-Habsburg Dynastic Identity.

Jasper van Putten (Harvard University), Book Fairs and

Hanse Merchants: Sebastian Münster's Use of Trade Networks to Acquire City Views.

Jennifer Cochran Anderson (Pennsylvania State University), Wooden Devotional Figures, Illicit Importations and Personal Connections between Ireland and the Catholic Netherlands.

Vanessa Schmid (New York University), Portrait Exchange and Collecting among Dutch Admirals: Constructing Group Membership and Allegiance.

The session is scheduled for Saturday, February 15, 9:30 am-12:00 pm, Lake Erie Room, 8th Floor, Hilton Hotel, 720 South Michigan Avenue.

The HNA reception will take place Friday, February 14 (Valentine's Day), at 5:30-7:00 pm, in the Boulevard Foyer, 2nd Floor of the Hilton Hotel.

Journal of Historians of Netherlandish Art (JHNA)

New 16th-Century Associate Editor

Dagmar Eichberger, University of Heidelberg and University of Trier, has been appointed by the Board of HNA the new sixteenth-century Associate Editor of *JHNA*, as of January 1, 2014. She will be replacing Jeffrey Chipps Smith who is resigning from the Editorial Board.

Dagmar received her PhD from the University of Heidelberg and her *Habilitation* at the Universität des Saarlandes and University of Heidelberg. Prior to Heidelberg and Trier, she has held teaching positions at the Australian National University, Canberra, and the University of Melbourne. She is the author of numerous books and articles in German and English. Dagmar was the head of the exhibition committee and editor of the catalogue *Women of Distinction: Margaret of York and Margaret of Austria 1477-1530*, Mechelen, 2005. She is a long-time member of HNA, on whose Board she served from 2008-2012, and a founding member of ANKK (Arbeitskreis für Niederländische Kunst und Kultur).

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, **March 1, 2014**. Please consult the journal's Submission Guidelines.

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.

The deadline for submission of articles is **March 1, 2014**.

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Jeffrey Chipps Smith, Associate Editor

JHNA 2016

JHNA is preparing a special issue for 2016 that will focus on the concept of the sublime in seventeenth-century art, architecture, and theatre, deriving from ps.-Longinus' *On the Sublime*. Throughout the seventeenth century the Longinian sublime played an important role in Dutch art and theatre. The poetics by Heinsius and Vossius and the art theory of Junius were strongly influenced by *On the Sublime*. In their turn, these writings exerted a strong influence upon Vondel, Rembrandt, and Hoogstraten, among others. We invite scholars to send an abstract by **January 1, 2014** to S.P.M.Bussels@hum.leidenuniv.nl. For more information, see under Opportunities (pp. 21-22) as well as: <http://hum.leiden.edu/lucas/elevatedminds>.

HNA Fellowship 2014-2015

We urge members to apply for the 2014-15 Fellowship. Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1350-1750. Up to \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February 2014, with funds to be distributed by April. The application should consist of: (1) a short description of project (1-2 pp); (2) budget; (3) list of further funds applied/received for the same project; and (4) current c.v. A selection from a recent publication may be included but is not required. Pre-dissertation applicants must include a letter of recommendation from their advisor.

Applications should be sent, preferably via e-mail, by **December 14, 2013**, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: paul.crenshaw@providence.edu; Postal address: Providence College, 1 Cummingham Square, Providence RI 02918-0001.

HNA/AANS 2014

The next HNA conference will take place in Boston, June 5-7, 2014. It is a joint conference of the Historians of Netherlandish Art and the American Association of Netherlandic Studies. A Call for Papers went out via the listserv and is posted on the HNA website under HNA Conferences (www.hnanews.org).

Conference Program Committee:

Susan Anderson
Margaret Carroll
Paul Crenshaw
Stephanie Dickey
Amy Golahny
Wijnie de Groot
David Levine
Henry Luttikhuizen
Jeffrey Muller
Natasha Seaman
Ron Spronk
Michael Zell

Personalia

Rebecca Brienen has been appointed Vennerberg Professor of Art and Professor of Art History at Oklahoma State University, Stillwater.

Robert Fucci, Columbia University, is the 2014-16 David E. Finley Fellow at CASVA. His topic of research is "Jan van de Velde II (c. 1593-1641): The Printmaker as Creative Artist in the Early Dutch Republic."

Emilie Gordenker, Director of the Mauritshuis, The Hague, presented the Walter W.S. Cook Annual Lecture at the Institute of Fine Arts, New York University, October 24, 2013,

entitled "Are Cross-Sections Boring? The Case of *Saul and David*."

Egbert Haverkamp-Begemann was honored with a special issue of *JHNA*, vol. 5, no. 2. The event was celebrated at the gallery of Otto Naumann on September 19, 2013, in the presence of generations of former students, colleagues and friends. A printed version of the journal was presented to Egbert by Stephanie Dickey and her fellow editors, Nadine Orenstein and Jacqueline Coutré. The issue contains an interview with Egbert conducted by Eijk van Otterloo, December 12, 2012, and seventeen essays by his former students.

Victoria Sancho Lobis has been appointed the new Prince Trust Associate Curator in the Department of Prints and Drawings at the Art Institute of Chicago as of September 15, 2013.

Dries Lyna has been appointed Assistant Professor in Cultural History at the Radboud University in Nijmegen.

Jessica Stevenson-Stewart, University of California, Berkeley, is the 2013-14 Robert H. and Clarice Smith Fellow at CASVA. Her topic of research is "Rules of Engagement: Art, Commerce and Diplomacy in Golden Age Antwerp, 1500-1576."

An Van Camp, Curator of Dutch and Flemish Prints and Drawings at The British Museum, received the Christoffel Plantin Prize granted annually to a Belgian citizen living and working abroad for his/her cultural, artistic or scientific contribution.

Edward Wouk has been appointed Lecturer in the Department of Art History and Visual Studies at the University of Manchester (England).

Exhibitions

United States and Canada

Worldly Possessions: Visualising Materialism in the Age of the Baroque. McMaster Museum of Art, Hamilton (Canada), August 15 – December 3, 2013.

Extravagant Bodies: Northern Mannerist Prints from the Kainen Collection. National Gallery of Art, Washington, September 1, 2013 – January 5, 2014. Some 50 works from the collection of Ruth Cole Kainen.

Imperial Augsburg: Renaissance Prints and Drawings, 1475-1540. Blanton Museum, University of Texas at Austin, October 5, 2013 – January 5, 2014; Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, September 19 – December 14, 2014. Previously at the National Gallery of Art, Washington. With publication by Gregory Jecmen and Freyda Spira, reviewed in this issue.

Face to Face: Flanders, Florence and Renaissance Painting. Huntington Library, Art Collections and Botanical Gardens, Pasadena, September 28, 2013 – January 13, 2014. Curated by Catherine Hess and Paula Nuttall. With publication.

Vermeer, Rembrandt, Hals: Masterpieces of Dutch Painting from the Mauritshuis. Frick Collection, New York, October 22, 2013 – January 19, 2014 (15 works). Previously at the Fine Arts Museums of San Francisco, De Young Memorial

Museum, San Francisco, and the High Museum of Art, Atlanta. The exhibition will travel to Bologna (see under Italy). Includes Vermeer's *Girl with a Pearl Earring*. With catalogue.

From the Library: The Transformation of Ovid's *Metamorphoses*. National Gallery of Art, Washington, August 10, 2013 – February 9, 2014.

Rembrandt the Etcher. Museum of Fine Arts, Boston, August 10, 2013 – February 17, 2014.

Miracles and Martyrs: Saints in the Middle Ages. J. Paul Getty Museum, Los Angeles, September 3, 2013 – March 2, 2014.

Renaissance and Baroque Bronzes from the Hill Collection. The Frick Collection, New York, January 28 – June 15, 2014.

Europe and other Countries

Belgium

In vriendschap verbonden. Het Liber Amicorum of het vriendenboekje in de 16de en de 17de eeuw in de Nederlanden. Rockoxhuis, Antwerp, September 28 – December 15, 2013.

Rubens. A Maverick Artist. The Master's *Theoretical Notebook*. Rubenshuis, Antwerp, October 19, 2013 – January 19, 2014. On view are the various partial copies of Rubens's *Theoretical Notebook* which was destroyed by fire in 1720. With a brochure by Ben van Beneden, published as a special issue of *The Rubenianum Quarterly*.

De erfenis van Rogier van der Weyden: de schilderkunst in Brussels 1450-1520. Koninklijke Musea voor Schone Kunsten van België, Brussels, October 10, 2013 – January 25, 2014. With catalogue by Veronique Bücken. Tiel: Uitgeverij Lannoo, ISBN 978-94-01-41410-4, EUR 40.

Michiel Coxie. De Vlaamse Rafael. Museum M, Leuven, October 31, 2013 – February 23, 2014. Curated by Koenraad Jonckheere and Peter Carpreau. With catalogue, Leuven: Davidsfonds/Clauwaert 2013, ISBN 978-90-6306-659-8, EUR 20.

Rubens: The Family Portraits. Rubenshuis, Antwerp, April – June 2015.

Brazil

Plantin and Craesbeeck: A World on Paper. Books, Prints and Maps in the Era of Discovery. Fundação Clóvis Salgado, Palácio das Artes, Belo Horizonte, September 17 – December 1, 2013.

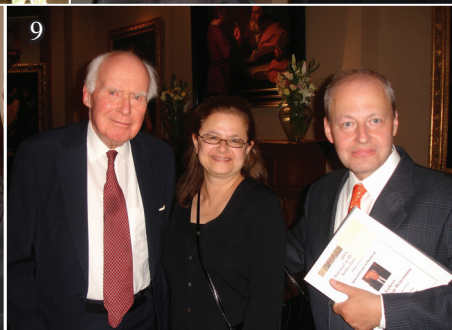
500 Years of Art in Germany. Centro Cultural Banco do Brasil, Sao Paulo, October 12, 2013 – January 5, 2014.

Bruegel and "At the Four Winds". Pinacoteca de Estado de Sao Paulo, Sao Paulo, October 26, 2013 – January 26, 2014.

Czech Republic

Masterpieces of the Kolowrat Picture Gallery in Rychnov and Kneznov. Národní galerie v Praze, Prague, November 25, 2009 – November 30, 2014.

Celebration of JHNA 5: 2 Special Issue in Honor of Egbert Haverkamp-Begemann



1. Nadine Orenstein, Kerry Barrett, Jack Kilgore
 2. Jo Saxton, Vanessa Schmid
 3. Otto Naumann, Egbert Haverkamp-Begemann (EHB), Mariët Westermann, Peter Sutton
 4. Walter Liedtke, Louisa Wood Ruby, Amy Golahny

5. Nadine Orenstein, Jacqueline Coutré, Otto Naumann, Ronni Baer
 6. Stephanie Dickey, EHB
 7. Nicola Courtright, EHB, Susan Barnes
 8. Bria Koser, Vanessa Schmid, Ilona van Tuinen
 9. EHB, Ellen Konowitz, Matt Kavaler

and Reunion with Several Generations of Students, September 19, 2013



10. EHB, Nadine Orenstein
 11. Kerry Barrett, Antien Knaap
 12. Ronni Baer, Wayne Franits, Mariët Westermann
 13. Wayne Franits, Nancy Bialler
 14. Nicola Courtright, Matt Kavaler, David Levine, Wayne Franits
 15. Stephanie Dickey
 16. Jacqueline Coutré, Nadine Orenstein, Stephanie Dickey, editors of JHNA 5: 2

17. Matt Kavaler, Ronni Baer
 18. front row: Nanette Salomon, EHB; back row: Stephanie Dickey, Nicola Courtright, Wayne Franits, David Levine, Matt Kavaler, Ellen Konowitz, Ronni Baer, Susan Barnes (Russia trip 31 years ago)
 19. from left: Matt Kavaler, Ellen Konowitz, Nancy Minty, Angela Molenaar (NAF), Kerry Barrett, Amy Golahny, Louisa Wood Ruby, Ann Adams, Nadine Orenstein

Photos courtesy of Nadine Orenstein, Antien Knaap, Bria Koser, Wayne Franits

England

The Young Dürer: Drawing the Figure. The Courtauld Gallery, London, October 17, 2013 – January 12, 2014. With catalogue with essays by Stephanie Buck, Michael Roth and others, published by Paul Holberton.

Antiquity Unleashed: Aby Warburg, Dürer and Mantegna. The Courtauld Gallery, London, October 17, 2013 – January 12, 2014. With a publication by Marcus Andrew Hurttig.

Rembrandt: The Final Years. National Gallery, London, October 15, 2014 – January 18, 2015; Rijksmuseum, Amsterdam, February 12 – May 17, 2015.

Strange Beauty: Masters of the German Renaissance. National Gallery, London, February 19 – May 11, 2013. Co-curated by Jeanne Nuechterlein, University of York.

Finland

Animals in the Sinebrychoff Art Museum. Sinebrychoffin Taidemuseo, Helsinki, September 12, 2013 – January 19, 2014.

France

Hieronymus Cock: La gravure à la Renaissance. Institut Néerlandais, Paris, September 18 – December 15, 2013. Previously at Museum M, Leuven. With catalogue edited by Joris Van Grieken, Jan Van der Stock and Ger Luijten, with contributions by Dominique Allart, Alessandra Baroni, Hans Buijs and Krista De Jonge. Mercatorfonds, ISBN Engl. ed. 978-90-6153-953-7. To be reviewed.

Les origines de l'estampe en Europe du Nord, 1400-1470. Musée du Louvre, Paris, October 17, 2013 – January 13, 2014. With catalogue by Séverine Lepape.

Jean Cousin père et fils. Musée du Louvre, Paris, October 17, 2013 – January 13, 2014. With catalogue by Cécile Scaillièrez.

Jordaens 1593-1678: la Gloire d'Anvers. Musée du Petit Palais, Paris, September 19, 2013 – January 19, 2014. With catalogue edited by Alexis Merle du Bourg (ISBN 978-2-7596-0231-5, EUR 44).

Rubens et Van Dyck: Estampes. Musée du Petit Palais, August 13, 2013 – January 26, 2014.

Germany

Rembrandt. Landschaftsradierungen aus dem Städel Museum. Städel Museum, Frankfurt, August 28 – November 24, 2013. Curator: Martin Sonnabend.

“Die holländischen Bilder hab ich freilich gern” – Wilhelm Busch und die Alten Meister. Museum Schloss Wilhelmshöhe, Kassel, September 6, 2013 – January 12, 2014.

Kosmos der Niederländer: die Schenkung Christoph Müller. Staatliches Museum Schwerin, October 11, 2013 – February 16, 2014. With catalogue ed. by Dirk Blübaum and Gero Seelig, Michael Imhof Verlag, ISBN 978-3-86568-958-0, EUR 30 (see also under *Museum News*).

Dawn of a New Age. Early Engravings from Italy and the Netherlands. Kupferstichkabinett at the Residenzschloss, Dresden, October 11, 2013 – January 20, 2014.

Rembrandt. Meister der Radierung. Germanisches Nationalmuseum, Nuremberg, March 5, 2013 – January 26, 2014.

Dürer. Kunst – Künstler – Kontext. Städel Museum, Frankfurt, October 23, 2013 – February 2, 2014. Curator: Jochen Sander. With catalogue published by Prestel.

Geheimnisse der Maler. Köln im Mittelalter. Wallraf-Richartz-Museum, Cologne, September 20, 2013 – February 9, 2014.

In Augsburg erdacht, für Hildesheim gemacht. Exponate aus dem Dom-Museum Hildesheim. Diözesanmuseum, Augsburg, until April 27, 2014.

Kunstammer Rau. Schau mich an! Porträts seit 1500. Arp Museum Bahnhof Rolandseck, Remagen, May 17, 2013 – May 4, 2014.

Italy

Giuditta decapita Oloferne: Luis Finton interprete di Caravaggio. Gallerie d'Italia – Palazzo Zevallos Stigliano, Naples, September 27 – December 8, 2013.

La ragazza con l'orecchino di perla: Il mito della Golden Age: Da Vermeer a Rembrandt: capolavori dal Mauritshuis. Palazzo Fava, Bologna, February 8 – May 25, 2014.

The Netherlands

Rembrandt, Portrait of Eleazar Swalmius (1637). Museum Het Rembrandthuis, Amsterdam, May 2011-2018. Rembrandt's rediscovered portrait of the Amsterdam Calvinist minister has been placed on loan from the Koninklijk Museum voor Schone Kunsten, Antwerp, for seven years.

The Mystery of the Horse: Art, Science and Magic from Leonardo da Vinci to Hans Baldung Grien. Museum Boijmans van Beuningen, Rotterdam, 2013 – 2014.

De 100 mooiste Rembrandts. Teylers Museum, Haarlem, September 28, 2013 – January 19, 2014.

Erasmus for Rotterdam [*Portrait of Erasmus* by Lucas Cranach the Elder]. Museum Boijmans Van Beuningen, Rotterdam, October 12, 2013 – February 16, 2014. The portrait was recently placed on loan from the Erasmus Foundation.

Rembrandt in Zwart-Wit. Stedelijk Museum Zutphen, November 23, 2013 – February 23, 2014; Het Hannemahuis Harlingen, March 9 – June 22, 2014; Museum Gouda / Het Catharina Gasthuis, Gouda, July 1 – October 5, 2014. Previously at the Westfries Museum, Hoorn (March 23 – July 28, 2013) and the Markiezenhof Historical Center, Bergen op Zoom (August 3 – November 10, 2013).

Masters from the Mauritshuis. Gemeentemuseum, The Hague, April 24, 2012 – March 31, 2014. Over 100 works from the Mauritshuis went on display during the renovation of the museum, including Vermeer's *View of Delft*, Potter's *Bull*, and Rembrandt's *Anatomy Lesson of Dr. Nicolaes Tulp*. Other major works are on tour. With publication by Quentin Buvelot and Epco Runia, Leidschendam: NBD/Bibliion 2012. ISBN 978-90-79851-00-3, EUR 29.

Willem II, koning en verzamelaar. Dordrechts Museum, Dordrecht, February 1 – May 31, 2014.

Jacob Cornelisz. Van Oostanen (1470-1533). Stedelijk Museum, Alkmaar, March 15 – June 29, 2014.

Delftware Wonderware. Gemeentemuseum, The Hague, December 1, 2012 – June 30, 2014.

Willem II, koning en verzamelaar. Dordrechts Museum, February 1 – May 31, 2014 [dates tentative].

Het portraït historié in de Nederlandse schilderkunst. Dordrechts Museum, Dordrecht, January 1 – December 31, 2014.

Rembrandt: de laatste jaren. Rijksmuseum, Amsterdam, February 12 – May 17, 2015. Previously at the National Gallery, London (see above).

Spain

The Eucharist Series by Peter Paul Rubens. Museo Nacional del Prado, Madrid, March 25 – June 29, 2014. Focuses on the six modelli in the museum which are being cleaned and the corresponding tapestries from the Descalzas Reales.

Switzerland

Das Wissen der Kunst in der Renaissance. Sammlung Oskar Reinhart "Am Römerholz", Winterthur, September 8 – December 8, 2013.

Museum and Other News

Alkmaar

The Stedelijk Museum Alkmaar has acquired *The Parting of Jacob and Laban* by Cornelis Cornelisz Buys (1495 / 1500-1545). Half the purchase price was given by an anonymous donor, the rest by Vereniging Rembrandt, VSBfonds and the city of Alkmaar. The work was acquired through Johnny Van Haefen, London, who presented it at TEFAF in Maastricht.

Amsterdam

- The Rijksmuseum has acquired *Landscape with an Episode from the Conquest of America* (c. 1535) by Jan Mostaert. In the 1930s the panel was with Jacques Goudstikker. During the German occupation, it was confiscated for the collection of Hermann Goering. After the war, the painting was placed in the custody of the state of the Netherlands and displayed in the Frans Hals Museum. In 2006, the painting was restored to Goudstikker's heirs
- Bob van den Boogert resigned from the Rembrandt House Museum in September 2013. The museum is looking for an exhibition curator.

Antwerp

- The Rubenshuis acquired Rubens's *Portrait of Michiel Ophovius* (c. 1615-c. 1617). Several versions of this portrait exist of which two are considered the best: one in the Mauritshuis, The Hague, the other the one now in the Rubenshuis. The

two versions are displayed together at the Rubenshuis until September 2014. Ben van Beneden, director of the Rubenshuis, has stated that the version acquired by his museum probably was produced by an assistant and afterwards retouched by the master. (*The Rubenianum Quarterly*, 2013, no. 1.)

- Following paintings are in the Rubenshuis on long-term loan from private collections: two portraits by Anthony van Dyck, *William II, Prince of Orange* and *Bishop Jan van Malderen*; Jan Brueghel the Elder, *Monkeys Feasting (Singerie)*; Frans Snyders, *Still Life with a Hare, Tazza and Grapes*; Peter Paul Rubens, *The Conversion of Saul*; Alexander Adriaenssen, *Still Life with Fruit, Fish and Vegetables*.
- The project "Digitizing the *Corpus Rubenianum Ludwig Burchard*" was launched in September 2013, financed with support from the Samuel H. Kress Foundation. In the first phase, every volume published before 1999 will be digitized and published online.
- The Rubenianum acquired the documentation of Marie-Louise Hairs, the well known Belgian art historian and author of *Dans le sillage de Rubens* (1977) and, more famously, *Les peintres flamands de fleurs au XVIIe siècle* (1955).

Berlin

The collection of Old Master paintings will no longer be moved from the Gemäldegalerie at the Kulturforum to the Bode Museum on the Museumsinsel and a new gallery planned opposite it. The Prussian Cultural Heritage Foundation now says that the project is too expensive. Instead, the construction of a new museum has been recommended at the Kulturforum behind the Neue Nationalgalerie to house works from the Nationalgalerie and the Ulla and Heiner Pietzsch Collection. (From *The Art Newspaper*, October 2013.)

Bruges

- *The Descent of the Holy Spirit* by the Master of the Baroncelli Portraits has been placed on loan at the Groeningemuseum from a private collector.
- The Prentenkabinet of the Groeningemuseum has launched the project of cataloguing and digitizing its collection of 14,000 prints and 3,000 drawings. The first result of this undertaking was the exhibition "De 17de eeuw door de ogen van Jacques Callot," shown at the Arentshuis, February 1 – May 20, 2013.

Detroit

Outrage has been expressed widely at the thought of selling off part of the Detroit Institute of Art's holdings to pay off the city's debt. Although the collection and building are owned by the city, it is by no means clear whether it can legally do so. And even if works were to be sold (this would apply only to those purchased by the city and not those donated), the amount thus gained would be a mere drop in the bucket: 2 bn against an 18 bn dollar debt. Among the Netherlandish works under consideration are Pieter Bruegel the Elder's *Wedding Dance* and Rembrandt's *Visitation* (1640). (*The Art Newspaper*, September 2013)

MoveOn has started a petition in support of making the Detroit Institute of Arts a National Monument, which would make it impossible to sell the collection: <http://petitions.moveon.org/sign/make-the-detroit-institute?source=homepage>

Another petition has been started by Jeffrey Hamburger: <http://www.change.org/petitions/mr-kevyn-duane-orr-emergency-manager-of-the-city-of-detroit-prevent-sale-of-works-from-the-detroit-institute-of-arts>

Edinburgh

The Scottish National Gallery acquired a magnificent flower painting by Jan van Huysum (1682-1749).

Haarlem

Ann Demeester, currently general manager of De Appel Arts Centre, Amsterdam, has been appointed director of the Frans Hals Museum as of February 1, 2014.

Isenheim

Matthias Grünewald's Isenheim altarpiece will be moved from the Musée Unterlinden near Colmar to a nearby Dominican church in November 2013 while the museum's chapel is renovated. The altarpiece will be on display in the church until spring 2015. (From *The Art Newspaper*, October 2013.)

Leeuwarden

The Fries Museum opened on September 13, 2013, with an exhibition on the Friesian Golden Age.

Leiden

In July Brill acquired the annual *Netherlands Yearbook for History of Art (NKJ)* and the accompanying book series *Studies in Netherlandish Art and Cultural History*. In addition to the current print edition, a digital version of *NKJ* will be available for subscription as of January 2014.

London

Rubens's ceiling in Whitehall's Banqueting House is to be examined by conservators in January 2014 to determine whether treatment is required. Since its installation in 1636, the ceiling paintings have been subjected to restorations at least nine times, the most drastic in 1906 when the huge canvases were glued onto plywood. According to the chief conservator for Historic Royal Palaces, Kate Frame, work will be confined to securing the edges of the canvases, if they are beginning to come away from the plywood. HRP is also considering representation of the interior of Banqueting House; research into its original appearance is under way. (*The Art Newspaper*, June 2013)

Los Angeles

The J. Paul Getty Museum acquired an early self-portrait by Rembrandt: *Rembrandt Laughing*, c. 1628.

Paris

- The Fondation Custodia acquired Jacob van Loo (1614-1670), *Diana and Callisto* (oil on canvas, 99.1 x 81.3 cm), as well as drawings by Jan Vermeer van Haarlem the Elder (1628-1691), *Inn on a Wooded Road*; Jan Baptist Weenix (1621-1660/61), *Landscape with Travellers near a Natural Bridge*; Jan de Bisschop (1628-1671), *View of Amersfoort from a Distance*; Jan Frans van Bloemen, called 'Orizzonte' (1662-1749), the *Roman Campagna with a View of Vignanello*, c. 1740.

- In April 2012 the Fondation acquired a large drawing by Hendrik de Clerck (1570-1630). It was discovered that the drawing, which underwent extensive restoration, does not represent *The Surrender of Calais*, as previously thought, but *The Surrender of Six German Towns to Charles V in 1547*. Indeed, the sheet seems to belong to a series on the life of the emperor, spread out over several collections, also including compositions by Maerten de Vos, De Clerck's master.

- Another acquisition is Roemer Visscher's *Sinnepoppen*, Amsterdam 1614. The copy contains two drawings, *The Lute Player* and *The Falconer on Horseback*, which lie alongside the corresponding etchings.

- The *Portrait of Hugo Grotius* by Jan van Ravesteyn (c. 1572-1657) was sent to the Rijksmuseum, Amsterdam, for one year for a presentation focusing on the intellectual life and scholarship in 17th-century Holland. (*Fondation Custodia E-News*, March 2013)

Reading

A small drawing measuring 10.8 x 8.9 cm by Peter Paul Rubens depicting a profile view of Marie de' Medici was discovered in a closet at the University of Reading in May 2013. The sheet once belonged to Jonathan Richardson, an early collector of Rubens drawings.

Rotterdam

The Museum Boijmans Van Beuningen acquired Lucas Cranach the Elder, *Portrait of Desiderius Erasmus*, on loan from the Erasmus Foundation. Cranach never met Erasmus but used a painting by Hans Holbein the Younger. The work is the focus of a small exhibition, together with portrait prints of Erasmus (October 12, 2013 – February 16, 2014).

Schwerin

The Berlin collector Christoph Müller donated his collection of 155 Netherlandish paintings to the Staatliches Museum Schwerin. This is the largest donation of Old Master paintings given to a German Museum since WWII, making the museum's already outstanding holdings in Netherlandish paintings into one of the largest in Germany. The donation is accompanied by an exhibition, "Kosmos der Niederländer: die Schenkung Christoph Müller," October 11, 2013 – February 16, 2014 and by

a catalogue ed. by Dirk Blübaum and Gero Seelig (see under *Exhibitions: Germany*).

The Hague

CODART presented its anniversary issue of CODART eZine at the CODART Symposium "The World of Dutch and Flemish Art" in the Rijksmuseum, Amsterdam, October 15, 2013. The issue contains articles on Dutch and Flemish art in museums around the world: ezine.codart.nl

Venice

Jheronimus Bosch's *Hermit Saints Triptych* and *Triptych of St. Uncumber* in the Gallerie dell'Accademia as well as the *Four Visions of the Hereafter* in the Palazzo Grimani, Venice, will be exhibited at the Noordbrabants Museum, s'-Hertogenbosch, starting December 2015, commemorating the 500th anniversary of the artist's death in 1516. The panels will undergo conservation in Venice by a team of Italian and Dutch experts, and three international conservators, with financial contributions from the Bosch Research & Conservation Project (BRCP) and the Getty Foundation. The study preceding the conservation work was carried out by the BRCP at the initiative of the Jheronimus Bosch 500 Foundation, The Noordbrabants Museum and Radboud University, Nijmegen. It is supported by Queen's University, Kingston (Ontario) and the Stichting Restauratie Atelier Limburg, Maastricht, and the University of Arizona, Tucson.

The website <http://boschproject.org> was created with multiple goals in mind. The innovative synchronized image viewers will serve as practical tools during the conservation interventions of the panels in Venice. X-radiographs will be added when they become available. These image viewers are a significant advance for the fields of conservation/restoration and technical art history. The site also serves as a pilot for a much larger web application to be launched in December 2015. (From *Codart News* May 28, 2013: <http://www.codart.nl/news/963/>)

Scholarly Activities

Future Conferences

College Art Association Annual Conference 2014

Chicago, February 12-15, 2014.

The HNA-sponsored session is:

"Moving Images: The Art of Personal Exchange in the Netherlands." Chair: **Marisa Bass** (Washington University, St. Louis).

Eva Helfenstein (Walters Art Museum), Precious Vessels as Objects of Gift Exchange at the Court of Burgundy.

Jessica Weiss (University of Texas at Austin), Panel Paintings as Status Symbols: The Afterlife of the Retablo de Isabel and Spanish-Hapsburg Dynastic Identity.

Jasper van Putten (Harvard University), Book Fairs and Hanse Merchants: Sebastian Münster's Use of Trade Networks to Acquire City Views.

Jennifer Cochran Anderson (Pennsylvania State University), Wooden Devotional Figures, Illicit Importations and Personal Connections Between Ireland and the Catholic Netherlands.

Vanessa Schmid (New York University), Portrait Exchange and Collecting among Dutch Admirals: Constructing Group Membership and Allegiance.

Other sessions related to HNA

Media as Meaning: Glass in the Midwest. Chair: **Annette LeZotte** and **Stephen Gleissner** (Wichita Art Museum). Sponsored by the Midwest Art History Society.

The "Object" in the Renaissance. Chair: **Andrew Morrall** (Bard Graduate Center) and **George Gorse** (Pomona College). Sponsored by the Renaissance Society of America.

Renaissance Society of America Annual Conference

New York, March 27-29, 2014.

Papers by or of interest to HNA members

Anat Gilboa (Salem State College), The Portraits of Manasseh ben Israel.

Suzanna Ivanic (Cambridge University), Religious Materiality in the *Kunstammer* of Rudolf II.

Daniel Margocsy (Hunter College), A Natural History of Satyrs: Myths and Exotica in the Age of Discoveries.

Jessica Keating (University of Southern California), Pieter Bruegel the Elder's *Two Chained Monkeys*.

Assaf Pinkus (Tel Aviv University), Imaginative Responses to the "Living Statue": The Imperial Balcony at Mühlhausen.

Freyda Spira (Metropolitan Museum of Art), Print People?

David Areford (U Mass, Boston), The Christ Child Unmasked: Prints about Time, Knowledge, and God.

Susan Dackerman (Harvard), Prints and Knowledge of Islam.

Olenka Horbatsch (University of Toronto), Imperial Experiments: Early Netherlandish Etching, ca. 1520.

Rebecca Zorach (University of Chicago), "Calcographia arte occultos haud admittente": Making Secret Things Visible in the Renaissance Print.

Suzanne Karr Schmidt (Art Institute of Chicago), Printing on Fabric: Shrouds, Sleeping Caps, and Satin Dürers.

Peter Fuhring (Fondation Custodia), Ornament Prints: Multiple Intentions and Multiple Functions.

Femke Speelberg (Metropolitan Museum of Art), From Phenomena to Exempla: The Establishment of the Ornament Print in the Emerging Renaissance Print Market.

Oliver Kik (Katholieke Universiteit Leuven), Signs of Knowledge: The Goldsmith-Engraver in the Low Countries and the Dissemination of Design.

Michael J. Waters (NYU), Renaissance Ornament Prints and Architectural Engravings: A Question of Origins.

Shira Brisman (Columbia University), *Symmetry and Secrets*.

Madeleine C. Viljoen (New York Public Library), *The Cosmographo* as Engraver of Ornament.

Victoria Sancho Lobis (Art Institute of Chicago), *Female Life Drawing in the Rubens Workshop: Case Studies*.

Karolien De Clippel (Utrecht University), *The Problem of the Female Life Drawing in the Rubens Workshop*.

Lara Yeager-Crasselt (The Catholic University of America), *Picturing Practice: Michael Sweerts and the Image of the Netherlandish Drawing Academy*.

Susan Anderson (Maida and George Abrams Collection), *The Haarlem Drawing Academy: The Third Generation*.

Stephanie Dickey (Queen's University), *Contentione perfectus: Drawing in the Studios of Rembrandt and Annibale Carracci*.

Michael Zell (Boston University), *Graphic Images: Rembrandt's Late Printed Nudes*.

Catherine Levesque (College of William and Mary), *Rolandt Savery and the Culture of Mining*.

Angela Vanhaelen (McGill University), *Automata in the Labyrinth: Beast Machines in Early Modern Amsterdam*.

Bret Rothstein (Indiana University), *Picturing Thought in the Early Modern Low Countries*.

Session sponsored by HNA

Carolyn van Wingerden (Rice University), *Pieter Coecke van Aelst's Grand Turc Woodcuts and What They Reveal about Ottoman-Netherlandish Relations in the Sixteenth Century*.

Carrie Anderson (Boston University), *Material Mediators: Johan Maurits, Textiles, and the Art of Diplomatic Exchange*.

Claartje Rasterhoff, Filip Vermeylen (Erasmus University Rotterdam), *Mediators of Trade and Taste: Netherlandish Art Dealers in a Globalizing Art World*.

Ethan Matt Kavalier (University of Toronto), *Mapping Time: The Netherlandish Carved Altarpiece in the Sixteenth Century*.

Marisa Anne Bass (Washington University St. Louis), *Divinity and Mendacity in the Art of Joris Hoefnagel*.

Koenraad Jonckheere (University of Ghent), *Damaging the Divine Body in an Age of Iconoclasm*.

Elizabeth Petcu (Princeton University), *Cut, Carve, Construct: Drafting Wendel Dietterlin's Etched *Architectura**.

Lelia Packer (NYU), *Drawing as a Reproductive Medium: Hendrick Hondius's Reproductive Drawings after Rare Prints by Lucas van Leyden*.

William Kynan-Wilson (Cambridge University), *Codifying Ottoman Society: The Artistic Dialogue between Prints and Ottoman Costume Albums*.

Tomasz Grusiecki (McGill University), *Michal Boym's *Flora Sinensis* and the Concept of Artistic Innovation*.

Elio Brancaforte (Tulane University), *Interpreting the *Gulistān*: Word and Image in the *Persianischer Rosenthal* (1654)*.

Maryanne Cline Horowitz (Occidental College), *Exotic Lady Continents from Abraham Ortelius to David Teniers III*.

Ariane Schwartz (Dartmouth College), *How Should I Live? Horatian Emblems, Neo-Stoicism, and the Case of Otto van Veen's *Emblemata Horatiana**.

Tamar Cholcman (Tel Aviv University), *Emblem fn: The Emblems of Triumphal Entries – See Footnote by the Author*.

Marcin Wislocki (University of Wroclaw), *Drink My Friends, and Become Drunk! On the Idea of Spiritual Drunkenness and the Bridal Mysticism in Protestant Emblematics*.

Pieter Martens (Katholieke Universiteit Leuven), *Warrior Princes as Fortress Designers*.

Krista De Jonge (Katholieke Universiteit Leuven), *Constructing Early Modern Architectural Theory in Western Europe: Painters, Goldsmiths, Draughtsmen, and Printmakers*.

Franciszek Jan Skibinski (Nicolaus Copernicus University), *Netherlandish Sculptors as Designers of Architecture in Sixteenth-Century Northern Europe*.

Valerie Herremans (Koninklijk Museum, Antwerp), **Joris Jozef Snaet** (Belgian Buildings Agency), *Peter Paul Rubens and the Ornamentation of the Antwerp Jesuit Church*.

Léon Lock (Katholieke Universiteit Leuven), *The Thurn und Taxis Chapel in Brussels: A Northern "Unity of the Visual Arts" à la Bernini?*

Pier Terwen (Terwenconsultancy), *The Monument to Lieutenant-Admiral Maerten Tromp in the Oude Kerk, Delft: The Collaborative Design Process between Architect and Sculptors*.

Gwendoline de Muelenaere (Université Catholique de Louvain), *From Engraving to Academic Defense: The Image as a Frame in Flemish Thesis Prints*.

Annelise Lemmens (Université Catholique de Louvain), *Frontispieces as Framing Devices: Understanding the Book from Its Borders (Antwerp, 1600-50)*.

Ingrid Falque (University of Leiden), *Framing the Text-Image Relationship in Henry Suso's *Exemplar**.

Joanna Wooddall (Courtauld Institute of Art), *Let the Balance Be Just and the Weights Equal? Looking again at Quentin Matsys's *Moneychanger and His Wife**.

Teresa Esposito (University of Ghent), *Collecting Magical Gems in Seventeenth-Century Antwerp: The Case of Peter Paul Rubens*.

Jennifer Rabe (University of Bern), *Measure for Measure: The Depiction of Instruments in the "Madagascar Portrait"*.

Christine Göttler (University of Bern), *Vulcan's Forge: Artists' Virtues in Early Modern Antwerp*.

Marlise Rijks (University of Ghent), *Collections and Coral: Trading and Crafting Precious Metals, Stones, and Naturalia in Seventeenth-Century Antwerp*.

Nadia Sera Baadj (University of Bern), *Object Networks: Luxury, Empire, and Virtuosity in Early Modern Antwerp*.

Susanna Burghartz (University of Basel), *Global de Bry: An Antwerp Spin-Off*.

Ivo Raband (University of Bern), *Archducal Acquisitions in Antwerp: The Account Book of Ernest of Austria*.

Alessandra Becucci (Independent Scholar), *Our Man in Antwerp: The Merchant Luigi Malo and His Purchases for a Traveling Patron.*

Birgit Borkopp-Restle (University of Bern), *Antwerp's Giant Leaf Tapestries: Rooms with Views into New Landscapes.*

Jessica A. Stewart (UC Berkeley), *Genealogies of Rupture and Reconciliation: Frans Francken's Visual Discourse on Antwerp Cosmopolitanism.*

Stefanie Wyssenbach (University of Bern), *Global Connections and Local Expertise: Carstian Luyckx's Still Life Paintings as Sites of (Maritime) Expertise.*

Erin Downey (Temple University), *Cornelis Bloemaert II: Family Ties and Artistic Exchange between Utrecht and Rome.*

Susan Kuretsky (Vassar College), *Ter Brugghen's Spectacles.*

Elizabeth Nogrady (NYU/Institute of Fine Arts), *All Together Now: Artistic Collaboration in Seventeenth-Century Utrecht.*

Anna Huber (Harvard), *Drunk and Idle: The Artist as Drinker in Early Modern Germany.*

Dympia C. Callaghan (Syracuse University), *The Image Breakers.*

Amy Powell (UC Irvine), *Rembrandt's Scribbles.*

Sarah K. Kozlowskin (Southern Methodist University), *Arnolfini's Oranges: Figuring Accumulation, Exchange, and Dissemination in Early Netherlandish Painting.*

Jean-Philippe Echard (Cité de la musique – Musée de la musique), *Commercial and Cultural Antwerp: The Case of Decorated Harpsichords.*

Charlotte Colding Smith (University of Melbourne), *Knowing the Enemy: Turcica and Ottoman Objects in Sixteenth-Century Northern European Libraries.*

Jacquelyn Coutré (Adelphi University), *Like Mother, Like Daughter: Emulation and Identity in Jan Lievens's *Diana and Her Nymphs*.*

Rangsook Yoon (Chapman University), *Dürer's Treatises as Self-Help Manuals for Artists.*

Aneta Georgievska-Shine (University of Maryland, College Park), *Ille hic est ... Juan de Pareja and the Limits of Knowledge.*

Elena Filippi (Alanus Hochschule für Kunst und Gesellschaft Alfter, Bonn), *The Heritage of Cusanus's New Anthropology and Its Impact on Visual Culture in Fifteenth-Century Germany and Flanders.*

Joaneath Spicer (The Walters Art Museum), *The Personification of Africa in Cesare Ripa's *Iconologia*.*

Lisa Rosenthal (University of Illinois, Urbana-Champaign), *Precarious Personification: Fortuna and the Painter's Studio.*

Barbara Kaminska (UC Santa Barbara), *Reformation Polemics on Stage: Visual Arts and Vernacular Theater in Mid-Sixteenth-Century Antwerp.*

Maria Pietrogiovanna (Università degli Studi di Padova), *Representing Powerful Women during the Renaissance in the Netherlands.*

Hanneke Van Asperen (Tilburg University), *Union is Love's Wish.*

Alisa M. Carlson (University of Texas, Austin), *Social Networking, Social Capital, and the Portrait Drawings of Hans Holbein the Elder.*

Oskar Bättschmann (Swiss Institute for Art Research), *The Use of Colored Chalks for Drawings by Hans Holbein the Younger.*

Cecilia Mazzetti Di Pietralata (Bibliotheca Hertziana), *Collecting Portrait Drawings and the Making of Art History in Central Europe: From Dürer to the Dürerrenaissance.*

Danijela Zutic (McGill University), *"Like the fluid sea": Masking Boundries in Pieter Isaacs's *Allegory of Amsterdam* (Cover of Amsterdam City Harpsichord).*

Agnes Kulik (University of Bonn), *Anton Woensam's Works for the Carthusians and Other Patrons in Early Sixteenth-Century Cologne.*

Xander van Eck (Izmir University of Economics), *The Early Counter Reformation in Gouda's Stained Glass Windows, 1562-71.*

HNA/AANS 2014

International Interdisciplinary Conference, Boston, June 5-7, 2014. Joint conference of the Historians of Netherlandish Art and the American Association of Netherlandic Studies.

For more information check www.hnanews.org

Europe

Picturing Ludwig Burchard. Rubenianum 50th Anniversary

Rubenianum, Antwerp, December 6, 2013.

Véronique Van de Kerckhof, Welcome and Introduction.

Lieneke Nijkamp, *On the Record(s): Burchard's Material Legacy.*

Hans Vlieghe, *Ludwig Burchard and Rubensforschung.*

Prisca Valkeneers, *Allies and Axis: Burchard's Network during WWII.*

Christopher White, *The Rubens Exhibition at Wildenstein's in London in 1950.*

Anna Tummers (keynote), *The Eye of the Connoisseur.*

Koen Bulckens, *A Brief History of the Catalogue Raisonné.*

Hilde Cuvelier, *"Empathy and deep understanding": Fritz Grossmann's Bruegel Archive at the Rubenianum.*

Suzanne Laemers, *"Good old Max": The German Art Historian Max J. Friedländer (1867-1958), Contemporary of Ludwig Burchard.*

Bert Watteuw, *"Aufmerksamkeit nicht immer gleichmäßig": The Scholar as Schoolboy.*

Arnout Balis and Rudi Ekkart will be chairing.

See also www.rubenianum.be

Registration rubenianum@stad.antwerpen.be

Two Sides of the Same Coin? Nature and History at the Time of Pieter Bruegel and Michiel Coxcie (c. 1540-1585)

M - Museum Leuven & the Royal Museums of Fine Arts in Brussels, December 13-14, 2013. In collaboration with the Universities of Leuven and Ghent. In conjunction with the exhibition "Michiel Coxcie. The Flemish Raphael." October 31, 2013 – February 23, 2014.

Peter Carpreau (M – Museum, Leuven), Coxcie's Reputation: An Interesting Case of Historical Amnesia.

E. Matt Kavaler (University of Toronto), Pan-European and Local: Perspectives of Various Media.

Ed Wouk (University of Manchester), The Nature of Nicolaes Jonghelinck's Collection.

Tine Meganck (Royal Museums of Fine Arts, Brussels), Nature, History and Natural History in the Art of Pieter Bruegel and Maerten de Vos.

Marissa Bass (Washington University, St. Louis), *Natura Sola Magistra*: Bruegel, Hoefnagel, and Humanist Discourse during the Dutch Revolt.

Eckhardt Leuschner (University of Erfurt), **Giovanna Saponi** (Università degli studi di Bari), Coxcie's Italian Sojourn in Context: The Cappella di Santa Barbara and Church Decorations of the 1530s in Rome.

Manfred Sellink (Museum Brugge), Bruegel, Coxcie and the Italian Landscape.

Stefaan Hautekeete (Royal Museums of Fine Arts, Brussels), Italianate and Vernacular Trends in the Work of Hans Bol.

Koenraad Jonckheere (University of Ghent), Plato's Cave. The Reception of the Renaissance and Antiquity in the Low Countries.

Mattijs IJssink (Noordbrabant Museum, 's-Hertogenbosch), Pieter Bruegel and the Cripples from Croton, a Case of 'Inversive Emulation'.

For full program and paper abstracts, see www.hnanews.org.

CODART zeventien

Rijksmuseum, Amsterdam, March 16-18, 2014.

Art on the Move: Cultural Transmission and Artistic Exchange in the Low Countries, 1572-1700

Museum Boijmans van Beuningen, Rotterdam, April 10-11, 2014.

Organized by the NWO-funded research program "Cultural transmission and artistic exchange in the Low Countries, 1572-1672", led by Filip Vermeulen (Erasmus University Rotterdam), Karolien de Clippel (Utrecht University) and Eric Jan Sluijter (University of Amsterdam). For more information on the project and its team members, see: <http://artistic-exchange.com/>

Die Klage des Künstlers. Verarbeitung von Krise und Umbruch in Text und Bild zwischen Reformation und Revolution/ The Artist's Lament. Turning Crisis and Turmoil into Text and Image between the Reformation and the French Revolution

Schwabenakademie Irsee, April 11-13, 2014. Organizers: Sylvia Hendecker (Irsee), Birgit Münch, Andreas Tacke (Trier).

(Un)dressing Rubens. Fashion and Painting in Seventeenth-Century Antwerp

Rubenianum, Antwerp, May 8-9, 2013.

Welcome by **Véronique van de Kerckhof** (Rubenianum, Antwerp) and **Katlijne Van der Stighelen** (KU Leuven)

I. Mirroring Materiality: Painting and the Reality of Dress

chair: Koen Brosens (KU Leuven)

Aileen Ribeiro (The Courtauld Institute of Art), The Fashion for Rubens.

Frieda Sorber (MoMu Fashion Museum, Antwerp), tba

Johannes Pietsch (Bayerisches Nationalmuseum, Munich), The Materiality of Contemporary Dress Depicted by Rubens and other Flemish Painters.

Birgitt Borkopp-Restle (University of Bern), Silk Velvet, Perfumed Leather and Ostrich Feathers – Clothes and Their Materiality in Rubens's Antwerp.

II. Patterns Emerge: Visual and Written Sources

chair: Anna Reynolds (Royal Collection Trust)

Karen Hearn (University College London), "Wrought with Flowers and Leaves ...": Representing Embroidery in English Portraits from the Age of Rubens.

Marcia Pointon (University of Manchester), Accessorizing Susanna.

Elizabeth McFadden (University of California, Berkeley), Rubens and the Materiality of Fur.

Isis Sturtewagen (University of Antwerp), Clothing Rubens's Antwerp – Everyday Urban Dress in the Early 17th Century.

Hannelore Magnus (KU Leuven), Veiled by Rubens's Fame. The Representation of Fashion in the Oeuvre of the Antwerp Genre Painter Hieronymus Janssens (1624-1693).

III. Made to Measure: the Rubensian Wardrobe

chair: Arnout Balis (Centrum Rubenianum, Antwerp)

Kristin Lohse Belkin (Historians of Netherlandish Art), Fashioning the Past for the Present: Rubens and the Aesthetics of Costume.

Pilar Benito Garcia (Patrimonio Nacional, Madrid), Rubens and Textiles.

Susan Miller (Independent scholar), Kosode and Rubens: An Unfamiliar Luxury.

Sara van Dijk (Leiden University), Rubens and "the source and origin of all the pretty fashions in Italy."

Cordula van Wyhe (University of York), *Identity and Attire of the Aristocratic Patriciate in Rubens's Self-Portraits and Portraits of his Wives*.

IV. Framing Faces: Hair, Ruffs, Hats, and Hoykes

chair: Katlijne Van der Stighelen (KU Leuven)

Susan Vincent (University of York), *The King's Beard and the Queen's Curls: Hair at the Court of Charles I*.

Philipp Zitzlsperger (Humboldt-Universität, Berlin), *Rubens's Collars, Indications of Confessionalism and Nationalism*.

Bianca du Mortier (Rijksmuseum, Amsterdam), *From Spanish Mantò to the Huyck – in Search of the Origin*.

Bert Watteuw (Rubenianum, Antwerp), *The Painted Veil: Hélène Fourment Wearing a Hoyke*.

Closing remarks: **Emilie Gordenker** (Mauritshuis, The Hague).

Isabelle de Borchgrave (artist, Brussels), *Papiers à la Mode*.

Questioning the Frame in the Decorative Systems of the Modern Era

Institut national d'histoire de l'art, Paris, May 9-10, 2014.

Organized by the CHAR (HICSA, University Paris 1 Panthéon - Sorbonne), the Centre François-Georges Pariset (Université Michel de Montaigne - Bordeaux 3) and the GEMCA (Group for Early Modern Cultural Analysis - UCL).

Civic Artists and Court Artists (1300-1600). Case Studies and Conceptual Ideas about the Status, Tasks and the Working Conditions of Artists and Artisans/Der städtische Künstler und der Hofkünstler (1300-1600). Das Individuum im Spannungsfeld zwischen Theorie und Praxis.

Paris, Centre André Chastel, INHA, June 19-21, 2014.

Conference organizers: Philippe Lorentz, Paris-Sorbonne & EPHE; Dagmar Eichberger, Universität Trier, FB III Kunstgeschichte & ERC TAK/ SHARK.

Symposium XIX for the Study of Underdrawing and Technology in Painting

Bruges, September 11-13, 2014.

Past Conferences

Listed are only those conference papers that came to my attention too late to be included in the section "Future Conferences" in the printed version of the Newsletter (in most cases, however, they were listed on the website). They are mentioned here to inform readers of new developments in the field and of the scholarly activities of the membership.

59th Annual Meeting of the Renaissance Society of America

San Diego, April 4-6, 2013.

Barbara Baert (Katholieke Universiteit, Leuven), *The Johannesschüssel as Andachtsbild: The Gaze, the Medium, and the Senses*.

Elina Gerstman (Case Western Reserve), *Sensing the Virgin*.

Beate Böckem (University of Basel), *More than Words: Jacopo de' Barbari's Strategies of Self-Fashioning and the Impact of Italian Court Culture across the Alps, ca. 1500*.

Robin Craren (Temple University), *Poland's Artistic Development through Its Exchange with Western Europe in the Fifteenth and Sixteenth Centuries*.

Saskia Beranek (University of Pittsburgh), *Oranje Triumphant: The Fireplace as Locus of Design in Seventeenth-Century Dutch Palaces*.

HNA-sponsored session

Sally Coleman (Independent Scholar), *Hans Memling's Simultanbilder and the Discourse of Piety*.

Mitzi Kirkland-Ives (Missouri State University), *Sequela Christi: Memling's Passion Narratives and Early Modern Pilgrimage*.

Tianna Uchacz (University of Toronto), *From Simultaneous Narratives to Anachronistic Conflations: Scenes from the Book of Tobit in Sixteenth-Century Antwerp Painting*.

Jessie J. Park (University of Arizona), *Ephemera or Permanence? Temporaneity of Classically Inspired Structures in Pieter Coecke van Aelst's Triumph of Antwerp of 1550*.

Diane Wolfthal (Rice University), *Materiality and Immateriality in Images of Household Servants*.

Marco Veronesi (University of Tübingen), *Genoa, Bruges, and the German Hanse*.

Catrien Santing (University of Groningen), *Laughing at the Court of Emperor Maximilian, a Serious Matter*.

Bart Ramakers (University of Groningen), *Embodied Wits: Personifications of Mind and Spirit in Rhetorician Drama*.

Ruben Buys (University of California, Los Angeles), *"He is ruler over all": Man and "His" World at the 1539 Ghent Refrains Contest*.

Angelina Milosavljevic-Ault (University of Belgrade), *Vasari on the Apparati Designed for Margaret of Austria's Entry into Florence on 3 June 1536*.

HNA-sponsored session

Margaret A. Sullivan (Independent Scholar), *The Past Made Present: Bruegel the Elder's Thin People Eating the Fat*.

Joanna Sheers (Institute of Fine Arts, New York University), *Humanistic Parody in the Work of Rembrandt and the Amsterdam Theater*.

Tijana Zakula (Utrecht University), *The Catalog of Failed Histories: In Search of Gerard de Lairese's Norms and Their Appearances.*

Edward H. Wouk (Courtauld Institute of Art), *Dominicus Lampsonius and the Vindication of the Northern Artist.*

Sarah W. Lynch (Princeton University), *What's in a Name? Architect and Stonemason in Sixteenth-Century Prague.*

Michelle Moseley-Christian (Virginia Polytechnic Institute & State University), *Marketing Mary Magdalene in Early Modern Northern European Prints and Paintings.*

Alexander Marr (University of Cambridge), *Disingenuous Ingenuity: Appropriation and the *imago contrafacta* in the Work of Walther Hermann Ryff.*

Ricardo de Mambro-Santos (Willamette University), *In the Name of the Baptist: Leonardo, Pedro Fernández de Murcia, and the Amadeits.*

Ralph Dekoninck (Université Catholique de Louvain), *Imaging and Imagining the Feast: Celebrative Images in the Jesuit Culture of Spectacle.*

Caroline Heering (Université Catholique de Louvain), *The Apparatus of Baroque Jesuit Spectacles: Studying the Senses of Ornamental and Framing Devices.*

Grégory Ems (Université Catholique de Louvain), *Seventeenth-Century Jesuit Festivities and Celebrations: A Case Study of Jesuit Scenographic Specificities.*

Iaria Andreoli (Florida State University), *Woodblocks on the Move: European Routes of the Illustrated Book from the Fifteenth to the Sixteenth Century.*

Sooyun Sohn (University of Wisconsin, Madison), *A Look at the World: Emblematic Prints in Jan Luyken's *Beschouwing der Wereld* (1708).*

Anna Huber (Harvard University), *In Stitches: Prints, Laughter, and Pain.*

Jasper C. van Putten (Harvard University), *The Emergence of the Artist-Chorographer in Early Modern Cosmography.*

Céline Drèze (Université Catholique de Louvain), *Music at the Professed House in Antwerp (Sixteenth to Eighteenth Century).*

Annick Delfosse (Université de Liège), *Jesuit Solemnities in the Southern Netherlands: Immersion and Experience.*

Luc L. D. Duerloo (University of Antwerp), *It's the Dynasties, Stupid!*

Steven Thiry (University of Antwerp), *From Darkness into Light: Dynastic Rites of Incorporation in Burgundian-Habsburg Princely Baptisms (1430–1505).*

Kathleen M. Comerford (Georgia Southern University), *All Politics is Local: The Medici-Habsburg Axis, 1532–88.*

Dries Raeymaekers (Radboud University Nijmegen), *Courtiers as Employees: Human Resource Management in the Habsburg Dynasty.*

Sarah J. Moran (University of Bern), *Resurrecting the "Spiritual Daughters": The Case of the Houtappel Chapel in the Jesuit Church of Antwerp.*

Ingrid Falque (Leiden University), *Images as Instruments for Understanding the Ineffable Nature of God in Henry Suso's *Exemplar*.*

Sara Woodbury (Shelburne Museum), *Pain as Focal Point: Reconsidering Dutch Tooth-Pulling Scenes.*

Joaneath A. Spicer (The Walters Art Museum), *Abraham Ortelius's Africa: Map and Personification.*

Ryan E. Gregg (Webster University), *Sixteenth-Century Flemish City Views as Simulacra.*

Danica Brenner (University of Trier), *Neither Fish nor Fowl: Painters' Journeymen in Augsburg during the Fifteenth and Sixteenth Centuries.*

Karen L. Hung (New York University), *Carving a Niche: The Artistic Training of Northern European Sculptors.*

Eva Struhal (Université Laval), *Rubens's "famous al-lievo"? Anthony van Dyck's Early Years.*

Louise Arizzoli (Indiana University), *Interrelation of Text and Image in Northern European Representations of the Continents.*

Maryanne Cline Horowitz (Occidental College), *Mapping and Telling Tales for Elite and Popular Delight: Abraham Ortelius's Atlases of the 1570s.*

Katrin Seyler (Courtauld Institute of Art), *Learning in the Republic of Tools.*

Goran Proot (Folger Shakespeare Library), *Layout Practices in Flemish Book Production in the Southern Netherlands during the Long Sixteenth Century.*

Stijn Van Rossem (University of Antwerp), *The Bookshop of the Counter-Reformation.*

Adam Samuel Eaker (Columbia University), *Van Dyck between Master and Model.*

Anna C. Knaap (Tufts University), *Sculpture in Pieces: Rubens, Borboni, and Broken Idols.*

Daniela Bleichmar (University of Southern California), *America in Print, Print in America.*

Lisa B. Voigt (The Ohio State University), *Old Pictures, New Peoples: Novelty and Recycled Illustrations.*

Michael Gaudio (University of Minnesota), *Frans Post's Silent Landscapes.*

Ivana Horacek (University of British Columbia), *Material Transformations: Gifts of Magic and Artifice.*

Birgit Ulrike Münch (University of Trier), *Sex and the City: Mapping Pornography and Scatology in Nuremberg's Early Modern Art.*

Alison G. Stewart (University of Nebraska, Lincoln), *Sebald Beham's Sexy Old Testament Prints.*

Miriam Hall Kirch (University of North Alabama), *Private Viewings [Sebald Beham].*

Lara Yeager-Crasselt (University of Maryland, College Park), *Michael Sweerts's Brussels Drawing Academy and the Education of Artists in the Early Modern Netherlands.*

Anne Woollett (J. Paul Getty Museum), *The Vaeinius Studio and Rubens.*

Karin Leonhard, *Painting the Rainbow: Color in Nature versus Color in Art.*

Mark Trowbridge (Marymount University), *Bernard van Orley's Joris de Zelle and the Status of the Learned Doctor.*

Jane O. Newman (University of California, Irvine), *The Wanderstrassen of a Global Renaissance? Nationalism and Transnationalism in Warburg's Readings of Dürer, 1905 and 1917/1920.*

Joan Boychuk (University of British Columbia), *Parataxis and Disjunctive Time: Joris Hoefnagel's Artistic Interaction with the Habsburg *Kunstammer*.*

Jacob Jordaens: Werkgenese – Veränderung – Restaurierung

Museum Fridericianum, Kassel, May 6-7, 2013. Organized by the German Association of Conservators supported by Museumslandschaft Hessen in conjunction with the exhibition *Jordaens und die Antike*.

Justus Lange (Kassel), *250 Jahre Jordaens in Kassel. Sammeln, Präsentieren, Erforschen, Bewahren.*

Nils Büttner (Stuttgart), *Mythos Atelier? Von Jordaens bis zur Moderne.*

Elmer Kolfin (Amsterdam), *"Excellent peinture en grand": Jordaens' Reputation in the Dutch Republic c. 1640-1680.*

Esther Meier (Dortmund), *Jacob Jordaens' Vita in der "Teutschen Akademie".*

Peter Carpreau (Leuven), *The "Nachleben" of Jordaens. An Inquiry Based on Auction Prices.*

Ivo Mohrmann and **Monika Kammer** (Dresden), *Kunsttechnologische Auswertung von Röntgenbildern. Elf Gemälde von Jacob Jordaens und seiner Werkstatt aus der Sammlung der MHK.*

Thomas Krämer (Kassel), *Leinwand und Grundierung im Röntgenbild. Kunsttechnologische und restaurierungsgeschichtliche Betrachtung der Kasseler Gemälde von Jordaens und seiner Werkstatt.*

Don Johnson (Houston), *Thread Count Analysis of Jordaens' Paintings on Canvas.*

Timo Trümper (Gotha) and **Christiane Ehrenforth** (Kassel), *Das Kasseler "Bohnenfest". Ursprung und Vermittlung einer Bildidee sowie neueste Erkenntnisse zur komplexen Werkgenese.*

Margriet van Eikema Hommes (Delft) and **Lidwien Speleers** (The Hague), *The Two Most Important Commissions of Jacob Jordaens in the Northern Netherlands, the Oranjezaal (1649 and 1652) and the Town Hall of Amsterdam.*

Jørgen Wadum (Copenhagen), *Solid Flesh. Aspects of Jordaens' Painting Technique.*

Troels Filtenborg (Copenhagen) and **Johanneke Verhave** (Rotterdam), *The Ferry Boat. Dating the Additions of a Complex Painting.*

Anne Sanden and **Lucy Davis** (London), *The Allegory of Fruitfulness of the Wallace Collection and Its Conservation Treatment.*

Toshiharu Nakamura (Kyoto), *The Penitent Magdalene from the former Joseph Robinson Collection: Young van Dyck Working up Rubens' Conception.*

Louise Decq, **H. Dubois**, **S. Saverwijns**, **S. Swinnen** and **D. Christiaens** (Brussels), *The Antwerp Maagdenhuis *Washing and Anointing of the Body of Christ: A Case Study of Jordaens' Complex Modifications of His Own Work. Genesis and Conservation.**

Sebastian Done (Kassel), *Die pluripotente Zeichnung. Anstückungen in der Kompositionspraxis von Jacob Jordaens.*

Babette Hartwieg (Berlin), *Formatveränderungen bei Rubens. Beobachtungen an den Beständen der Gemäldegalerie Berlin.*

48th International Congress on Medieval Studies

Western Michigan University, Kalamazoo, May 9-12, 2013.

Papers of interest to HNA members

Joni Hand (Southeast Missouri State University), *Female Book Owners in Flanders and the Low Countries: Identity Expressed through Patronage.*

Kaatje De Langhe (University of Ghent), *"Home is Where the Hearth is": Ceramic Stoves in Late Medieval Flanders as Displays of Identity.*

Wim De Clercq (University of Ghent), *The Tiled Floor in the Castle of Pierre Bladelin: Mirror of Social Identity between Burgundian Flanders and the Kingdom of Aragon (ca. 1450).*

Sherry C. M. Lindquist (Western Illinois University), *The Flaying of Saint Bartholomew and the Rhetoric of the Flesh in the *Belles Heures* of the Duke of Berry.*

Elizabeth Sandoval (Ohio State University), *Color and Flesh: The Elevation of the Host in the Breviary of Margaret of Bavaria.*

Art, Knowledge and Commerce. Print Publishing and the Professionalization of Printmaking in Europe, 1500-1650

Koninklijke Bibliotheek van België, Brussels; Museum M, Leuven, June 5-6, 2013.

Co-organizers: Fondation Custodia, Paris; Katholieke Universiteit, Leuven, Illuminare, Leuven. In conjunction with the exhibition "Hieronymus Cock: de renaissance in prent" at the Museum M, Leuven, March 14 – June 9, 2013 and the Institut Néerlandais, Paris, September 18 – December 15, 2013.

Joris Van Grieken, *No Address Mentioned. Hieronymus Cock's 'Generic Prints'.*

Ed Wouk, *Granvelle and Cock: New Light on the Aims of the Quatre Vents Press.*

Petra Maclot, *The Four Winds: The House of the Antwerp Print Publisher Hieronymus Cock.*

Virginie D'Haene, *Hieronymus' Adumbrationes after Matthijs Cock: Landscapes 'in the new Italian or antique way'?*

Huigen Leeflang, *The Fisherman and the Cook. Hieronymus Cock, Claes Jansz. Visscher II and Their Brand Names.*

Peter Fuhring, Joannes Galle as an Editor of Cock: Supply and Demand for Sixteenth-Century Prints in Mid Seventeenth-Century Antwerp.

Jan Van der Stock, The Antwerp Print Publisher Merten Peeters van Gelle (Martinus Petri): In the Shadow of Aux Quatre Vents.

Pieter Martens, City Views and Siege Maps: New Light on Hieronymus Cock's Chorographic Prints.

Robrecht Janssen, 'Go on living through this painting, living through my verses'. Dominicus Lampsonius, Jan van Scorel & Anthonis Mor.

Elevated Minds

Regentenkamer, Oude Vest, Leiden, June 10, 2013.

Stijn Bussels and **Bram van Oostveldt** (Leiden), Introduction to the ERC Grant: 'Elevated Minds: The Sublime in the Public Arts in Seventeenth-Century Paris and Amsterdam.'

Emma Gilby (Cambridge), Longinus' Sublime: Tensions and Methodologies.

David Norbrook (Oxford), The Republican Sublime Revisited.

Michel Jeanneret (Geneva), Versailles and the Sublime.

Caroline van Eck (Leiden), From the Invalides to Greenwich: Creating the Sublime in Space.

Waar zijn wij mee bezig? Middeleeuwse kunst in Oost en West

Museum Catharijneconvent, Utrecht, June 14, 2013.

Sanne Fréquin (UvA), Stemmen uit het graf. Middeleeuwse tombes, devotie en propaganda.

Jörg Franken (UU), In Holland stond een huis. Bouwhistorisch onderzoek naarmiddeleeuwse woonhuizen in de Nederlanden.

Marjolijn Kruij (RU), Brullende leeuwen of dappere mannen? Gulden Vliesridders in Den Haag (1456).

Mat Immerzeel (UL), 'De keercke es zeer schoone ende groot'. Het klooster van Saydnaya (Syrië) en zijn miraculeuze ikoon.

Mariette Verhoeven (RU), Jeruzalem als palimpsest. Sporen van kruisvaardersarchitectuur in de huidige stad.

Wendelien van Welie (UvA), Communiceren met rood, zilver en goud. Het Evangelistarium van Godescalc.

Micha Leeflang (Catharijneconvent, Utrecht), Dressed to Impress. Middeleeuws kerkelijk textiel.

Rethinking the Dialogue between the Visual and the Textual. Methodological Approaches to the Relationship between Religious Art and Literature (ca. 1400-1700)

Leiden University Library, June 20-22, 2013. Organized by Ingrid Falque and Geert Warnar (LUCAS), with the collaboration of the GEMCA, GOLIATH and the Scaling Institute.

Agnès Guiderdoni (Université Catholique de Louvain, GEMCA), *Locutiones figuratae*: Neither Text Nor Image. Figurability of Mystical Experience in the Early Modern Period.

Paul Smith (Universiteit Leiden, LUCAS), Rereading Dürer's Representations of The Fall of Man.

Walter Melion (Emory University), *Devota anima sese oblectari in dies poterit*: The Tropes of Pasting, Printing, and Engraving in Martin Boschman's *Paradisus precum selectarum* of 1610.

Sanne De Vries (Universiteit Leiden, LUCAS), All Roads Lead to Rome. The Mass of St. Gregory and Its Prayers.

Kees Schepers (Universiteit Antwerpen), The Draughtsman's Library. Gielis vander Hecken, His Books and his *Labyrinthi*.

Aline Smeesters (Université Catholique de Louvain, GEMCA), The Text/Image Relationship in Herman Hugo's *Pia Desideria* (1624.)

Ralph Dekoninck (Université Catholique de Louvain, GEMCA), "To Give Spirit to the Mute Figure". The Enlivening Word and the Animated Image in Early Modern Spiritual Literature.

Stijn Bussels (Universiteit Leiden, LUCAS) & **Bram van Oostveldt** (Universiteit van Amsterdam), Vondel's Brethren: Defending the Performance of the Word of God.

Bart Ramakers (Rijksuniversiteit Groningen), Looking Through, Seeing Clearly. Imagination, Meditation and Cognition in Cornelis Everaert's Play of Mary Compared to the Light.

Elliott Wise (Emory University), "Hidden Sons of God": Baptism and Transfiguration in Rogier van der Weyden's *St. John Triptych*.

Reindert Falkenburg (NYU Abu Dhabi), Speculation as a Solid Mode of Interpretation: 'Reading' Hieronymus Bosch's *Garden of Earthly Delights*.

Geert Warnar (Universiteit Leiden, LUCAS), Elckerlijc and Provoost.

De zingende Nederlanden: actualiteit, identiteit en emotie in de vroegmoderne liedcultuur

Koninklijke Bibliotheek, The Hague, August 24, 2013. Organized by the Werkgroep Zeventiende Eeuw.

The conference's focus was on singing and songbooks with one paper of art historical content:

Michel Ceuterick (Asper, Belgium), *Een Nieu Liedeken van Calloo*, of niets is wat het lijkt [Jacob Jordaens's use of the victory song in three of his paintings].

Homburger Gespräch 2013: Meister Francke und die Kunst des Ostseeraums im 15. Jahrhundert

National Museum, Helsinki, September 9-10, 2013.

Gerhard Weilandt (Ernst-Moritz-Arndt-Universität, Greifswald), Der Ostseeraum – Einheitliche Kunstregion oder vielschichtiges Netzwerk?

Markus Hiekkanen (University of Helsinki), Finland during the 15th Century – An Art Historical Survey.

Krista Andreson (Tartu), Der Marienzyklus und das Problem der Lübischen Skulptur des frühen 15. Jahrhunderts.

Reinhard Karrenbrock (Bischöfliches Generalvikariat Münster, Kunstpflege), "Sunte Birgitten openbaringe". Die Anbetung des Kindes auf dem Steinretabel der Osnabrücker Dominikanerkirche und bei Meister Francke.

Kersti Markus (Tallinn University), The Kalanti Altarpiece in the Birgittine Context.

Jan von Bonsdorff (Uppsala University), The Development of Narrative Reredoses in the Early 15th Century.

Antje-Fee Köllermann (Niedersächsisches Landesmuseum Hannover), Meister Francke, oder wo geht man eigentlich barfuß zur Kreuzigung? Eine Standortbestimmung.

Elina Räsänen (University of Helsinki), Itineraries and Locations of the Kalanti Altarpiece.

Leena Valkeapää (University of Jyväskylä), The Antiquarian Society and the Rediscovery of the Altarpiece in Kalanti in the 1870s.

Uwe Albrecht (Christian-Albrechts-Universität, Kiel), Rahmenkonstruktion und Mikroarchitektur.

Silvia Castro (Hamburger Kunsthalle), Zur Maltechnik der Hamburger Tafeln.

Kathrin Wagner (Liverpool Hope University), The Reception of Meister Francke in the Southern Baltic Sea Area.

Stephan Kemperdick (Staatliche Museen zu Berlin, Gemäldegalerie), Painters, Monks and Fantasies – Master Francke in Hamburg and Elsewhere.

Martina Sitt (Kunsthochschule Kassel), Wie Barbara zu ihrem Schöpfer fand – Mit ehemaliger Kennerschaft und heutiger Stoffkunde auf dem Weg zu einem Meister (Francke).

Ulrike Nürnberger (Christian-Albrechts-Universität, Kiel), Der Schmerzensmann in Hamburg und in Leipzig.

5th International Symposium on Painting Techniques, History, Materials and Studio Practice

Rijksmuseum, Amsterdam, September 18-20, 2013.

Papers of interest to HNA members:

Anne-Maria van Egmond (University of Amsterdam),
Arie Wallert (Rijksmuseum Amsterdam)

Two Painters, Two Centuries, One Mural: Technical Research on the Layered Crucifixion Mural in the Utrecht Burial Chapel of Guy of Avesnes.

Friso Lammertse (Museum Boijmans van Beuningen, Rotterdam), **Annetje Boersma**, **Eva van Zuïen** (Atelier Boersma), **Katrien Keune**, **Annelies van Loon** (Paint Science4Arts, University of Amsterdam), **Joris Dik**, **Indra Kneepkens** (Delft University of Technology)

The Restoration of *The Three Marys at the Tomb* by Van Eyck in the Museum Boijmans Van Beuningen: A Starting Point for New Research.

Marie Postec (IRPA Royal Institute for Cultural Heritage),
Jana Sanyova (Koninklijk Museum voor Schone Kunsten, Antwerp)

New Observations on the Genesis of Van Eyck's *Saint Barbara* in Light of Results from the Current Research Carried out on the *Ghent Altarpiece*.

Eric Gordon (Walters Art Museum, Baltimore)

The Enigmatic *View of an Ideal City*: A Renaissance Panel Reveals Its Secrets.

Esther van Duijn (University of Amsterdam)

All That Glitters Is not Gold. Painted Gold-Brocaded Velvets in Fifteenth- and Early Sixteenth-Century Netherlandish Paintings.

Jos Koldeweij (Radboud University, Nijmegen), **Matthijs IJlinc** (Noordbrabants Museum, 's-Hertogenbosch), **Ron Spronk** (Queen's University, Kingston, Ontario), **Rik Klein Gotink** (Rik Klein Gotink Fotografie), **Robert Erdmann** (University of Arizona), **Luuk Hoogstede** (Stichting Restauratie Atelier Limburg)

Jheronimus Bosch in Venice. A BRCP (Bosch Research and Conservation Project) Case Study.

Kristina Malkova (Academy of Fine Arts, Prague), **Olga Kotkova**, **Radka Sefcu** (National Gallery, Prague), **Stepanka Kuckova** (Institute of Chemical Technology, Czech Republic), **Vaclav Pitthard** (Kunsthistorisches Museum, Vienna)

Examination of Paintings by Lucas Cranach the Elder and His Workshop from the Collection of the National Gallery in Prague.

Caroline Rae (Courtauld Institute of Art, London), **Aviva Burnstock** (National Portrait Gallery, London)

Defining the Origins and Characteristics of Anglo-Netherlandish and Native Workshop Practices in Late Elizabethan/Early Jacobean England: Comparative Technical Study of Marcus Gheeraerts the Younger (1561/2 – 1636), John de Critz the Elder (d.1642), Robert Peake the Elder (c.1551–1619) and William Larkin (c.1580–1619).

John Twilley (The Leiden Collection, USA)

The Palette and Painting Practices of Gerrit Dou.

Libby Sheldon, **Gabriella Macaro** (University College London), **Marika Spring** (National Gallery, London), **Charles Ford** (University College London)

A Study of Cuyyp's Materials and Techniques and Their Correlation with the Artist's Stylistic Evolution.

Lidwien Speleers (SIK-ISEA, Switzerland), **Ester Ferreira**, **Jaap Boon** (JAAP Enterprise for MOLART Advice, The Netherlands)

'Le noir ne seiche jamais sans addition....': Methods to Ensure the Drying of Black Paints in the 17th-Century Oranjezaal Ensemble.

Petria Noble (Royal Picture Gallery Mauritshuis, The Hague), **Annelies Van Loon** (Delft University of Technology), **Anna Krekeler**, **Jonathan Bikker** (Rijksmuseum, Amsterdam), **Geert van der Snickt** (University of Antwerp), **Joris Dik** (Delft University of Technology)

A New Light on Late Rembrandt: The Application of New Diagnostic Techniques.

Peter Eurlings (University of Amsterdam), **Indra Kneepkens** (Rijksmuseum, Amsterdam), **Aschwin Merks**, **Elsemieke**

van Rietschoten, Monique Staal (University of Amsterdam), **Arie Wallert** (Rijksmuseum, Amsterdam)

Painting by the Rules of Art; the *Groot Schilderboek* Compared to the Painting Technique of Jan Lievens and Gerard de Lairesse.

Tatjana van Run (Delft University of Technology), **Margriet van Eikema Hommes** (Cultural Heritage Agency of the Netherlands), **Joana Vaz Pedroso** (Delft University of Technology), **Katrien Keune** (University of Amsterdam), **Milko den Leeuw** (ARRS, The Netherlands), **Ingeborg de Jongh** (ARRS, The Netherlands), **Arie Wallert** (Rijksmuseum, Amsterdam)

Discoveries During the Technical Investigation of a Tripartite Ceiling Painting by Gerard de Lairesse. A Political Statement Before and During the 'Disaster Year' 1672.

David Hradil, Janka Hradilova (Academy of Fine Arts, Prague, Laboratory ALMA), **Olga Trmalova** (freelance restorer, Czech Republic), **Zdenka Cermakova** (Faculty of Science, Charles University, Prague), **Ludmila Ourodova** (National Heritage Institute, Regional Office in Ceske Budejovice, Czech Republic)

Materials and Technological Characteristics of Paintings by Johann Georg de Hamilton (1672-1737) – a Famous Portraitist of Horses.

Margriet van Eikema Hommes, Piet Bakker, Katrien Keune, Ige Verslype, Tatjana van Run (Delft University of Technology), **Ruth Jongma** (Bureau voor Kleuronderzoek & Restauratie, The Netherlands), **Maurice Steemers** (Enkzucht Restauratieatelier, The Netherlands)

The Triumphal Procession of Andries Warmoes in the Hofkeshuis. A Little Known Manner of Painting Brought to Light.

Forum Kunst des Mittelalters

Freiburg, September 18-21, 2013. Organized by the Deutscher Verein für Kunstwissenschaft.

Program selection

Marius Rimmele (Konstanz), Bildwissenschaft, Visual Culture und das Mittelalter.

Philipp Zitzlsperger (Berlin), Der Impetus in der Kunst. Dynamik und Werttheorien zwischen Mittelalter und Moderne.

Britta Dümpelmann (Basel), Der Wunsch nach dem lebendigen Bild. Ein Blick zurück nach vorn.

Stefan Bürger (Dresden) Parler-Baukunst und Barcelona-Pavillon vergleichen. Transzendierungskonstruktionen als Leitfiguren kommunikativer Bildraumkonzepte.

Lothar Schultes (Linz), Es waren nicht immer die Parler – Der Wiener Michaelermeister in Prag?

Uwe Albrecht (Kiel), Das Corpus der mittelalterlichen Holzskulptur und Tafelmalerei in Schleswig-Holstein 1200–1535.

Hartmut Scholz (Freiburg/Breisgau), 60 Jahre *Corpus Vitrearum* – Eine Erfolgsgeschichte.

Rainer Kahsnitz (Berlin), Echt und falsch. Der Umgang mit Fälschungen in Goldschmidts Elfenbeincorpus und im geplanten Ergänzungsband.

Stavros Vlachos (Bremen), Vorläufer des Frühen Realismus in der Malerei der Internationalen Gotik.

Iris Grötecke (Cologne), "Realismusvarianten": Expressivität und Idealität im Werk Meister Franckes.

Stephan Kemperdick (Berlin), Was ändert sich um 1430?

Manuel Teget-Welz (Erlangen), Die Höchstädter Anbetung der Könige. Ein Hauptwerk der Tafelmalerei in Augsburg um 1440?

Ulrich Söding (Munich), Realismus und Symbolik in der deutschen Tafelmalerei der Multscherzeit.

Uwe Gast (Freiburg/Breisgau), Ein böhmisches Bildmotiv am Mittelrhein? Zu einer Kreuzigungstafel des späten 14. Jahrhunderts in Worms.

Justin E. A. Kroesen (Groningen) and **Evelin Wetter** (Rigisberg), Ein wohlkalkuliertes Spektakel. Einführung zu eucharistischen Ausstattungskomplexen im Spätmittelalter.

Peter Schmidt (Munich), Die Frühgeschichte der Kanontafel als Teil der Altarausstattung. Neues zur Medien und Liturgiegeschichte.

Vera Henkelmann (Eschweiler), Beobachtungen zu Objekt und Lichtinszenierungen im Kontext der Wandlung.

Jacqueline E. Jung (New Haven), The Choir Screen as Frame for the Eucharist.

Kinga German (Budapest), Modalitäten des Sakramentskultes in Siebenbürgen.

Aleš Mudra (Prague), Sakramentshäuser im Kontext der Konfessionalisierung in Böhmen.

Eberhard Grether (Freiburg/Breisgau), Farbfassungen am Freiburger Münster.

Maria Prochniak (Stuttgart), Wandmalerei in der Abendmahlkapelle des Freiburger Münsters.

Otto Wölbart (Stuttgart), Portalplastik am Freiburger Münster.

Karl Fiedler (Waldstetten) und **Otto Wölbart** (Stuttgart), Parler-Figuren in den Münstern Freiburg und Ulm.

Dörthe Jakobs (Stuttgart), Konzilsfresken in der Dreifaltigkeitskirche Konstanz.

Magdalena Schlesinger (Filderstadt), Maulbronner Madonna.

Rolf-Dieter Blumer (Stuttgart), Markus-Reliquienschrein des Münsters Reichenau.

Esther Wipfler (Munich), Die Eucharistische Bildallegorie um 1400. Zwischen Didaxe und Apologie.

Christoph Brachmann (Chapel Hill), Die Pietà. Zur Verbildlichung der Eucharistie im Altar und Andachtsbild.

Kees van der Ploeg (Groningen), Eucharistic Cult and Cult of Saints. Coexistence, Rivalry or What?

Ute Bednarz (Potsdam), Skulptur um 1400 in Obersachsen – Annäherung an ein bislang wenig beachtetes Thema.

Detlef Witt (Greifswald), Das Glewitzer Retabel – böhmische Skulpturen um 1400 in Pommern.

Jenny Wischnewsky (Potsdam), Melting Pot Erfurt? Das Thomasretabel als Zeugnis Erfurter Retabelkunst.

Tilo Schöfbeck (Schwerin), Dendrochronologische Untersuchungen an Retabeln und Skulpturen des 15. Jahrhunderts in Nordostdeutschland.

Anne-Christine Brehm (Karlsruhe), Zwischen Freiburg im Breisgau und Mailand. Der Baumeister Hans Niesenberger von Graz.

Marina Beck (Trier), Vor der Greencard. Fragen zur Künstlermobilität im Spiegel sozialhistorischer Quellen.

Danica Brenner (Trier), Ortswechsel. Institutionelle Rahmenbedingungen, Motive und Umfang künstlerischer Mobilität im Spätmittelalter und zu Beginn der Frühen Neuzeit.

The World of Dutch and Flemish Art

Symposium celebrating the 15th anniversary of CODART.

Rijksmuseum, Amsterdam, October 14-15, 2013.

Nico van Hout (Koninklijk Museum voor Schone Kunsten Antwerp), Introduction of the Symposium Theme.

Irina Sokolova (State Hermitage Museum, St. Petersburg) The Hermitage: Known and Unknown.

Walter Liedtke (Metropolitan Museum of Art, New York), Elective Affinities: Collecting Dutch Art in America.

Ellinoor Bergvelt (Dulwich Picture Gallery, London), The Polish King, the Royal Academy and John Ruskin.

Alejandro Vergara (Museo Nacional del Prado, Madrid), What We Do with the Flemish Collection at the Prado.

Ger Luijten (Fondation Custodia, Collection Frits Lugt, Paris), Collecting, Serving Art History and Creating a Place: The Contribution of Frits Lugt.

Yao-Fen You (Detroit Institute of Arts, Detroit), Beyond Painting at the Detroit Institute of Arts.

Manfred Sellink (Museum Brugge, Bruges), Two Bruges Museums, Joined in Diversity.

Norbert Middelkoop (Amsterdam Museum, Amsterdam), Amsterdam's Art Treasures: A Collection on the Move through the City.

Femke Diercks (Rijksmuseum Amsterdam), Decorative Arts in the Rijksmuseum. The Collections and Their Collectors.

For the full program and paper abstracts go to the CODART website: <http://www.codart.nl>

Een zaal uit loutere liefde: Amalia's ambities in de Oranjezaal van Huis ten Bosch

Stedelijk Museum Het Prinsenhof, Delft, October 16, 2013.

Anita Jansen, Frederik Hendrik en Amalia: een Delftse context.

Ineke Goudswaard, Amalia in de portretkunst van de Gouden Eeuw.

Elmer Kolfin, De troost van kunst: de Oranjezaal als vervulling van Amalia's weduwetaak.

Lidwien Speleers, Jordaens, Amalia en De triomf van Frederik Hendrik.

Margriet van Eikema Hommes, Een triomfstoet belicht. De Oranjezaal als betekenisvol trompe l'oeil.

Katharina Bechler, Oranienbaum, Oranienburg, Oranienstein: Amalia's Daughters and the Oranjezaal.

Rudi Ekkart, Onderzoek naar de Oranjezaal: geschiedenis en opbrengst.

Sixteenth-Century Studies Conference

San Juan, Puerto Rico, October 24-27, 2013.

Ann Roberts (Lake Forest College), Domesticating the Duchess: Habsburg Images of Mary of Burgundy.

Jennifer Nelson (University of Michigan), Lutherans and the Prophets of Baal: The Sinister Side of Early Protestant Community Building in a Panel by Cranach the Younger.

Glenn Benge (Temple University, emeritus), Visual Citations and 'Inventio': The Mnemonic Game of *The Garden of Earthly Delights* by Hieronymus Bosch.

Charlotte Houghton (Penn State University), Unknowing Arnolfini and Jan van Eyck: On the Value of the Void in Scholarship.

Susan Maxwell (University of Wisconsin Oshkosh), The Elephant in the Kunstkammer: Art and Nature in the Universal Collection.

Emily Anderson (Southern Methodist University), Flaps of Skin: Anatomical Flap Prints in Early Modern Europe.

Matthew Lincoln (University of Maryland), Occult Text and Image in Georg Bocskay's and Joris Hoefnagel's *Mira calligraphiae monumenta*.

Ingrid Cartwright (Western Kentucky University), *Manum de tabula*: Van Dyck's *Charles I at the Hunt* and the Art of Letting Go.

Papers in the session "Only Connect: Physical and Sensory Engagement in Northern European Devotional Art and Architecture." HNA-sponsored session; chair: Laura Gelfand (Caine College of the Arts, Utah State University)

Lynn Jacobs (University of Arkansas), Opening Altarpieces and Rites of Passage.

Vibeke Olson (University of North Carolina, Wilmington), Sensation! The Role of Sight, Sound, Touch and Taste in the Quest for Salvation.

Anne-Laure Van Bruaene (Ghent University), Embodied Piety in the Age of Iconoclasm. Church, Artifact and Religious Routine in the Sixteenth-Century Low Countries.

Miriam Kirch (University of North Alabama), Wittelsbach Weddings.

Claudia Goldstein (William Paterson University), "A Fool Walks into a Wedding Banquet ...": Table-plays and Banquet Spaces in Early Modern Antwerp.

Alison Stewart (University of Nebraska, Lincoln), Bruegel's *Detroit Wedding Dance* in the 20th Century. Wilhelm Valentiner, London, and the Art Market.

Walter S. Melion (Emory University), The Significance of the Redacted Images in Jerónimo Nadal's *Annotations and Meditations on the Gospels* of 1595.

Lee Palmer Wandel (University of Wisconsin), Time and Vision in Peter Canisius's *Catechismus Catholicorum*.

James Clifton (Sarah Campbell Blaffer Foundation), A Superfluity of Devotions: Anthonis Sallaert's Glorification of the Name of Jesus.

Nicole Blackwood (University of Toronto), The Acrobatic Painting of Cornelis Ketel.

Josef Glowa (University of Alaska Fairbanks), Forms and Functions of Games in Johann Fischart's *Geschichtklitterung* (1590).

Jessen Kelly (University of Utah), Predictive Play: Fortune and Futurity in the Northern European Lottery Book.

Johannes H.M. Waardt (VU, Amsterdam), Correspondence and Networks within the Spiritualist Radical Reformation.

Piet Visser (VU, Amsterdam), The *Icones Biblicae* (Frankfurt, 1625-1627) by Matthaeus Merian the Elder in the Netherlands: a Mennonite Spiritualist Solution to an Age Old Book and Art Historical Puzzle?

Michael Driedger (Brock University), Mennonite Printers, Anticonfessionalism, and the Persistence of Dissent in the Netherlands.

Alison Kettering (Carleton College), Rembrandt's *The Slaughtered Ox* and the Farmstead Picture.

Angela Jager (University of Amsterdam), Biblical and Mythological Paintings by the Dozen. The Mass Market for History Painting in the Dutch Golden Age.

Natasha Seaman (Rhode Island College), The Rhetoric of Candlelight in Hendrick ter Brugghen's *Melancholia* (1627).

Papers in the session "The Art of Martyrdom in the Early Modern Low Countries". HNA-sponsored session; chair: Sarah J. Moran (University of Bern)

Stephanie Dickey (Queen's University), Jan Luyken and *The Martyrs' Mirror*.

Maureen Warren (Northwestern University), A "Martyr for the State" Portraits of Johan van Oldenbarnevelt in the Stadholderless Period (1650-1672).

Eelco Nagelsmit (University of Leiden), A Mausoleum of Martyrs: Roman Catacomb Saints in the Brussels Capuchin Church.

Sandra Cheng (New York City College of Technology, City University of New York), Visualizing Monstrous Children: From Prodigy to Nature's Artifice.

Lisa Festa (Georgian Court University), Deformed Jews in Bosch's Religious Imagery.

Kimberlee Cloutier-Blizzard (Independent Scholar), The Elevation of the Deformed in Early Modern Religious and Mythological Art.

Charles Zika (University of Melbourne), The Witches of Jacques de Gheyn II: Cruelty and Lack of Compassion.

Alexandra Onuf (University of Hartford), The International Appeal of the Local: The Small Landscape Prints in European Context.

Elizabeth Petcu (Princeton University), Inventing Invention: Northern European Art Literature and "Erfindung" as Expertise.

Martha Hollander (Hofstra University), Royals at Play: Fantasy and Nostalgia in Adriaen van de Venne's Album.

Künstlerwissen und das Wissen der Kunst in den Niederlanden und im deutschen Sprachraum

Annual Meeting of the ANKK, Gemäldegalerie and Kupferstichkabinett, Staatliche Museen zu Berlin; Kunsthistorisches Institut of the Freie Universität, Berlin, November 8-9, 2013.

<http://www.ankk.org/jahrestreffen/jahrestreffen-2013-berlin>

Iris Brahms (Berlin), Zeichnungsgeschichten – Zeichengefüge. Optische Paradigmen frühneuzeitlicher Zeichenpraxis. [Workshop]

Christian Malycha (Berlin), Disharmonie und Zerstörung: Piet Mondrian übersetzt die "Neue Gestaltung". [Workshop]

Nina Cahill (Kassel), Rembrandt und das Theater neu betrachtet. Die Kenntnis von Dramentexten, -theorie und Theaterpraxis als Form von Künstlerwissen. [Workshop]

Stephan Kemperdick (Berlin), Praktisches Wissen. Das Bild als Gegenstand. [Workshop]

Marisa Bass (St. Louis), Encrypted Knowledge in Joris Hoefnagel's *Four Elements*. [Workshop]

Tatjana Bartsch (Rome), Formen der Wissensorganisation und Wissensvermittlung am Beispiel der römischen Studien des Maarten van Heemskerck. [Workshop]

Christine Unsinn (Berlin), Die Bedeutung der Kopie im Wissenstransfer der Frühen Neuzeit. Überlegungen zur Herstellung und Funktion von Kopien an ausgewählten Werken der frühen niederländischen Malerei. [Workshop]

Peter Parshall (National Gallery of Art, Washington), Wissen oder Nichtwissen: nochmals Albrecht Dürers Melencolia I.

Claudia Swan (Evanston/Berlin), Seeing and Knowing: Recent Perspectives on 'The Art of Describing'.

Olenka Horbatsch (Toronto), Early Impressions: Etching between Germany and the Netherlands, 1500-1525.

Petra Raschkewitz (Berlin), "Comme de veoir et savoir". Die Visualisierung historischer Zusammenhänge in den *Grandes Chroniques de France* Philipps des Guten von Burgund.

Anja Grebe (Würzburg), Die Kunst der Entomologie. Kunstwissen und Naturwissenschaft in den Metamorphosenbildern Maria Sibylla Merians.

Susanne Deicher (Wismar), Die Lehre der Maria. Abstrakte Architektur und ihre Pädagogik. [Poster Section]

Léon Lock (Leuven), Die italienischen Skizzenbücher des Bildhauers Peter II Verbrugghen oder Wie prestigeträchtiges Künstlerwissen in Antwerpen vermittelt wurde. [Poster Section]

Fourth Annual Feminist Art History Conference

American University, Washington DC, November 8-10, 2013.

Papers of interest to or by HNA members

Jessen Kelly (University of Utah), Gender and Testimony in Dieric Bouts' *Justice of Otto III*.

Michelle Moseley-Christian (Virginia Tech), The 'Wild Woman' and Female Monstrosity in Early Modern European Imagery.

Jessica Weiss (University of Texas at Austin), His and Hers Patronage: Isabel of Castile and Her Independent Identity as Queen of Castile within the United Spanish Kingdom.

Alexandra Libby (University of Maryland), Generous Gift, Courtly Maneuver: Isabel Clara Eugenia and *The Triumph of the Eucharist* Tapestry Series.

Vanessa Lyon (Grinnell College), Lesbian Baroque: Peter Paul Rubens and the Virtues of Female Desire c. 1630.

Susan Shifrin (Independent Scholar), Gendering Genre? Considering Intersections of Gender, Genre, and Viewing Practices in the 17th Century.

Cali Buckley (Pennsylvania State University), Visible Women: Early Modern Anatomical Models and the Control of Women's Medicine.

Opportunities

Call for Contributions

Journal of Historians of Netherlandish Art (JHNA)

The Journal of Historians of Netherlandish Art (www.jhna.org) announces its next submission deadline, **March 1, 2014**. Please consult the journal's Submission Guidelines.

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.

The deadline for submission of articles is **March 1, 2014**.

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Jeffrey Chipps Smith, Associate Editor

JHNA 2016

Special Issue of the Journal of Historians of Netherlandish Art

This special issue will focus on the concept of the Sublime in seventeenth-century art, architecture, and theatre, deriving from ps.-Longinus's *On the Sublime*. Throughout the seventeenth century the Longinian sublime played an important role in Dutch art and theatre. The poetics by Heinsius and Vossius and the art theory of Junius were strongly influenced by *On the Sublime*. In their turn, these writings exerted a strong influence upon Vondel, Rembrandt, and Hoogstraten, among others.

We invite scholars to send an abstract before **January 1, 2014** to S.P.M.Bussels@hum.leidenuniv.nl. This abstract will be discussed by the guest editors and the board of the *Journal of Historians of Netherlandish Art*. Remarks and comments will be sent to the authors at the beginning of February 2014. At that time the participants are asked to send us an advanced draft before October 15, 2014. This will be distributed among all other contributors. During a workshop in December 2014 the contributors are asked to present their own contribution and comment upon the other contributions. A revised version needs to be submitted by June 1, 2015. The guest editors, the board, and anonymous reviewers will give their comments and remarks. A final version needs to be submitted by December 1, 2015, whereupon the guest editors, the board and reviewers give their final approval. The special issue of the *JHNA* will be published in 2016.

The Sublime in Seventeenth-Century Dutch Art, Architecture and Theater

In *Rembrandt's Eyes* (1999) Simon Schama sees Rembrandt's 'astounding capacity for transforming the ordinary into the sublime' as quintessential for safeguarding the painter from a mediocre career as a Rubens imitator. Nevertheless, Schama does not clarify what he actually means with the sublime. Scholarly use of the sublime in the context of seventeenth-century Dutch art is often problematic. Later definitions by Burke or Kant are used or, by contrast, any influence of the sublime is denied because the Burkean or Kantian concepts were not present yet.

However, some art historians succeed in defining the sublime as a rising concept in seventeenth-century art. Louis Marin and Clelia Nau start from the appropriation of (ps.-)Longinus' treatise on the sublime, *Peri hupsous*, in early modern poetics and fruitfully connect it with the work of Poussin and Claude Lorrain. Similarly, for this special issue of *JHNA* we want to re-evaluate the role of the antique concept of the sublime for our understanding of Dutch seventeenth-century painting, print, sculpture, architecture, poetry and theatre. We will relate the rise of the sublime with a rich diversity of artistic endeavors to raise wonder, dismay and/or bewilderment by representing explicit cruelty or, by contrast, grandeur.

The appropriation of *Peri hupsous* can clearly be found in seventeenth-century Dutch poetics starting from *De constitutione tragoediae* (1611) of Daniel Heinsius. There, the antique concept of the sublime is used to discuss the role of the artist combining talent and skill to achieve an overwhelming effect on the beholder. By doing so, the Republic was groundbreaking. Put in an international perspective, Dutch poetics influenced among others the German poet Opitz and English poets

as Jonson, Milton, and Dryden. Moreover, French drama theory (e.g. Chapelain) and practice (e.g. Corneille) heavily rely on Dutch poetics.

In its turn, Franciscus Junius's *De pictura veterum* (1637) used the antique concept of the sublime for the first time in an art theory and influenced a wide range of discourses on the visual arts throughout the whole of Europe. The appropriation of Longinus' theory led to new ideas on the role of the visual artist and his attempts to overwhelm the onlooker. Rubens's and Van Dyck's enthusiastic responses to Junius' art theory are well known, but Junius was also read in Dutch seventeenth-century artistic circles, influencing among others Samuel van Hoogstraten. More particularly, recent research has convincingly pointed out that painterly experiments to increase emotional appeal, e.g. Rembrandt, can be related to Junius's theoretical considerations on evoking strong emotions.

For a thorough understanding of the influence of *Peri Hupsous* on seventeenth-century Dutch art we will follow a twofold approach. First, we will look at networks concerning the sublime by concentrating on the question who was acquainted with Longinus' treatise. Second, we will look at the works of art themselves and link them to contemporary responses describing sublime experiences. For example, Vondel translated Sophocles' *Electra* with the help of Isaac Vossius when the latter was studying Longinus's treatise. In the same period Vondel's preference shifted from Senecan to Greek tragedy. Therefore, we can look at how *Peri hupsous* influenced the playwright to create a coherent plot in which monologues and dialogues prevailed instead of the visual power of cruelties. Next, we relate this to contemporary authors lauding Vondel's rehabilitation of Greek tragedy by underlining the overwhelming effect on the onlooker.

Vondel's case points out that we also have to look at neighboring concepts, such as the discussion of Senecan cruelties. Although in Vondel's oeuvre the Senecan dismay decreased in importance, Seneca's influence maintained throughout the entire seventeenth century, as the tragedies of Jan Vos and Thomas Asselijn show, as well as prints and paintings by Jan Luyken and Jan de Baen. Seneca's philosophical writing was used to defend the overwhelming experiences conveyed by the straightforward presentation of cruelties in the theatre and the visual arts. Thus, time and again the question was put in how far the onlooker could benefit from blunt representations of atrocity.

Besides, discussions on wonder were important means to promote understanding on the overpowering effect of art. New research on seventeenth-century Dutch painting theory and practice has pointed out that the term 'wonder' involved both the attraction to learn something unfamiliar, as well as sensuous joy and a recent close reading of laudatory poems on the Amsterdam town hall and Quellinus's decorations clarifies that the term wonder was used in both the sense of admiration and stupefaction. The building was praised for its ability to bring the visitor to an overwhelming experience of joy, as well as terror; Whereas Quellinus's decorations of the Citizen's Hall were presented as being able to make the visitors feel in heaven, his sculpture of the tribunal brought them straight to hell. Next to the Senecan cruelties and the concept of wonder, Roman catholic theories on divine apparitions, Vasari's *terribilità* and Aristoteles's *catharsis* and *thaumaston* can be taken into account to have a better understanding of the 'melting pot' in which the

Longinian sublime formed an increasingly important part for discussing and creating overwhelming experiences with art.

This research relies on the book volume *Translations of the Sublime* which clarified that whereas the overwhelming power of art was important during all times, late sixteenth- and seventeenth-century scholars were the first to follow antiquity and come to a theoretical understanding of this power thanks to the concept of the sublime. *Translations of the Sublime* further showed how these endeavors concurred with artistic experiments to enforce the overwhelming effect of art. The project *Elevated Minds* (ERC Starting Grant) that started in 2013 goes further on these findings concentrating on the sublime in the public arts in seventeenth-century Paris and Amsterdam.

Among others, following questions may be treated:

How did seventeenth-century Dutch poetics and art theory use Longinus's *Peri hupsous* in discussions on the overwhelming effect of painting, print, sculpture, architecture and the theatre? And which other theories and concepts were similarly used in these discussions?

Which artists were acquainted with these discussions and in how far did these discussions influence their work? E.g. how far can the sublime and related concepts be linked with the popularity of depictions of ship wrecks, ruins and nocturnes on the one hand and the emergence of grand cityscapes and church interiors on the other? How far can it elucidate the tension between the tragedies following Senecan and those following Greek tradition?

How far can we relate the poetics and art theories with contemporary responses to artworks in which wonder is expressed? Can we speak of an increasing importance of responses relying on the Longinian sublime at the expense of other formats and concepts expressing overwhelming experiences evoked by art?

Possible subjects could be Quellinus's sculptures in the Amsterdam town hall, Vondel's tragedies, Jan Luyken's prints of executions, Rembrandt's Passion-scenes, Berckheyde's townscapes, or the gruesome plays of Thomas Asselijn versus the classicist tragedies by Nil Volentibus Arduum. Our focus on the sublime can also lead to the reappraisal of less renowned art, among others the appalling nocturnes with huge fires of Egbert van der Poel, the terrifying storm scenes from Adam Willaerts to the Van de Velde family, or the grand ruin depictions of Jan Asselijn, Willem Buytewech, and Willem van Nieulandt.

historians of netherlandish art

Review of Books

General editor: Kristin Lohse Belkin

Area editors: *Fourteenth and Fifteenth Centuries*: Henry Luttikhuizen; *Sixteenth Century*: Larry Silver; *Seventeenth-Century Flemish*: Anne-Marie Logan; *Seventeenth-Century Dutch*: David Levine; *German Art*: Larry Silver

Fourteenth and Fifteenth Centuries

Carina Fryklund, *Late Gothic Wall Painting in the Southern Netherlands*. Turnhout: Brepols Publishers 2011. iv, 435 pp, 80 color, 454 b&w illus. ISBN 978-2-503-51237-2.

Carina Fryklund takes as her subject the development of figurative wall painting in the Southern Low Countries in the period 1300 to 1500. In doing so, she offers insight into a form of monumental painting that is largely under-studied in English language sources. Fryklund notes that there are multiple reasons for this scholarly neglect including: random survival rates, varying degrees of damage, the remoteness of many of the sites, well-intentioned but faulty restoration attempts, and the whitewashing of murals in later periods. Despite these hurdles, she assembles examples that demonstrate the richness and complexity of mural painting in the Southern Low Countries. Unlike previous studies that deal with the subject, Fryklund moves beyond connoisseurship and attempts to understand northern murals in their larger social and political contexts. Specifically, she seeks to explain, “the way in which individual wall paintings reflect the patrons’ personal tastes and aspirations, the role the murals played in the daily and ceremonial life of the age, the extent to which long-standing traditions formalized and determined usage, and the contribution made by key artists of the day to the stylistic development of wall painting design in the Southern Low Countries” (6). Her book makes a three-fold contribution to the field of Northern Renaissance studies by reconstructing lost murals through contract and antiquarian data, by explaining the technical details of how late-gothic wall painters in the north accomplished their works, and by bringing to light little known examples of wall painting that are still extant.

In reconstructing lost murals, Fryklund focuses on pictorial cycles in private or semi-private spaces such as castles, *hôtels*, and chapels and argues that they were part of creating courtly splendor. She uses examples from the Castles of Hesdin, Conflans, and Salle-le-Comte, the Collegiate Church of Our Lady in Courtrai, chapels in Halle and Ghent, and various town hall council chambers. Fryklund notes that genealogies, judgement

scenes, scenes of warfare, chivalric romances, and historical accounts dominated the cycles in these locations. On the whole, the murals she describes are either destroyed, exist only as fragments, or have been extensively altered by nineteenth-century (or earlier) restorations. In order to retrieve them from oblivion, Fryklund turns to antiquarian information as well as the few descriptions and contracts still extant that mention the works in question. The antiquarian sources consist of the detailed drawings made of the murals before restoration. Though mostly fragmentary, these drawings provide researchers with a tool for peeling back the restoration and recovering the original image. In addition to these drawings, Fryklund utilizes descriptions in court chronicles and contracts to reconstruct the murals. She includes these sources in her appendix, which provides scholars with a wealth of information.

The author’s reliance on contracts serves her well in the second of her endeavors, describing the working methods of mural artists in the Southern Low Countries. These documents, in conjunction with laboratory examinations, demonstrate the complexities of mural production in the region. The contracts provide a view into the working relationships between patrons and artists as well as between artists and their peers. Fryklund notes that these documents conform to patterns established in France, England, Germany, and Italy (66). Contracts provide valuable information, but the laboratory analyses on which Fryklund relies are far more enlightening. Specifically, they point up the significant similarities and differences between Italian and Flemish wall painting techniques and make an argument for the unique character of mural arts in the Southern Low Countries. Both approaches (Italian and Flemish) make use of a wide range of *buon fresco* and *fresco secco* techniques. The northern approach differs in that it uses a thin *arriccio* layer covered by a limestone wash in lieu of an *intonaco* and favors *a secco* applications over *buon fresco*. Technical details indicate a quick working method using a limited palette of colors with underdrawings accomplished either freehand or with pouncing techniques. The speed with which northern frescoes could be finished is most evident in a series of tomb paintings Fryklund examines. Her treatment of these tombs, like the sources in her appendix, is yet another contribution to northern studies. She notes that the quick completion of these murals was driven by, “the medieval custom of burying the deceased within one day” (88). Though not every mural was funerary, the speed with which artists in the Low Countries could, and did, complete their work – largely because of the technical differences between Flemish and Italian procedures – points to the unique economic and time pressures at work north of the Alps.

The third contribution, an analysis of little-known extant works, provides interesting parallels between wall painting and contemporary panel painting. Wall paintings were something of a middle term between tapestry and panel painting and would have been attractive to the *haute bourgeoisie*. Not only

was there a price difference between tapestries and murals, but the result also could be more personal. Fryklund notes that, “[u]nlike tapestries, which were frequently purchased from the tapestry merchant’s stock, wall paintings were always custom-made commissions” (284). One of her most striking examples is the *Annunciation* (fig. 449), painted above the fireplace in a private residence in Bruges (now on display at the Museum of Fine Arts, Brussels). The mural bears striking resemblances to Annunciations by Dirc Bouts, Joos van Ghent, and Hugo van der Goes. The artist is still unknown but the painting’s similarities to well-known Flemish masters provide ample evidence of wealthy patrons’ desires to follow popular trends in their endeavor to – as Jean Wilson might put it – “live nobly.”

Throughout her study, the author opens vistas onto interesting yet still under-studied subjects. The presence of religious murals in residences, for example, resonates beyond class/political import. It raises myriad questions regarding daily religious practices and invites scholars of lay spirituality and lay devotion to deepen their understanding of sacred images in private spaces. Fryklund’s book is a welcome addition to northern scholarship and will hopefully spur others to broaden our knowledge of this fascinating topic.

John Decker

Georgia State University

Hanno Wijsman, *Luxury Bound: Illustrated Manuscript Production and Noble and Princely Book Ownership in the Burgundian Netherlands (1400-1550) (Burgundica 16)*. Turnhout: Brepols Publishers 2010. xiv, 717 pp, 43 b&w illus. ISBN 978-2-503-52558-7.

Hanno Wijsman’s remarkable work addresses three themes: the “supply and demand” for illustrated manuscripts; “the relationship between ... manuscript[s] and ... printed book[s];” and “developments in book ownership and collection formation” (p. 7-8). The monograph is almost two books in one, its first part an exercise in quantitative codicology, built on a database of more than 3500 manuscripts, its second an account of aristocratic libraries.

Wijsman’s database attempts to include every extant book made in the Netherlands between 1400 and 1550 which features at least a single image. Wijsman created his list by consulting manuscripts and many secondary sources, chiefly collection catalogues. These sources affect the choice and quality of his data. Catalogues date and locate manuscripts with variable precision and specificity, and Wijsman uses illustrated rather than decorated manuscripts because catalogs note illustration more reliably than decoration. While this focus makes sense for art historians, it may limit the study’s utility for historians of the book, for whom plainer manuscripts are equally interesting. Wijsman readily admits these limitations; indeed, his caution is one of the book’s best features. While he does not say what proportion of Netherlandish manuscripts were illustrated, he cites a study of manuscripts in Dutch that suggested that 13% were illustrated, 32% “decorated only,” and 55% “completely undecorated” (p. 35). Wijsman has laudably made some of this database available at <http://www.cn-telma.fr/luxury-bound/index/>, where, regularly updated, it now features over 3800 works, a significant increase since the book’s publication in 2010.

Wijsman analyzes the corpus under multiple rubrics, and presents quantitative material in tables and diagrams. While much of this quantitative material will match the expectation of scholars familiar with Netherlandish manuscripts, it is useful to have it documented systematically (and it would be wonderful to have updated versions of these on Wijsman’s website.) The first section, Chronology and Geography, demonstrates the dominance of Flanders, with about half the books in the corpus, and particularly Bruges, which produced half the extant books from Flanders and over a quarter of the books in the corpus. Unlike Paris, whose schools provided the initial impetus for book-making, in Bruges illumination was part of the luxury arts sector, which may have contributed to the city’s failure to become a center of printing. Wijsman divides his 150-year span into several periods; illustrated book production picks up the 1440s, and in numbers of extant books peaks in the 1460s and 70s. The 1480s see an abrupt decline in the number of illustrated manuscripts, followed by a slower tapering off into the second quarter of the sixteenth century.

The third chapter considers texts and languages. As expected, the majority of manuscripts are devotional: 55% of books in the corpus are books of hours or prayer books, and another 9% liturgical. The remainder include works of history, courtly literature, and education, grouped by Wijsman under the heading of Library Manuscripts. Plotting genres chronologically, Wijsman identifies some interesting patterns. While books of hours are produced relatively consistently, other genres, such as illustrated historical manuscripts, see steady growth from the 1440s to the 1470s, followed by a 50% decline in the 1480s, and a 75% decline after that (pp. 92-95). This pattern might suggest that illustrated non-devotional manuscripts experienced a sort of forty-year vogue, and then fell from favor, rather like what one sees in painted cassoni in Florence around the same period. However, Wijsman suggests that this is more a matter of media than content, with secular texts moving to print more quickly than devotional works (p. 103).

Wijsman’s fourth chapter demonstrates that a manuscript’s size and number of illustrations vary with the book’s genre; for example, books with narrative subjects have more pictures than those without. The concrete data allow Wijsman to dispute Wim Blockmans’s suggestion that large Burgundian history books were imitating liturgical manuscripts, because the history books are actually larger than the liturgical ones (pp. 116-7). The data also lead Wijsman to suggest that in the Northern Netherlands, books of hours owned by women were larger than books of hours owned by men, a difference that did not exist in the Southern Netherlands.

The book’s second part is a monumental study in its own right, close to five hundred pages on the individual owners of illustrated books (he excludes institutional collections). While the first half relied on extant books, this section draws chiefly on inventories to trace who owned what when. The section’s introductory chapter on ownership argues that illustrated manuscript collecting on a significant scale began in the 1440s, inspired by the example of Philip the Good, relatively uninterested in books in the first half of his rule. While crediting Philip with this leading role, Wijsman also notes that the pickup in the later 1440s was part of a European phenomenon. Foreign collectors were also statistically significant: 10% of his corpus (mostly books of hours) was exported. Until 1480, England was the main market, and many books were made on speculation; after the dip in the 1480s, illuminators found new audiences

in Spain, Portugal and the Empire (the same regions which bought panel paintings from Antwerp [p. 140]), and these buyers often commissioned manuscripts.

From this point Wijsman deals with specific aristocrats, starting with three chapters devoted to the Burgundian library. He argues that the famous 1469 inventory was unique; a carefully compiled list of all the ducal books that were stored in multiple different locations, from which well-placed aristocrats might borrow multiple books for indefinite periods of time – effectively creating sub-collections. He devotes a chapter here to sub-collections for women and children. The book's ninth chapter treats the libraries of the high nobility, surveying over thirty individual collections. Wijsman argues that collecting illustrated manuscripts was an aristocratic norm that helped them maintain their *état*, in emulation of the duke. In a briefer comparative chapter, Wijsman studies the libraries of fourteen "new men at court," important functionaries such as Nicolas Rolin and Jean Chevrot, whose libraries present a more varied picture. Wijsman notes that even as these men aspired to noble status, they engaged in different habits of self-representation, such as commissioning paintings, which nobles did not do. (It would be interesting to compare these collectors to their French equivalents at the courts of Charles VII and Louis XI). The chapters on individual collectors are minutely, perhaps overly detailed, offering the richest assembly of information on Burgundian collections that I know.

Wijsman has important things to say about patterns of collecting, and his concluding third section synthesizes the first part's quantitative data with the second part's inventory-based material. He notes that "as the fifteenth century progresses there is a visible trend toward acquiring books at an ever younger age" (p. 511), explaining that Philip the Good's example, established in his middle age, was adopted by the young aristocrats who grew up at his court. He also offers a nuanced explanation of why the 1480s saw a significant decline in the production of illustrated manuscripts, especially in Flanders. Thus, the spread of printing played a role, but so did the political tumult in the Burgundian court following Charles the Bold's death in 1477 (pp. 78-9, 141-2, 337). In the following years, a new model takes over, with production ever more focused on books of hours. It is tempting to compare this pattern to the modern textile industry in Italy which, to the degree that it has survived globalization, has done so by focusing on luxury couture, not everyday clothing. Wijsman suggests that the distinctive border decoration style of Flemish manuscripts may have helped them compete on the foreign market (p. 567). Here it would be helpful to have some measure of a book's luxuriousness; Wijsman's statistics demonstrate that books of hours were not notably larger in these years (pp. 116-22), but he does not document whether they have more and/or larger illuminations. Concentrating production on books of hours also lead collectors who still wanted other genres to the second-hand market, rather like audiophiles hunting down used records in the age of mp3s. In 1511, for example, Margaret of Austria purchased seventy-eight volumes from Charles de Croy. Wijsman casts such purchases as manuscript-based nostalgia for the glory days of Philip the Good.

Wijsman also has good things to say about prices. While illustrated manuscripts were expensive, acquiring books even on a large scale would not have put a big dent in aristocratic budgets. Comparing the price that Philip van Horn paid for a book in 1481 to its appraisal at his death seven years later, he notes a

73% drop in value, almost identical to the decline in price that Ezio Ornato and Carla Bozzolo documented for some of Jean de Berry's books after his death in 1416. Wijsman's attention to prices is chiefly devoted to consumers; it would be good to know something about these economic matters from the illuminators' perspective, as well as to learn about illumination's contribution to the economy, especially in Bruges.

The book has one major omission: although it is entirely focused on illustrated manuscripts, it has very little to say about illustrations. What did pictures do? Why was a book with pictures better than one without? Did different periods, places or patrons assign different roles to a book's illustrations? Answering these questions would require greater attention to unillustrated manuscripts. Similarly, printed books, while everywhere acknowledged, are not a focus of the investigation. A more complete understanding of printing's effect on the production and collection of illustrated manuscripts would require an equally exhaustive study on printed books in these years.

But these omissions in no way compromise the book's value. Wijsman gives us both a macro- and a micro-study, addressing broad trends in one hundred fifty years of illustrated manuscript production while also closely attending to individual collectors and individual books. His work is both a major contribution to the field and – especially given the updated website – a generous and stimulating tool for new research.

Erik Inglis

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Lieve Watteeuw and Catherine Reynolds, *Catalogue of Illuminated Manuscripts, Museum Plantin-Moretus, Antwerp (Corpus of Illuminated Manuscripts 20: Low Countries Series 15, published by Illuminare. Centre for the Study of Medieval Art, Leuven, ed. Jan Van der Stock). Paris/Leuven/Walpole, MA: Peeters 2013. 301 pp, fully illustrated in color. ISBN 978-90-429-2915-9.*

In recent years, the number of libraries, both large and small, that have made their collections of illuminated manuscripts available via the internet and published catalogues has grown exponentially. The catalogue by Lieve Watteeuw and Catherine Reynolds for the collection at the Plantin-Moretus Museum in Antwerp is a welcome addition to these efforts. Christopher Plantin (c. 1520-1589) is well known to bibliophiles and scholars as one of the most important publishers of the Renaissance, responsible for printed editions of Greek and Latin classics in addition to polyglot Bibles. He amassed an impressive library of manuscripts that were used to help the scholars, editors and proof-readers at his press. After Plantin's death, these efforts were continued under his son-in-law, Jan Moretus (1543-1610), Balthasar I Moretus (1574-1641), and especially, Balthasar II Moretus (1615-1674).

The catalogue under review here focuses on only a part of the collection of manuscripts at the museum, specifically those with illuminations or other decorations. To determine when they entered the collection, the authors rely heavily on three sets of inventories: one made in 1592 by Balthasar I Moretus shortly after Plantin's death (which listed those 83 manuscripts specifically for the workshop's use); one made in 1650 by Balthasar II Moretus (that also incorporated the family's

library), and an unpublished one from 1805 made long after the press itself had closed. Plantin's acquisitions, as with those of his immediate successors, were collected primarily for their texts rather than their decorations. It would not be until the nineteenth century that the Moretus family, specifically Louis-Franciscus-Xaverius Moretus (1758-1820), would collect with an eye for aesthetics, focusing on liturgical and devotional books from the Northern and Southern Netherlands. The changing patterns in the acquisitions can be glimpsed within the three inventories, beginning with a strong emphasis on classical secular texts in the sixteenth century, to a greater liturgical focus in the seventeenth century (paralleling the changing priorities of the press) and finally to an aesthetic focus in the nineteenth century.

The introduction offers an overview of the history of the collection, pointing out some of the predominant avenues by which the manuscripts were acquired. Inscriptions and *ex libri* in the manuscripts attest to the close-knit circle of humanists in Antwerp, which included Franciscus Junius, Peter Paul Rubens, Nicholas Heinsius, and Victor Ghyseline. Among the most important was Theodorus Pulmannus (1507/08-1581), from whose library around 20 manuscripts originated. Pulmannus was a cloth merchant who later in life was active at the press as a scholar and editor. Several of the manuscripts listed in the catalogue were used as the basis for his editions published by the press.

The catalogue itself provides standard technical and codicological descriptions of the manuscripts, with a particular stress on provenance and iconographical content. The authors also provide some short remarks about each manuscript, primarily relating to its usage at the press or in regards to attribution. Among the most fascinating aspects of the catalogue are the detailed notes concerning the provenance of the manuscripts, some of which read like mini-novellas encapsulating the rapidly shifting political climate of this tumultuous period. One example is Cat. 22, a Bible produced in the second half of the thirteenth century in Paris. It was at the monastery of St. Laurence in Buda, Hungary, by c. 1300. An Arabic inscription in the manuscript was probably added after the Turks conquered the town in 1541. An *ex libris* for Gillis de Grave, dated 1551 in Ancona, may possibly be linked to an Antwerp cloth merchant of that name who was in Ancona in 1537 and who was ultimately exiled from Antwerp in 1570 for his part in the troubles of the later 1560s. However, the Bible seems to have remained in the Netherlands as it was listed in the 1650 inventory.

The catalogue is organized into two basic sections: those manuscripts with significant illuminations come first, followed by those with fewer decorative elements (primarily pen-work or colored initials). This unusual choice has the unfortunate result of suggesting that those in the latter group are somehow less important. Beyond that, the manuscripts are roughly chronological. It would have been quite interesting to see the manuscripts divided based on when they were acquired, leaving those whose provenance either is uncertain or cannot be hypothesized as a separate group at the end. This would have created a clearer picture of the collecting interests of the Plantin-Moretus families paralleling Watteuw and Reynold's excellent introduction. A very useful and comprehensive series of indices, including an iconographic index, allows for easy searching of the catalogue. Moreover, the volume is generously illustrated with full-page, color images. Overall, this is a very

useful, well thought out and handsome addition to the corpus of publications devoted to smaller manuscript collections.

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Lynn F. Jacobs, *Opening Doors: The Early Netherlandish Triptych Reinterpreted*. University Park, PA: Pennsylvania State University Press 2012. 357 pp, 139 b&w, 40 color illus. ISBN: 978-0-271-04840-6.

Despite the popularity of the triptych format in early Netherlandish painting, it has received too little attention. Hopefully, Jacobs's magnificent book will renew interest and encourage greater study. In this comprehensive study, Jacobs focuses on how this particular structure of triptychs contributed to the meaning of images. Her interpretation openly borrows from Klaus Lankheit's *Das Triptychon als Pathosformel* (1959), which argues that the arrangement of triptychs is often hieratic, with the wings subordinate to the middle panel. The center takes priority as the focal point of devotion and prayer. Jacobs's understanding also resonates well with Marius Rimmelle's *Das Triptychon als Metaphor* (2010). Like Rimmelle, Jacobs emphasizes how the opening of triptychs can elicit a sense of revelation or epiphany.

As Jacobs notes, archival sources do not directly refer to the tripartite format of these images and rarely do they address its *vleugelen* or wings. On the contrary, they are often described as paintings with *dueren* or doors. This is crucial for Jacobs's interpretation. In her view, triptychs not only were thought of as having doors, but these also functioned as doors, as thresholds between different times and spaces. She also calls attention to the triptych's place in rites of passage, in both public ceremonies and private prayers. Like the anthropologist Arnold van Gennep, Jacobs looks at thresholds as a means of uniting oneself with a new world. In addition, Jacobs reminds readers that throughout the Middle Ages, the Virgin Mary and Christ were described as doors.

In Part I, Jacobs addresses the emergence of the early Netherlandish triptych in the work of Robert Campin and Jan van Eyck. Although she acknowledges that triptychs were already present in antiquity and well established in the Middle Ages, the introduction of optical naturalism transformed their visual appearance and the manner in which they constructed meaning. Jacobs suggests that triptychs produced in the first decades of the fifteenth century often evoke notions of ambiguity. Panels seem simultaneously connected to and separated from one another. In addition, the use of naturalistic imagery paradoxically suggests the immanent presence of the sacred, while continuing to elicit the reality of heavenly transcendence. Triptychs provide access to the holy as they keep differences between the sacred and the secular intact. Jacobs describes these triptychs as offering "miraculous thresholds," analogous to the Madonna, who is penetrated by the Holy Spirit, yet perpetually remains a virgin. She also suggests that they complement the power of prayer. As "miraculous thresholds," early Netherlandish paintings, such as the *Mérode Altarpiece* and Jan van Eyck's *Dresden Triptych*, distinguish the visual world of the patrons from the visionary world of holy scenes, while evoking notions that the gap between heaven and earth can be breached.

Although Jacobs's discussion of "miraculous thresholds" can readily enhance our understanding of triptychs, the metaphor can be misleading. First, in her book the term miraculous does not solely apply to cult images touched by divine intervention. Jacobs does not strongly differentiate triptychs from sacred icons or relics. Second, while the term threshold can imply a temporal opening, it is primarily a spatial metaphor. Jacob's interpretation does not appear to differentiate between the presence of the divine and the eschatological arrival of the sacred, which is always yet to come. Her discussion of thresholds can easily accommodate such an understanding, but it rarely does so in her text. A more elaborate account of the relationship between corporeal vision and mystical insight might provide greater clarity.

In Part II, Jacobs investigates how the triptych was reformulated in the second half of the fifteenth century. Rogier van der Weyden revised the work of his predecessor by rotating and reducing the ambiguity of thresholds. Through the use of continuous landscapes, he joints panels together. He also experimented with non-folding doors and arch motifs to redirect the viewer's relationship to the pictorial space. By concentrating on the threshold between the world of the beholder and that presented in the image, Rogier is able to heighten empathetic response.

The triptych proved to be a flexible format. The next generation of painters constructed triptychs from a variety of conventional options. In the *Calvary Triptych*, Joos van Ghent links Old Testament scenes with Christ's Crucifixion within a unified panorama extending across all three panels. By contrast, in Dieric Bouts's *Holy Sacrament Triptych*, Old Testament prefigurations of the Last Supper appear in isolated narratives sharply distinguished from the central scene. Hugo van der Goes's *Portinari Altarpiece* offers a third option by returning to the ambiguities of connection and division found in the work of Robert Campin and Jan van Eyck. In Bruges, small triptychs became very popular. To suit the desires of their patrons, Hans Memling, Gerard David, and others increasingly arranged their triptychs as unified spaces.

In Part III, Jacobs looks at the sixteenth century and beyond. She opens this section with a discussion of the "world triptychs" of Hieronymus Bosch. As Jacobs points out, Bosch introduces new content into a traditional format. Rather than direct beholders to the holy, Bosch's triptychs reveal the world turned upside down. According to Jacobs, his use of the tripartite format, one closely associated with the sacred, offered greater validity to his moralizing lessons. In addition, Bosch extended the function of triptychs beyond the confines of public worship and private prayer.

Shirley Blum and others have suggested that the rise of linear perspective led to the triptych's demise. Jacobs rightly disagrees and shows how the format continued to flourish throughout the sixteenth century. Even Italianate painters, such as Frans Floris and Maarten van Heemskerck, continued to make triptychs. In the coda of her book, Jacobs argues that the waning of the early Netherlandish triptych was due not to the importation of Italianate ideals, but instead, to the Protestant Reformation. Iconoclasts closely associated triptychs with Catholic liturgical practices deemed idolatrous and hence, quickly moved to destroy them. Later, Maarten de Vos and Peter Paul Rubens, in an effort to promote Catholic revival, produced works to replace lost triptychs. Their nostalgic affirmation of the triptych, however, was short lived. The format never

regained its popularity. Nonetheless, Jacobs's fascinating book should reopen scholarly interest in these marvelous paintings with doors.

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Amy Knight Powell, *Depositions: Scenes from the Late Medieval Church and the Modern Museum*. New York: Zone Books 2012. 369 pp, 76 b&w illus., 8 col. pls. ISBN 978-1-935408-20-8.

For anyone who has stood before Rogier van der Weyden's *Deposition* in the Prado, the notion that the painting – with its hyper-realistic details and emotional intensity – is inherently iconoclastic might seem not only counter-intuitive but also downright absurd. Yet this is the core argument of this ambitious and provocative book by Amy Knight Powell, who sets out to explore the Prado painting, along with several other paintings that respond to Rogier's work, in terms of the liturgy of Passion week and the deep-seated discomfort with images that percolated throughout the Middle Ages. Especially adventurous is Powell's decision to couch her essentially historical argument in a purposefully ahistorical methodology that juxtaposes fifteenth- and early sixteenth-century artworks and liturgical practices with twentieth- and early twenty-first-century conceptual art.

The book is divided into two parts. The first, "The Deposition Rite," explores one of the most dramatic late medieval uses of images: the paraliturgical Good Friday ritual of taking down the crucifix or the sculpted body of Christ and interring it within a sepulcher, where it remained hidden until Easter morning. A related practice was the veiling of sculptures and paintings during the forty days of Lent. As she does throughout the book, Powell interprets these practices from the retrospective point of view of Protestant reformers and iconoclasts, who see such rituals as proof of a "bad conscience about images" (67). Yet, in order to highlight acts of veiling and hiding as "ritualized hostility" (45), the author chooses to deemphasize the subsequent moments of unveiling. In the original ritual context, this was certainly the climactic moment, and as such, it celebrated images, along with their role in revelatory vision. In a similar vein, Powell focuses on the late thirteenth-century invention of crucifixes with movable limbs. For her, the hinged arms and legs only make clear the statue's lack of mobility, its "lack of life" (95). However, we know that such sculptures could communicate the exact opposite; they hinted at potential animation and physical interaction, including embraces from the cross and other tactile visionary encounters. But for the Lollards, Hussites, and other iconoclasts that interest Powell, such objects could only be seen as "lifeless blocks of wood and stone," or as Calvin characterized them, as "dead images of the dead" (104).

The book's second part, "Paintings of the Deposition," extends the exploration of ritual Deposition reenactments to images of the scene, beginning with Rogier's famous c. 1435 painting in Madrid. Powell's analysis of the work's formal structure is especially nuanced and perceptive. Moving beyond the well-known rhyming bodies of the swooning Virgin and her son, Powell identifies another rhyme: the crossbow shape of Christ's body which matches the tiny crossbows in the painted

tracery (references to the work's patrons: a crossbowmen's guild). As the author demonstrates, the crossbow was also a trope in some descriptions of the crucified Christ. In the words of Heinrich von Neustadt: "They laid him on the Cross. Then his pure limbs and veins were drawn like the string on a bow" (149). Yet, Powell ultimately sees these rhymes as a "proliferation of peripheral, strange, and errant images" condemned by reformers and thus evidence that "no single image is adequate to the task of representing God" (157). This characterization depends on the recognition of an emptiness at the composition's center. As the bodies of the Virgin and Christ are carried off, left and right, this "hole in the center" expands, and as such, it is "part of the iconoclasm that structures Rogier's composition" (158). Powell then traces the reception of this structural iconoclasm in several later paintings by the Master of the St. Bartholomew Altar, Jan Mostaert, and others. In these images, the artists go beyond the empty center and begin to dismantle the body of Christ through fragmentation, as well as exaggeration and artificiality. In Mostaert's *Deposition Triptych* of c. 1520, Christ's body is echoed by an expansive white cloth that dominates the central panel's bottom half. It is through this "blank shroud," Powell argues, that the artist "pictures the invisibility toward which Christ is being lowered" (211). In her conclusion, with its discussion of Hans Holbein the Younger's *Dead Christ in the Tomb*, the author summarizes her goals more explicitly. In these paintings of the Deposition, as well as the paraliturgical rites of the book's first part, she sees "pre-figurations of the epic disposition of the image that would occur during the Protestant Reformation" (235).

Each of the book's chapters ends with a "vignette" featuring the work of a modern or contemporary artist, including Marcel Duchamp, Hans Bellmer, Ad Reinhardt, Robert Rauschenberg, Sol LeWitt, Eva Hesse, Donald Judd, and Thomas Demand. (Odd man out is Sigmund Freud, although his description of a child's game is perfectly in line with the conceptual nature of the artists discussed.) The correlation of past and present artworks is motivated by the author's use of "controlled anachronism" (as Joseph Leo Koerner puts it in a jacket blurb) and "pseudomorphosis," that is, the recognition of formal similarities between objects that otherwise have nothing in common. Although such connections are usually dismissed by art historians, Powell suggests that we give in to them, embracing the "promiscuity" of images and their lives well beyond original contexts or intentions (14). By doing so, the author fights against entrenched periodization in order to reveal continuities across time and place. The implications are clear, as the overarching narrative of medieval discontent with images as inadequate substitutes for God becomes the foundation or anticipation of the post-modern critique of the art object and the artist. Read as a kind of poetic art history or art criticism, the chapter-vignette structure suggests some compelling links, especially the discussion of the uncanny fragmentation and artifice of Bellmer's dolls of the mid-1930s; the framing of emptiness as substance in Hesse's 1960s sculptural works; and LeWitt's ritualistic, perhaps even iconoclastic, burial of art in his *Buried Cube* of 1968.

Of course, for many readers Powell's anachronistic methodology will inspire an instant, predictably negative reaction. Even for those who are sympathetic to such expansive and theoretical approaches, it is hard to avoid that certain questions of context and meaning are left unexplored and unresolved. This is particularly problematic since the author is ultimately crafting a historical argument about the transition from the

late Middle Ages to the Reformation. It is in this part of her book – and not the post-modern frame – that her method seems flawed. Indicative are several instances in which sixteenth-century (and even later) attitudes and texts are loosely read backwards onto fifteenth-century artworks and liturgical practices. The result is an art history that seems less innovative than old-fashioned in its embrace of a teleological structure and its desire to characterize yet another *Zeitgeist*. Yet, as made explicit in Powell's postscript, her book is meant as a critique of current art history. In this regard, her book's compelling meta-narrative is presented as an alternative to the many micro-histories characteristic of recent scholarship, especially those that attempt to "enliven" images that never had life. For her, this "anthropomorphism" of artworks is the intellectual mistake to be avoided. As she asserts, "By enlivening its objects, the discipline tries to forget that its objects never in fact belonged to their original contexts, that they have always exceeded those contexts precisely because they are *lifeless things*, which neither live nor die along with the people who make them" (261). This seems a willful misreading of the work of many art historians, whose aims are less about empowering or enlivening images than about reception and the role of the audience in bringing images to life. This is the alternate narrative that Powell suppresses, the one about an inherent need for images during the late Middle Ages and beyond, even when faced with their limitations. Although images are "lifeless things," they have also proven to be essential and necessary extensions of our humanity and our deep-seated drive to find fullness even in the seemingly empty and completely artificial world of art.

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Albert Châtelet, *Hubert et Jan van Eyck: Créateurs de l'Agneau mystique*. Dijon: Éditions Faton 2011. 320 pp, 200 color illus. ISBN: 978-2-87844-152-9.

In this beautifully illustrated volume, Châtelet surveys the work of Jan van Eyck, while distinguishing it from his less known brother Hubert. Although there is not enough evidence to indicate who taught the brothers their craft, Châtelet looks at potential pictorial sources that the young Van Eycks may have studied. He argues that, originating from Maaseik, they likely would have been familiar with liturgical art in nearby Liège and Maastricht. In addition, they may have traveled to Cologne or Dijon. Furthermore, it is not outside the realm of possibility that the brothers may have received some training in one of these cities. Châtelet acknowledges the existence of a realist tradition in Bruges prior to Jan's arrival, but it is not strong enough to credit as the basis for the Eyckian style.

According to Châtelet, Paris would have provided a more likely source of inspiration. He suggests that the Van Eycks may have lived and worked there in the 1410s, having been introduced by the Limbourg brothers to Parisian miniaturists working for the Valois court. Châtelet goes so far as to credit Hubert with the production of the Breviary of John the Fearless. Furthermore, he believes the brothers may have completed the Metropolitan Museum diptych during this period, attributing the *Last Judgement* panel to Hubert and linking the *Crucifixion* panel to Jan. Châtelet also argues that the brothers may have worked together on the *Rouen Breviary*, today in the Walters Art Museum. He claims that Jan may have left Paris after the death

of Charles VI to work for John of Bavaria, Count of Holland, at The Hague, recognizing that it is more difficult to explain Hubert's move to Ghent. Oddly, Châtelet suggests that the brothers may have encountered one another in Italy during a diplomatic mission. In his view, Jan may have traveled there with John of Bavaria, as Hubert journeyed with the Burgundian duke, John the Fearless, and his wife Margaret, the count's sister.

Many of Châtelet's attributions regarding the young Van Eycks are highly suspect and rely on dating works of art much earlier than technical studies indicate. For instance, he believes that the Turin-Milan Hours were produced by Jan in The Hague, whereas the vast majority of scholars believe the book was completed approximately two decades later. In addition, he revises Hulin de Loo's interpretations of Hand G (Jan) and Hand H (Hubert), by crediting Hand H illuminations to Lambert van Alpas, who he believes is none other than the Haarlem painter, Albert van Ouwater. Meanwhile, Hubert, according to the author, completed the *Friedsam Annunciation* (New York) and the *Three Marys at the Tomb* (Rotterdam, newly restored and one of the central pieces in the recent exhibition in Rotterdam "De weg naar Van Eyck").

In the middle of the book, Châtelet tackles the *Ghent Altarpiece*, aptly described by Pächt as the hydra of art history. Based on the famous quatrain and stylistic differences, he believes Hubert started the polyptych but left it unfinished at his death in 1426. A year earlier Jan, presumably prompted by the demise of his patron, left The Hague, moving to Flanders, where he began his service at the ducal court of Philip the Good. The author suggests that the *Virgin in the Church* (Berlin) may have been produced soon after the change in residence. Nonetheless, diplomatic missions to Iberia and a two-year stay in Lille (ca. 1426-28), at the house of Miquiel Ravary, may have kept Jan from working on the monumental altarpiece.

Châtelet calls attention to stylistic differences between panels as well as within some of the panels to suggest the presence of two distinct hands. He credits Hubert with much of the altarpiece's central panels, including the *Adoration of the Mystic Lamb*, the Virgin Mary, John the Baptist, Christ Enthroned, and the donor portrait of Joos Vijd. The rest of the polyptych's panels are attributed to Jan. The author believes Jan may have reworked some of Hubert's imagery, as he organized the altarpiece into a new ensemble. Recent restoration of the painting will likely cast Châtelet's interpretation of hands into doubt (see <http://clostertovaneyck.kikirpa.be>).

The following chapters address Jan van Eyck's production of devotional paintings. Curiously, Châtelet suggests that the *Rolin Madonna*, completed around 1435, may have been commissioned in part to commemorate a gift, a beautiful black belt, the chancellor received from Philip the Good approximately a decade earlier at Rolin's entry into the Order of the Golden Fleece in 1424. The author also sees great visual similarities between the *Madonna with Canon Joris van der Paele* and the Frick *Madonna with the Carthusian Monk Jan Vos*. Nonetheless, few specialists would accept that both panels are by the same hand. The latter is often attributed to a talented imitator.

Occasionally, Châtelet seems to underplay the religious significance of these images. For instance, he asks whether the drawing of St. Barbara (Antwerp) was a devotional object or a pictorial exercise. In his interpretation of the Thyssen-Bornemisza diptych, Châtelet seems to believe that the artist

was more preoccupied with highlighting the range of artistic possibilities in his work than in promoting religious devotion. There is no need to play art and piety against one another in this context.

The next section of the book addresses portraiture. Most of Châtelet's interpretations are consistent with traditional views. However, he offers an alternative identification for the sitter in Jan van Eyck's *Timotheos* (London). Rather than seeing the image as a possible allegorical portrait of a court musician (Gilles Binchois?), Châtelet believes it represents André de Toulougeon, a member of the Order of the Golden Fleece who traveled with the artist on a diplomatic journey to Iberia. To support his argument, Châtelet notes that André was baptized Timothée.

The penultimate chapter focuses on the work of two artists Châtelet links to Van Eyck's studio. He suggests that Ouwater, whose imagery is often considered Bouts-like, may have trained under Jan van Eyck, crediting him with the Philadelphia and Turin paintings of St. Jerome. In addition, he claims that another employee of the studio, the manuscript painter Jean Pestivien, produced the Prado *Fountain of Life*. His evidence for these assertions, however, remains unpersuasive.

In the final chapter, Châtelet compares and contrasts Van Eyck's work with that of contemporary Italian painters, calling attention to the ways in which the qualities of light in Van Eyck's paintings differ from those by Masaccio, or how the spatial configuration of faces in Van Eyck's portraits is unlike the flat, medallion-like busts found in Pisanello's portraits. In closing, he points to the ways in which Italian painters such as Antonello da Messina and Colantonio appropriated Van Eyck's style and use of oils. The book concludes with a brief bibliography of secondary sources, a catalogue of archival documents, and a catalogue of images that Châtelet attributes to the Van Eyck brothers, Albert van Ouwater, and Jean Pestivien.

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Shorter Notice

Ingrid Geelen and Delphine Steyaert, with the collaboration of Cécile Glaude, Elisabeth Ravaud, Jana Sanyova, Steven Saverwijns, and Wivine Wailliez, *Imitation and Illusion. Applied Brocade in the Art of the Low Countries in the Fifteenth and Sixteenth Centuries. (Scientia Artis 6). Brussels: Royal Institute for Cultural Heritage 2011. 660 pp, fully illustrated, mostly in color, ISBN 978-2-930054-11-7.*

Occasionally a publication elicits envy for its scholarly scope and depth: *Imitation and Illusion*, beautifully illustrated, is such a book.

Applied brocade is a very specific technique of decoration that imitates fashionable gold-brocaded luxury textiles of the fifteenth and sixteenth centuries. To produce applied brocade, a sheet of tin foil is beaten within a mold engraved with a chosen brocade pattern. While still in the mold, the tin foil is filled for

support, and after drying the filler, the tin foil – now in relief – can be taken out of the mold. The front side can now be gilded, and often the parts of the pattern that imitate velvet are painted in. Several sheets could be placed together in a systematic repeat of the pattern to suggest a continuous, gold-brocaded textile. In similar fashion repeated separate ornaments of applied brocade – for example stars or leaves – could be placed over a painted garment on a panel, on a sculpture, or on an architectural interior.

This complex technique of producing applied brocade vanished after the sixteenth century. The process and its uses, rediscovered in the 1960s by Mojmir Frinta, have since received steady attention, mostly in the form of case studies. Analyzing numerous and varied brocades, Geelen and Steyaert's book provides a much-needed comprehensive study. The volume proceeds from a detailed survey of available literature in the Introduction, to the history and European diffusion of the technique in the first two chapters. Chapters Three and Four reveal methods and recipes for producing applied brocades, describing their different types, sizes, reliefs, and designs. Chapters Five and Six chart different works of art with similar brocade patterns, and Chapter Seven proposes reasons for the artistic choice to apply brocade.

The second part of the book focuses primarily on technical matters. Chapter Nine describes different gold-brocaded textiles that were imitated through applied brocade. In collaboration with technical specialists, Chapters Ten and Eleven discuss scientific methods that have been used to study different applied brocades: examination under magnification; X-radiography; and cross sections of the applied brocades.

The third and last part – two-thirds of the entire text – offers a meticulously systematic catalogue of all applied brocade found on fifteenth- and sixteenth-century works of art from the Low Countries in Belgium and beyond. Geelen and Steyaert's book will appeal to scholars in a variety of fields, including art history, textile history, and conservation.

Admittedly, the order of presentation is unclear. For example, the discussion of the terminology around "applied brocade" that begins in Chapter Four, would have been better placed earlier. Nonetheless, this book offers a fascinating technical study of applied brocades in Netherlandish art.

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Sixteenth Century

Joost Keizer and Todd M. Richardson, eds. *The Transformation of Vernacular Expression in Early Modern Arts (Intersections 19)*. Leiden: Brill 2011. xix, 402 pp, 73 b&w illus. ISBN 978-90-04-21204-6.

The present volume, part of *Intersections*, Brill's interdisciplinary series on early modern culture, contains eleven essays and an introduction with a broad geographic, temporal and material scope. Seven contributions address Flemish or Dutch topics, ranging from Jamie L. Smith's investigation of the Dutch

origins of Jan van Eyck's famed motto *Als ich can*, to Jing Sun's analysis of seventeenth- and early eighteenth-century Delftware and its borrowings from Chinese porcelain styles, designs, and production techniques.

The essays, arranged in three groupings – Intersections, Method and Identities – alongside the introductory essay by the editors, propose a shifting and sometimes nebulous concept of the vernacular. Each author defines "vernacular" in his or her own way. Most use the term in its traditional sense, referring to local spoken language, indigenous style or even a pseudo-national identity. Others, like Alexandra Onuf, fashion the vernacular as a reflexive critical category. Most ambitiously, James J. Bloom utilizes "vernacularization" to describe a shift in function and social utility rather than a distinct language or style.

The wide-ranging but disjointed introduction compiles still more examples, moving in rapid succession from Leonardo to Aby Warburg, Petrarch, and French Pléiade poets, while refraining from any singular definition of vernacular as understood in the early modern period. The editors instead present this collection of essays as a study of "change ... the transformative force of the vernacular over time and over different regions, as well as the way the concept of the vernacular itself shifts depending on the historical context" (18).

Although this phrase certainly describes the varied material compiled by the editors here, the Introduction feels like a missed opportunity to present a more sustained and focused meditation on the term itself, its historical development and various utilizations in the diverse fields of study (linguistics, literary history, art history) partially represented by the authors gathered in the volume. The Introduction also makes limited connections between the assembled essays and very briefly notes some shared insights across the arbitrary section divisions. For example, several essays invoke the supposed historicity of the vernacular as a crucial element in validating local style or practice; another underexplored leitmotif of the volume is the role of the reader or audience's lived experience in the constitution of the vernacular, distinct from classical or Latin sources, seen as mediated and thus distant or foreign.

The first section "Intersections" is the most clearly defined and cohesive part of the volume. It contains studies that bring together the vernacular as defined or experienced in two or more media, including the visual arts, literature, and music. Two essays take on Italian topics: C. Jean Campbell considers Petrarch and Vasari's respective praise of Simone Martini as personal and political reflections on local style, while Lex Hermans investigates textual interpretations of Donatello's *Saint George* as an icon of Florentine art. In a compelling case study, Jessica E. Buskirk compares the intense mimetic qualities of Hans Memling's *Maarten van Nieuwenhove Diptych* to a poetic *Salve Regina* by Anthonis de Roovere and a polyphonic motet composed by Jacob Obrecht on the same topic, exploring how each work prolongs and elaborates the experience of this prayer to the Virgin, and also exploits tastes characteristic of Bruges' sophisticated fifteenth-century artistic patrons. Bart Ramakers provides a survey of vernacular self-awareness among sixteenth- and seventeenth-century Dutch rhetoricians (including Mathijs de Castelein, Lucas de Heere, and Job van de Wael), tracing their defense of local literary forms and history, as distinct from classical or other modern European traditions. In addition, Ramakers considers how these authors related the practices of poetry and painting in advocating a

hybrid approach to the practice of stylistic imitation. Finally, David A. Levine argues that Frans Hals's distinctive brushwork references the *rouw* style, as part of a larger patriotic movement to glorify the Dutch language and in particular, its quickness and efficiency.

The section entitled "Method" functions less coherently, as it presents a seemingly unrelated pair of studies: Trudy Ko's examination of William Baldwin's 1553 anti-Catholic satire *Beware the Cat* and Alexandra Onuf's study of the *Small Landscapes*, prints published in Antwerp in the later sixteenth century. The editors account for this grouping by describing both works as opposing classical idiom to the lived experience of vernacular language (textual and visual). This pairing unfortunately reduces the complexity of Onuf's argument, which claims that the *Small Landscapes* produce a new form of vernacular product, both in style and content; for Onuf, this "vernacular" is tied to an emerging notion of naturalism, as well as the flexibility and adaptability inherent in the adoption of a non-classical idiom.

Onuf's tracing of the continuing use of the *Small Landscapes* as "vernacular product" in the Low Countries both pre- and post-Dutch Revolt, presages the volume's final thematic section, "Identities." This section brings together studies on the awareness of cultural origins "as the means to fashion individual and geographic identity" (22). Here, Jamie L. Smith identifies Van Eyck's motto as an approximation of Jacob van Maerlant's Middle Dutch "so ic best mach" (as well as I can), used in the prologues of his works as a critical validation of poetic practice; Van Eyck, according to Smith, extended this discourse on the vernacular from the realm of texts to the precise pictorial mode that characterized Eyckian oil painting.

One of the most ambitious contributions in the collection is James J. Bloom's essay, which adds to a growing scholarly chorus undermining the so-called stylistic polemic between "Romanists" and "vernacular" artists like Pieter Bruegel the Elder in later sixteenth-century Antwerp. Instead Bloom uses functionality to define "vernacular," arguing that in a space like Nicolaes Jonghelinck's villa, which housed both Frans Floris's *Labors of Hercules* and Bruegel's *Months*, the communicative utility of both series and "the social engagements they precipitate," (337) articulate the vernacular as a social function more than as a reflection of differing stylistic ideals. Bloom's argument is complex with wide-reaching implications the author will address in his forthcoming manuscript; the version presented here, while engaging, feels at time frustratingly constrained by space limitations.

Also in this section, Eelco Nagelsmit analyzes Sebastiano Serlio's sixth book on architecture as a negotiation between the Vitruvian tradition and contemporary forms of domestic architecture in France and Italy. In the final essay, Jing Sun provides an incredibly useful survey of methods used by seventeenth- and early eighteenth-century Dutch potters to imitate and assimilate Chinese decorative motifs and techniques into "vernacular" Delftware. This essay would easily be assignable to undergraduates, as it clearly presents a rich case study in early modern global trade and its impact on local centers of artistic production.

The editors must be congratulated on assembling such a rewarding group of essays pointing to the fertile potential of the "vernacular" as topic. My wish for a more active editorial hand, perhaps providing a more synthetic introduction and short introductions to each subsection in order to sustain dia-

logue across and between contributions, is in large part due to the success of individual essays and the often-surprising links between papers concerning different languages, styles, media and time periods.

Stephanie Porras

Tulane University

Celeste Brusati, Karl A.E. Enenkel and Walter S. Melion, eds., *The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400-1700 (Intersections 20)*. Leiden: Brill 2012. xi, 708 pp, 20 col. pls, 210 b&w illus. ISBN 978-90-04-21515-3.

One of the edges of current scholarship interrogates the constructed boundary between words and images. This collection of twenty essays, originally papers presented at the Third Lovis Corinth Colloquium at Emory University, is a lovely sampling of the state of the question.

The Introduction begins by destabilizing the Bible as the site of what early modern Christians often called "God's Word," calling it and its commentaries "textual instruments," thereby setting in motion a conceptual model in which biblical text and visual images both "mediated access to the divine word" (1). The authors then take up three printed images that incorporate sacred texts in three different ways: the woodcuts that Lieven de Witte designed for Willem van Branteghem's *Iesu Christi vita* "function as agents of the soul's conformation to Christ" (2); Cornelis Cort's engraving *The Annunciation*, correlates reading and viewing to "the exegetical relation between prophecy and revelation, type and antitype" (6); and Theodoor Galle's engraved illustrations of Jan David's *Duodecim specula deum* offer twelve distinct specular images, moving from the everyday mirror to the mirror of beatific vision. Each analysis brings to bear both scriptural and visual literacy to demonstrate the specific kinds of interdependencies of the two in the images.

The volume is then divided into five sections: I. Verbum Visible: The Authority of the Visible Word; II. The Authority of Visual Paratexts; III. Reading Scripture Through Images; IV. Verbal and Visual Instruments of Devotional Authority; and V. Pictorial Artifice and the Word. As with all collections, some articles engage less with the themes of the volume, while others, in aggregate suggest many different relationships between word and image. In the first section, Geert Warnar explores Dirck van Delft's *Tafel van den Kersten Gelove* as a mirror for a specific prince, Albert, Duke of Bavaria and Count of Holland. Peter van der Coelen suggests that poets and artists did not, for the most part, communicate across their media differences in the creation of printed pages containing both text and image. Anita Traninger's exhilarating use of Pythagorean symbols to open Rabelais's carnality to new readings closes with an enormously fruitful notion of the narrated body. Catherine Levesque pursues "providence" in the landscapes of the Reformed painter Gilles van Coninxloo.

In the second section, Karl A.E. Enenkel approaches authors portraits of Petrarch as paratexts, visual guides for the reader; in one, which Enenkel interrogates through his article and argues for place on Petrarch's *De viris illustribus*, the portrait "functioned firstly as an intermediary between the reader and the content of the work and secondly as an instru-

ment authorizing the writer with respect to his text's content" (175). Wim François offers a deeply learned close "reading" of a single Bible illustration, of Solomon writing and resting, as rendered in the Louvain Bible of 1548, comparing both residues of glosses and of earlier biblical illustrations in an image produced after the first session of Trent decreed the Vulgate authoritative.

In the third section, Bart Ramakers's lengthier article takes up "what could have been seen" when a play was staged in the past, and articulates a model for considering relationships among spoken discourse, performance, staging, tableau vivant, and siting. Michel Weemans comes perhaps closest to the methods of visual exegesis modeled in the Introduction in his analysis of Herri met de Bles's *Earthly Paradise* as it visualizes specific readings of Genesis 1-3; here, too, visual traditions as well as traditions of biblical exegesis and commentary are woven in an explication of, in this case, an oil painting. Andrew Morrall focuses on textile renderings of Adam and Eve in English tapestries of the sixteenth and seventeenth centuries, renderings which brought into homes embroidered biblical scenes which themselves articulated specific understandings of the "the first married couple sanctioned by God" (342).

In the fourth section, John R. Decker takes up a woodcut painted into Petrus Christus's *Portrait of a Female Donor*, to explore the imaging of apotropaism and the intimate formation of the soul through images. Achim Timmermann offers initial findings from his study of wayside crosses, proposing how in some cases they spatialized spiritual transformation. Kathryn M. Rudy suggests some of the ways rubrics, which she defines as "an introductory text" (444), in books of hours and prayer books "forge relationships between the reader and images outside the manuscript" (443), images with which the votary is to enact the stages of prayer. Carolyn Muessig takes up the debate between Franciscans and Dominicans on the stigmata, suggesting the reflexivity of text and image in a question of embodying Christ's five wounds. Birgit Ulrike Münch argues for the permeability of the boundaries that have been constructed between "Protestant" and "Catholic" art and for pictorial traditions that continue in both sides of visual polemics. Jan L. de Jong takes up Aernout van Buchel's recorded responses to Roman tomb monuments to explore what textual and contextual knowledge at least one viewer brought to seeing. Maarten Delbecke takes up Our Lady of Hanswijk in Mechelen to argue for "the authority of the word over architecture" (559), a piece strangely at odds with so many lines of inquiry in this book.

In the fifth section, Walter S. Melion articulates a complex notion of "artifice" as both a medium and a direction of prayer in Hieronymus Wierix's Mary engravings, in which the images themselves formally link different Marian prayers, even as they direct the viewer distinctively, both at the more explicit level of visual referents and at the level of sheer artistic craft. James Clifton takes up Antoon Wierix's visualizations of mystical vision in his exploration of the ways images might not simply mediate, but seek to communicate mystical knowledge, which, as Clifton notes, need not be fully understood (655). In the final essay, Els Stronks traces a transformation, from Willem Teellinck's *Ecce Homo*, which voiced a "deep distrust of the devotional image" (667), to Jan Luyken's religious emblems, to argue "as the eighteenth century set in Bible illustrations established a firm presence in Dutch religious literature" (699).

As my all-too-brief characterizations suggest, these authors articulate many distinctive conceptualizations of possible

relations between images and scriptural texts. None, with the possible exception of Delbecke, excludes the possibility of others. The reader and viewer, therefore, carries away ways of seeing that complement and reflexively enhance one another, to be brought to other texts, other images, from the medieval and early modern worlds.

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Walter S. Melion, Ralph Dekoninck and Agnes Guideroni-Bruslé, eds., *Ut pictura meditatio: The Meditative Image in Northern Art, 1500-1700 (Proteus 4)*. Turnhout: Brepols Publishers 2012. xxi, 479 pp, 10 col. pls, 155 b&w illus. ISBN 978-2-503-53583-8.

The essays in this volume began as papers delivered at the second Lovis Corinth Colloquium, held at Emory University in 2006. Six have been substantially expanded, and the quality of all but the last is high. Each stands alone – they do not engage with one another – and several offer methodological models.

The volume opens with one of the most succinct and lucid introductions by Walter Melion to meditative practices and the role of images within, followed by a brief overview of the rest of the volume. In addition to that Introduction, Melion contributes two substantial essays to the volume. The first, a tour de force, "Meditative Images and the Portrayal of Image-Based Meditation," follows the Introduction and offers multiple models for conceptualizing the relationship between meditative practices and images: the *Merode Triptych*; woodcuts designed by Jacob Cornelisz. van Oostanen; Adriaen Collaert's engraving, *Christ Mourned by Saints and Angels*; Benito Arias Montano's *Humanae salutis monumenta*; and Jan David's *Paradisus Sponsi et Sponsae*. Even while offering models of close visual and textual analysis, Melion aggregates a complex culture of visual and textual density – suggesting multiple ways that images engaged, informed, and modeled the soul of the viewer, both through interreferentiality with their texts and through such visual connections as typology, symbol, and mimesis.

In "*Et oculi mei conspecturi sunt: Interdiegetic Gaze and the Meditative Image*," Brennan Breed engages the play between border and center in five pages of an illuminated manuscript, a fifteenth-century Book of Hours from Poitiers (Pierpont Morgan Library ms. 1001). Within the Book of Hours, between gospel readings and the Hours of the Virgin, appears an image of the miraculous host of Dijon, the point of departure for Breed's visual analyses. Breed takes up concepts, "the intradiegetic gaze" and "the interdiegetic gaze," which he might have made more analytically explicit, but which are illumined by his careful visual analyses of specific pages, revealing particular plays of narrative and scriptural narrative time in viewing images.

Reindert Falkenburg pursues a visual hermeneutic in "*Diplopia: Seeing Hieronymus Bosch's St. Jerome in the Wilderness Double*." Unlike the earlier two essays, which move outside images to – and sometimes ground images in – Scripture, Falkenburg explores "iconographic and devotional aspects of *insien* and *uutsien*" (89) in a single image, Bosch's *St. Jerome*, and how looking at it enables viewer interpretation. That careful attention to visual communication he connects to Richard Wollheim's notion of a two-fold image with viewer projection, which then leads back to the image's use of anthropomor-

phisms and teratomorphisms to use the viewer's imagination to shape hermeneutic.

Walter Melion's "From Mystical Garden to Gospel Harmony: Willem van Branteghen on the Soul's Conformation to Christ" concentrates on two works by a single author: *Pomarium mysticum*, a devotional handbook with anonymous woodcuts; and *Iesu Christi vita*, a Gospel harmony with woodcuts designed by Lieven de Witte of Ghent. It models a different method, of temporal sequencing of text and images structured by codices, which authors like Van Branteghen then drew upon "to conform" the soul through stages.

Andrea Catellani draws upon semiotic work by Omar Calabrese to consider "spaces" in the images of Jerome Nadal's *Adnotationes et meditationes in Evangelia*, which she calls "the fifth space." She then develops the concept of multiple kinds of space in a single work through analyses of nearly thirty images, which offer a sense of "interiority" articulated through the printed image. Catellani offers another most fertile methodological model.

Frédéric Cousinié also takes up the "Ignatian 'composition of place,'" but to explore representations of the soul, including images in Gregor Reisch's, Charles Le Brun's, and Descartes's studies of the brain. He compares images used in devotional practices, chiefly two works by Jean Aumont, which employ a series of startling heart images to evoke both the interior space of the soul, plus its transformation, again articulated in line.

Christian Belin's "Process and Metamorphosis of the Image: Ambivalences of the Anagogic Movement in Dionysian Contemplation" considers Dionysius on the image in meditation, specifically in *Mystical Theology* and the *Celestial Hierarchy*. Jacob Vance takes up texts by humanists, principally Erasmus, which address philosophical and rhetorical meanings of *phantasia* and *enargeia*.

Another model of method in the collection is Barbara Baert, "Decapitation and the Paradox of the Meditative Image: Andrea Solario (1507) and the Transformation and the Transition of the *Johannesschüssel* from the Middle Ages to the Renaissance." Baert offers deeply informed, wide-ranging historical analysis of the closely linked visual tropes of the Head of St. John the Baptist and the *Johannesschüssel*. The image at the center of her analysis, Solario's "Head of Saint John on a Tazza," is not a *Johannesschüssel*, but, as Baert shows, invokes the other image and its cult, alluding through, for instance, the rendering of the hair to connections between John and Christ, blood and prophecy.

In "*Ad vivum: Pictorial and Spiritual Imitation in the Allegory of the Pictura sacra* by Fans Francken II," Ralph Dekoninck analyzes a little-known painting (Budapest) to explore concepts of spiritual painting, imitation, and how different genres of painting help us to conceptualize complex meditation. Although shorter than most of the magisterial essays – by Melion, Catellani, Cousinié, and Baert – it offers a gem of analysis: incisive, deeply informed, and illuminating.

Judi Loach's "An Apprenticeship in 'Spiritual Painting': Richeome's *La Peinture spirituelle*" provides the last methodological model for analyzing spiritual images. Loach brings her vast knowledge of the Jesuits to this important text, both building a sense of its author and his connections to that text's place of publication, its "apprentices," and its particular way of conceptualizing materiality.

In "Cutting and Pasting at Little Gidding: Bible Illustration and Protestant Belief in Seventeenth-Century England," Michael Gaudio briefly takes up May and Anna Collet's strange production of religious books through the practices of cutting – bibles inter alia – and pasting, so that one cannot feel the edges of the applied image, yet knows it is layered. In "Ecstasy and the Cosmopolitan Soul," Richard Rambuss challenges traditional readings of Richard Crashaw's meditations on the life of Teresa of Ávila. The last essay suffers in comparison. Rebecca Zorach's "An Idolatry of the Letter: Time, Devotion, and Siam in the Almanacs of the Sun King," is both conceptually and methodologically an outlier.

Many essays in this volume offer models of analysis – not a single model, but multiple. Another strength is the rich literature in the notes. For those engaged in meditative practices and images, this volume offers important analyses of key works, such as Nadal's *Adnotationes* and Richeome's *La Peinture spirituelle*. A lovely collection.

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Teréz Gerszi, assisted by Bernadett Tóth, *The New Ideal of Beauty in the Age of Pieter Bruegel. Sixteenth-Century Netherlandish Drawings in the Museum of Fine Arts, Budapest. Budapest: Szépművészeti Múzeum 2012. 240 pp, 203 col. illus. ISBN 978-963-7063-93-0.*

The remarkable *doyenne* of sixteenth-century Netherlandish drawings has done it again, this time on her home court. Teréz Gerszi has been publishing on the Bruegel era and its wider frame in time and space since 1959, according to her own bibliography in this volume. As the exhibition of her drawings collection from the Budapest Museum, this catalogue can be taken as her last word on the works that she has curated for more than a half-century. As someone who has been using the Gerszi scholarship across my entire career, let me take this occasion to salute her (and the late Hans Mielke, to whom the book is dedicated).

Gerszi does not waste much time on her Introduction. She casts the period as "early modern" (in so many words), i.e. an era of "new secular culture and new artistic aspirations." Italian connections loom large, as do court patrons who often fostered Italianate forms. Drawings assume greater prominence as art works, both as *modelli* and as preliminary designs for engravings (especially after the 1540s) and sculptures. Figure studies remain rare, but landscape albums proliferate. At the end of the century independent drawings flourished, e.g. for albums *amicorum*,

The drawings are organized chronologically, in clusters with temporal logic. The first segment, while defined as transitional, "Development of the Late Gothic Style and the Reception of Italian Art," actually features "Romanists," including Heemskerck and Floris. One highlight here is Van Orley's study (1528-30; no. 4), *Sharing Out the Game*, for the so-called *Hunts of Maximilian* tapestry cycle in the Louvre. With an upcoming exhibition on Michiel Coxie in Louvain, a set after Petrarch's *Trionfi* (nos. 6-10), possibly for tapestries, should also be noted. Curiously, although she shows numerous links between drawings and prints, Gerszi neglects to illustrate one print after Heemskerck's *Last Judgment* (no. 15) by Cornelis Bos (d. 1555).

Section Two, "Pieter Bruegel and the Influence of his Landscape Art," builds around the 1554 *Large Landscape with Trees and a Church* (no. 21), touched by Campagnola. It also includes a trio of Hans Bol landscapes with figures (nos. 24-26), which derive from Bruegel, plus a fine, colored drawing by Jan Brueghel with Tobias and the Angel on a hillside (no. 28). Three Tobias Verhaecht overlooks (nos. 31-33) carry the Bruegel formula to the turn of the century.

Despite the Bruegel presence in the catalogue title, pride of place in this book truly belongs to Italy's influence. Section Three, "Netherlandish Artists Who Settled in Italy," underscores the point, especially around the drawings of Denys Calvaert (nos. 41-44), who settled in Bologna after Antwerp training. Also striking is Lodewijk Toeput's colored closeup of the monumental, cavelike ruins of the Colosseum (1581; no. 40).

Remaining sections concentrate on how Italian influence radiated into northern courts and cities. Section Four focuses on Munich, especially court artists Frederik Sustris (nos. 46-47) and Pieter de Witte/Candid (nos. 48-49). *HNA Reviews* readers will want to expand this analysis by using the 2006 Munich catalogue by the incomparable Thea Vignau-Wilberg plus the new monograph on Sustris by Susan Maxwell (2011). Unsurprisingly, the Budapest collection climaxes with the Prague court of Rudolf II, Section Five. A lone Spranger, *Minerva and the Muses* (no. 55) typifies his work in both form and content. Both Pieter Stevens (nos. 58-62) and Paul van Vianen (nos. 65-70) present a range of colored landscapes, akin to the work of Roelandt Savery. A charming figural scene by Dirk de Quade van Ravesteyn (no. 64) reprises Cranach's signature myth, *Cupid Stung by Bees Running to Venus*.

In Section Six, Prague meets Haarlem, "Dutch Masters in the Duality of Late Mannerism and Realism." Karel van Mander, who intervened with Spranger, is well represented by both an *Annunciation* and a *Rape of Europa* (nos. 71-72), the latter adapted for an engraved roundel by Zacharias Dolendo (1592). Jan Muller's chalk *Ill-Matched Pair* is a finished drawing, in contrast to Jacques II de Gheyn's study sheet with heads (nos. 74-75). Abraham Bloemart produced both a figure study for an engraving (by Swanenburg), *Zacchaeus* (no. 77) as well as his signature subject of dilapidated cottages (nos. 78-79).

Finally, a pair of landscape sketchbooks date near the end of the century. The first, formerly ascribed to Pieter Schoebroeck, shows hilly landscapes on blue paper (nos. 81-88). The latter, dubbed the Master of the Budapest Sketchbook, consists of fourteen double-sided sheets (nos. 89-100). Another fascinating record of travel is the collected city views by the Master of Frankenthal (nos. 101-110) and views of the region of Schwalbach by Anton Mirou (nos. 111-17).

Some of these drawings have been exhibited often elsewhere, while others – always of high quality and worthy of study – have rarely been seen, let alone published. As ever, Teréz Gerszi deserves warm thanks from all students of drawings but especially from those specialists who study northern drawings of the sixteenth century. She clearly shows why Budapest deserves attention among the great collections of this material.

Larry Silver

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Burton L. Dunbar, Robert Munman and Edward J. Olszewski, eds., with the assistance of Dawn E. Sanders, *A Corpus of Drawings in Midwestern Collections [II B]: Sixteenth-Century Northern European Drawings*. London: Harvey Miller Publishers; Turnhout: Brepols Publishers 2012. xxiv, 253 pp, b&w illus., 7 col. pls. ISBN 978-1-905375-11-0.

Rarely does one see any catalogue about northern drawings from the sixteenth century, let alone one that illustrates works from across the Midwest of the United States. The very appearance of this catalogue, third volume in an ongoing series by the Midwest Art History Society, should excite not only curators but academics alike. Featured collections include: Arkansas, Cincinnati, Cleveland, Detroit, Houston, Kansas City, Minneapolis, and St. Louis, as well as even smaller museums in Dayton and Notre Dame. This volume was compiled by a team of twenty-six authors, led by Barton L. Dunbar, Robert Munman, and Edward J. Olszewski (the latter two Italian specialists) with Dawn E. Sanders; it encompasses 137 drawings.

The roster includes outstanding examples by German masters: three works by Albrecht Dürer (nos. 86, 87, 90); the melancholy *Blue Roller* by Hans Hoffman (no. 99); and the oft-published but uncommon landscape by Wolf Huber (no. 100), all in Cleveland. Fine examples from Netherlandish artists encompass Hans Bol, Paul Bril, Hendrik Goltzius, Maerten van Heemskerck, Roelant Savery and Jan van der Straet (nos. 7, 11, 23, 26, 38, 46). The catalogue also includes a handful of Swiss sheets (nos. 130-137), a few French examples (primarily portraits; nos. 116-127), and two Spanish ornament drawings (nos. 128-129). Stretching the parameters of the sixteenth century, the authors also include works by artists usually considered to be active in the seventeenth century, such as Abraham Bloemaert (nos. 3-6) and Nicolas Lagneau (no. 122). The volume's ambitious breadth succeeds in presenting a host of unknown and unpublished works, such as Virgil Solis's *Bathsheba* from the Arkansas Art Center (no. 104). Unfortunately, its usefulness as a scholarly catalogue ends there.

Expressly written as a permanent legacy to the international scholarly community, this volume purports to present up-to-date bibliography, identification of watermarks, translated inscriptions, explication of iconography, and literature. Many short inscriptions are written out. However, in one case, a charming and complex allegory by an anonymous late sixteenth-century German artist (no. 113), which includes a lengthy inscription in the vernacular, the author chose to summarize it in his text – leading a skeptic to wonder whether it was ever truly transcribed. As for the biographies with selected bibliographies in the cases of well-known artists, such as Albrecht Altdorfer, Lucas Cranach the Elder, and Jan van Scorel, the bibliographies are scant and hardly current; these authors clearly relied on introductory anthologies like *The Dictionary of Art* and Thieme-Becker. Most worrying are cases where recent catalogues of drawings exist but are not referenced, for example in the case of Jan Gossart (2010), Abraham Bloemaert (2007), and Jan van der Straet (1997; 2008).

Equally troubling is the wealth of technical information regarding medium, support, and condition. Nowhere does the text refer to any paper conservator who can verify this very complicated information, often only discovered through scientific analysis. During the sixteenth century black chalk is often used in conjunction with graphite and is very hard to

distinguish, but a sheet by a follower of Hieronymus Bosch (no. 10) is said to be the only work in the volume made with that medium, which, it is claimed, was not available until later in the century.

Although connoisseurship has a long pedigree, the field of northern drawings has historically been underappreciated in America, excluding works produced by Dürer and his immediate contemporaries. As a result, many of our public collections do not house large collections of works by these often extremely talented draughtsmen, which makes it understandably difficult to train the eye. As an area with few specialists, it is reasonable that this corpus volume was written by individuals – in many cases students – who do not specialize in northern drawings, with the unfortunate result, however, that many of the attributions (surely the central goal of this corpus) are incorrect. The authors seemingly did not consult curators at many of these institutions. Stijn Alsteens's recent review of this volume in *Master Drawings* (volume LI, no. 1, 2013) notes many misattributions, including the cover image, ascribed to Georg Becham but clearly by Johann König, the seventeenth-century follower of Hans Rottenhammer, who executed a painting of the same subject (Private Collection).

The volume is at times inconsistent and poorly edited, but it does include useful collection and provenance indexes that should lead to further, more rigorous investigations of these important Midwestern drawings collections.

Freyda Spira

The Metropolitan Museum of Art

Sytske Weidema and Anna Koopstra, *Jan Gossart: The Documentary Evidence (Studies in Medieval and Early Renaissance Art History, 65)*. Turnhout: Brepols Publishers 2012. vi, 177pp, 90 b&w illus. ISBN 978-1-905375-69-1.

Documentary source volumes offer a great resource for the study of Renaissance artists, but they also pose challenges. Compilers of such volumes face not only the labor of transcribing and editing primary sources but also the troubling question of selection criteria. Those who consult the finished volumes must recognize the project's inherent incompleteness and must attend closely to the wording of the primary sources, lest the synopses by modern editors bias their reading.

Most source volumes about Renaissance artists feature Italians, such as Duccio, Masaccio, Raphael, and Baccio Bandinelli; a notable exception, as ever, but much criticized is *The Rembrandt Documents* (1979). Of course, source summaries also appear within monographs on artists like Frans Floris, for whom Carl Van de Velde assembled 200 documents in the appendix to his 1975 catalogue. Yet documents in monographic catalogues, due to restrictions of space, rarely receive the same editorial attention. Thus, when the ambitions of the catalogue raisonné, *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance* (Metropolitan Museum of Art, 2010), outgrew the space of a single volume, curator Maryan Ainsworth and her research team conceived a fortuitous solution: the first independent book of documentary sources devoted to a sixteenth-century Netherlandish artist. The resulting reference work expands the corpus of Gossart documents to 140, compared to the mere 68 listed within the 1965 catalogue of the only previous monographic exhibition devoted to the artist.

The surviving documents attesting to Gossart's life and oeuvre are rich and varied, and undoubtedly deserve close attention. This volume's contents span not only payment accounts and inventory entries but also archival references to the artist's patrons and family as well as humanist praise by the historian Gerard Geldenhouwer, secretary to Gossart's most important patron, Philip of Burgundy. Sytske Weidema has gathered documents relating to Gossart's surviving works as well as important commissions of lost works. Other documents, either previously unpublished or only briefly cited, also appear. They include reference to a payment that Gossart received for his contribution to Isabella of Austria's funerary monument (Doc. 27), or the fate of Gossart's son Pieter after his parent's death (Doc. 49). One wonderful snippet from an early seventeenth-century dialogue by the Veronese poet Francesco Pona (Doc. 85), discovered by Stijn Alsteens, shows – in ironic juxtaposition to Lodovico Guicciardini's oft-cited assertion (Doc. 53) that Gossart derived his knowledge of the nude figure from Italy – an Italian's admiration for the northerner's mastery of human anatomy. Archivist Peter Blom of the Zeeuws Archief in Middelburg discovered that Gossart likely had three children, one son and two daughters, who handled the estate of paintings and cartoons left behind upon their father's death (Docs. 42-43).

Of course, details about Gossart's family shed no direct light on his oeuvre, thus readers hoping for major new discoveries about the artist's commissions will be disappointed. Yet the overall documentary record of this volume still remains valuable. Gossart doubtless moved dexterously among the most prominent Netherlandish noble patrons and was prized not only for his paintings but also for his designs for major architectural commissions. In this respect, Van Mander's biographical anecdote that recounts Gossart parading before his patron in only a paper robe – albeit one painted as the finest damask cloth – rings true in essence.

Yet in its editorial handling of individual documents, the volume is less satisfying. Weidema does provide extended new transcriptions of key archival documents like those relating to Philip of Burgundy's ambassadorial mission to Rome, where Gossart famously accompanied him (Docs. 2-3). Many entries are also complemented by photographs of the original manuscripts, sometimes extremely helpful; for instance, the document recording Gossart's restoration of several costly older paintings in Margaret of Austria's collection is represented by an excellent reproduction of the original text, even more welcome given the sloppy mis-citation of this source in earlier scholarship (Doc. 22). In other cases, however, the photographs are so small as to be effectively illegible.

Editing of Latin sources is frustratingly inconsistent throughout. While it would be impossible to adapt the vernacular sources to modern spelling, one can, for the sake of legibility, easily adjust for common use 'i' for 'j' and 'u' for 'v' in sixteenth-century Latin when making a modern transcription, yet this practice is strangely adopted here for some texts but not for others. The same sporadic treatment occurs in the use of brackets to write out abbreviations in the original text. Some transcriptions are littered with brackets, yet other important abbreviations are left unattended; for instance, in the notable inscription from Philip of Burgundy's lost funerary monument (Doc. 34), the "B.M." and "P.C." stand for "patrono B[eat]ae M[emoriae] Joannes Malbodius et Gerardus Noviomagus P[ro]nendum] C[uraverunt]" ("Jan Gossart and Gerard Geldenhouwer erected [this monument] in the blessed memory of

their patron"). Occasional typos appear throughout, especially "saedum" (not a Latin word!) instead of "saeculum" in the opening line of Dominicus Lampsonius's famous poem in praise of Gossart's art (Doc. 65).

As mentioned, selecting documents for source volumes is difficult, but one might also question some editorial choices here. By privileging only those documents that cite Gossart's name directly, several significant sources are omitted. One critical example, Geldenhouwer's 1515 poem praises Philip of Burgundy's artistic patronage without referring directly to Gossart or his works but nonetheless reveals the discourse surrounding his artistic production at court (Prinsen, *Collectanea van Gerardus Geldenhauer Noviomagus*, 1901, pp. 175-6). Another is Rémy du Puys's detailed description of the triumphal chariot, with its "antiquitez poëtiques," that Gossart designed for Ferdinand II of Aragon's 1516 funerary procession (*Les exeques et pompe funerales*, 1516, fols. c1r-c2r). Weidema does cite Geldenhouwer's brief mention of this chariot and attribution of the design to Gossart, though she curiously omits an entire sentence in the middle of the Latin passage (Doc. 9). A transcription of Du Puys's text could comprise a separate entry alongside that of Geldenhouwer.

Each document entry in the volume also receives brief editorial commentary, often informative but occasionally misleading. When discussing Geldenhouwer's 1520 description of a newly decorated room in Philip of Burgundy's palace, Weidema quibbles over whether the Latin word "adornavit" means that Gossart himself painted the works on display there or merely designed the installation (Doc. 10), but Geldenhouwer's own literary motivations for this choice of word have nothing to do with art-historical concerns. My own forthcoming book on Gossart will discuss the humanist documents relating to the artist and his milieu in much greater detail.

Alternately, an important document entry on the 1529 inventory of works from Philip's palace errs in the opposite direction (Doc. 33). A list of works possibly by Gossart includes "een bort geschildert up doeck by Jeronimus Bosch," far more likely to have been painted by the latter rather than the former. Other inventory entries are listed entirely apart from the context of the original palace rooms where they were found. For this source, one would better consult the full transcriptions of the inventories in Sterk's still very important study of Gossart's patron (*Filips van Bourgondië*, 1980).

Anna Koopstra, who worked extensively on the Gossart exhibition, closes the volume with two essays that lay out the complicated documentary history of Gossart's renowned (now lost) *Middelburg Altarpiece* and his so-called *Salamanca Triptych*. Koopstra's essays reveal just how little we can say about either work for certain, whether about the iconography of the *Middelburg* painting or the commission of the wonderful wings that survive today in the Toledo Museum of Art. Still, the documents reveal that Gossart's cartoon for the *Middelburg Altarpiece* was enshrined in Tongerlo abbey, most likely already in the early sixteenth century, a reminder of just how much this artist's work was esteemed (154). It also reminds us that our best documents remain the works themselves. In short, *Jan Gossart: The Documentary Evidence* will long remain an essential point of reference, but one to be consulted wisely.

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Yvette Bruijnen, *Jan Rombouts: The Discovery of an Early Sixteenth-Century Master in Louvain (Ars Nova 16)*. Turnhout: Brepols Publishers 2011. 312 pp, fully illustrated. ISBN 978-2-503-52569-3.

Yvette Bruijnen's book culminates more than a decade of research in a neglected field: painting in sixteenth-century Leuven (Louvain). Notwithstanding Edward van Even's magisterial *L'ancienne école de peinture de Louvain* of 1870, with its extensive archival documentation for the sixteenth century, art historical attention in the past has focused almost entirely upon Aelbrecht Bouts and other followers of Dieric Bouts, resulting in a view of sixteenth-century Leuven painting as essentially conservative. Bruijnen set out to change this perception in her 1999 dissertation and in subsequent publications. She identified a small group of sixteenth-century Leuven artists whose manner was modern and influenced by Brussels, particularly the art of Bernard van Orley. The best of these artists (first identified by Van Even) was Jan van Rillaer, a name known only to a few specialists, probably because Friedländer omitted him from his *Altniederländische Malerei*. But as this book chronicles in fascinating detail, Bruijnen's ideas about Van Rillaer ended up at an entirely different point from where they started.

Based on her archival research and documentary reinterpretations, she gradually became convinced that the artist formerly identified – even by herself – as Van Rillaer was, instead, almost certainly Jan Rombouts the Elder (1475/85-1535). Six engravings and three paintings are signed with the monogram, IANR. Van Even and scholars following him interpreted the monogram as signifying JAN (van) R(illaer), but it can be read equally as referring to JAN R(ombouts). When combined with the array of archival arguments against the sign being Van Rillaer (he is not even documented as a painter), compared with the strong evidence in favor of Jan Rombouts the Elder, the conclusion was inescapable. One glitch, though, was the fact that his oeuvre is dominated by glass painting. Whereas in the documents Rombouts the Elder is identified only as a painter (*scildere, pictor*), his son, Jan Rombouts the Younger (c.1505-59), is explicitly named as both a painter and a glass painter. However, all other evidence tilts overwhelmingly in favor of the artist being Rombouts the Elder, an identification that Bruijnen puts forward with the appropriate caveats.

Jan Rombouts the Elder was a prominent figure in Leuven. Between 1519 and his death in 1535 he was elected guild dean eight times, and he also served on the board of governors of an Antonite chapel. He is documented as receiving two commissions for altarpieces for St. Peter's in Leuven, and also for carrying out private work. One of the St. Peter's works is almost certainly the large wings from a dismembered *Sts. Peter and Paul Altarpiece* (Leuven, Museum M), the masterpiece among his handful of surviving paintings.

After laying out the archival evidence for the discovery of this new artistic personality, Bruijnen proceeds to assemble and evaluate his oeuvre systematically. As she reconstructs it, his oeuvre comprises: four paintings, in the form of three double-sided altarpiece wings and a single panel; seven engravings; a gorgeous drawing on wood panel of *The Judgment of Solomon* (1528, Berlin, Staatliche Museen, Gemäldegalerie); a no less impressive *vidimus* drawing for a four-light church window (Amsterdam, Rijksmuseum); and more than two dozen painted glass windows, some of them believed to be after Rombouts's design rather than by the master himself. Bruijnen prudently

includes several other works as tentative attributions, since she has been unable to study them in person.

Not surprisingly, the engravings show significant dependence upon the prints of Dürer and Lucas van Leyden. The early prints are weak technically and aesthetically, so the mastery evident in the artist's mature *Virgin and Child* and *Pyramus and Thisbe* suggests, to this observer, that we lack several "bridge" engravings in which Rombouts developed his proficiency. Bruijnen's study of the paintings includes analyses of their infrared reflectograms, as available. Her discussion of the wings of the *Sts. Peter and Paul Altarpiece*, the artist's most monumental and classicizing paintings, rightly notes their debts to the *antiek* manner of Bernard van Orley. Bruijnen's biography of Rombouts the Elder also uncovers several links between Van Orley and members of the wider Rombouts family.

The limited evidence of Rombouts's work as a draftsman suggests an artist of great skill and sensitivity. However, the lion's share of his surviving oeuvre consists of his work as a glass window designer and painter. In addition to several individual windows and roundels, plus a group of workshop windows from the Leuven convent attached to St. Peter's Hospital, Bruijnen attributes sixteen stained glass panels that originally formed part of a very large ensemble from the demolished Great Cloister of the Carthusian Monastery in Leuven. Today, most of these panels are divided between the Metropolitan Museum of Art and the Riverside Church in New York City.

The book does not include a catalogue or checklist of the artist's oeuvre, but sizes, provenances, and literature citations for individual works are provided in the endnotes, along with a useful list of Rombouts's works by location. As part of an extensive Appendix, the author has transcribed the key documents for Jan van Rillaer, Jan Rombouts the Elder, and Jan Rombouts the Younger (references to additional documents are cited in Chapter One, note 36). The Appendix includes unpublished documents and full transcriptions of what Van Even often published only in part. Beyond that, it helpfully transcribes another two dozen documents concerning sixteenth-century Leuven commissions and artistic practices, which are fully analyzed in Chapter Six.

By introducing a completely new artist to the history of early Netherlandish painting, Yvette Bruijnen has made an enduring contribution to northern scholarship. Beyond that, her book demonstrates just how wrong received wisdom can be, and serves as a reminder that wonderful surprises still happen in research. In the end, however, her book remains a cautionary tale about the bedrock imperative of archival research, without which we will never know when our historical claims are wide of the mark, or manage to correct them if they are.

Note: For further on the artist, the current (April 2013) HNA website Bibliography lists a general-interest article on Rombouts: Matthias Depoorter, "Jan (I) Rombouts: De optstanding van een zestiende-eeuwse schilder," *Openbaar Kunstbezit in Vlaanderen* 50 (2012), no. 6: 16-22.

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Anne T. Woollett, Yvonne Szafran, and Alan Phenix, *Drama and Devotion. Heemskerck's Ecce Homo Altarpiece from Warsaw.* [Exh. The J. Paul Getty Museum, Los Angeles, June 5, 2012 – January 13, 2013.] Los Angeles: Getty Publications 2012. 92 pp, 68 color, 21 b&w illus. ISBN 978-1-60606-112-1.

Focus exhibitions have emerged to highlight the many pleasures of the Getty Museum (see also the review of the exhibition around Rubens's *Man in Korean Costume* in this issue). Often they are accompanied by insightful short monographs, such as the affordable volume analyzing the Getty's own Jan Brueghel, *Entry of the Animals into Noah's Ark*, authored by Ari- anne Faber Kolb (2005). Now a thorough investigation of a vis- iting artwork, Warsaw's personalized *Ecce Homo* triptych in its original frame by Maerten van Heemskerck has been produced by paintings curator Anne Woollett and senior conservator Yvonne Szafran (whose technical investigation occupies fully half of the volume).

Heemskerck has remained relatively neglected in Anglo- phone scholar-ship, even though Ilja Veldman's groundbreaking publications on his prints appeared in English translation. The basic paintings catalogue by Rainald Grosshans (1980; where this work is no. 46) is in German, and another major ap- pearance of the Warsaw triptych, Amsterdam's 1986 exhibition, *Kunst voor de Beeldenstorm*, discusses the work in Dutch (as no. 135). Thus students will welcome Woollett's helpful multi-me- dia discussion of Heemskerck through this picture case study.

Along with the life and career of Heemskerck, a brief but useful introduction with fine color illustrations, Woollett also presents the context of this work, produced in 1544 for a wealthy private patron in Dordrecht, Jan van Drenckwaert (d. 1549), who also served as local sheriff (*schout*) on behalf of Emperor Charles V. Installed in his private chapel in the local Augustinian church, the triptych depicts a central *Ecce Homo* witnessed by the kneeling donor and his wife on the wings, presented by their patron saints, John the Evangelist and Margaret. The same two saints reappear as imitation stone sculptures *en grisaille* on the shutters' reverse. Also noteworthy, this altarpiece still bears its original frame, an illusionistically foreshortened coffered arch that suggests the palace of Pilate and conforms to the emerging classicism in Netherlandish architecture and entry decoration, especially after the 1539 translation of Serlio by Coecke van Aelst.

Woollett notes how the *Ecce Homo* theme preoccupied Heemskerck across his career, but especially during the 1540s in both paintings and prints. The subject provided an appropriate blend of devotion with classical figural beauty for Christ, vividly contrasted against grotesque, if powerful antagonists. Moreover, the sensitive donor portraits conform to Heemskerck likenesses of the period and show his link to Netherlandish triptych heritage.

The loan from Warsaw to the Getty was occasioned by conservation of the altarpiece, so appropriately half of this monograph is devoted to materials and methods used by Heemskerck. Szafran and Phenix provide a lavishly illustrated, meticulous primer of technical analysis, featuring x-radio- graphs, infrared reflectograms, and cross sections, with numer- ous details. They note how the original frame overlaps some painted elements, so it was installed upon the existing painting.

Heemskerck's confident, direct brushwork on a reflective ground shows little underdrawing, perhaps due to his preparatory use of red chalk, invisible to infrared examination; but the thinly painted grisaille exterior does reveal extensive, loose underdrawing as well as spontaneous brushwork. His pigment choices within a narrow palette range show both expensive and cheap materials, especially the mixture for blues of azurite and smalt (which discolors over time). A digital image (fig. 50) reconstructs the original color and value relationships. One startling note (p. 64) reveals that Heemskerck applied paint so swiftly and directly that several brush hairs remain embedded in the paint surface.

Certainly the painter's technique reinforces what we know of his wider activity (cf. the giant Alkmaar *Passion Altarpiece*, 1538-42; fig. 6), namely that of a highly productive designer of prints (then with Dirck Volkertsz Coornhert) and producer of large-scale paintings. As Szafran and Phenix summarize: "This simplified, economical approach was well suited to his brushy, confident style, allowing him to rapidly achieve rich and brilliant effects with a minimum of material." (p. 78) While Heemskerck remains strangely neglected, given his singular dominance of mid-century Netherlandish visual culture, this careful presentation of a valuable case study of form and content should provide a solid foundation for all future scholarship. The publication received this year's Second Barr Award for Smaller Museums, Libraries, or Collections, presented by the College Art Association.

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Tatjana Bartsch and Peter Seiler, eds., *Rom zeichnen. Maarten van Heemskerck 1532-1536/37 (Humboldt-Schriften zur Kunst- und Bildgeschichte VIII)*. Berlin: Gebr. Mann 2012. 181 pp, 74 color and 98 b&w illus. ISBN 978-3-786-12672-0.

Published as volume 8 in the *Humboldt-Schriften zur Kunst- und Bildgeschichte*, this instructive volume on Maarten van Heemskerck's Roman drawings is a welcome addition to Van Heemskerck scholarship. The volume (consisting of 6 essays) presents the proceedings of a small conference on Van Heemskerck's so-called *Roman Sketchbook*, held in Berlin in December 2008, as part of a larger research project entitled 'Transformationen der Antike'.

The index of this nice and meticulously edited book in German and English lists Maarten van Heemskerck's two 'Roman sketchbooks' preserved in the Kupferstichkabinett in Berlin. The volume sets out to reassess them fundamentally, a welcome effort after a century of a rather sterile adherence to findings of Hülsen/Egger in their famous (and rare) facsimile edition of 1913-116, (republished in a limited edition by Davaco in 1975). By close reading of the different drawings in the complicated 'sketchbooks', the authors set out to rephrase the importance of these sketches.

Ilja M. Veldman most acknowledgeably Van Heemskerck's authorship, sets the marks. After a sharp analysis of the history and the historiography of both codices, she turns to the attributions of the sketches, explaining that the commonly used denominator *Van Heemskerck's Roman Sketchbooks* (after the title of the original facsimile) is misleading. Not all the drawings

are by Van Heemskerck, and the more recent identifications of the other hands (as Hermanus Posthumus and Michiel Gast) are highly problematic, as she observes. Veldman's article in sum presents an excellent *status quaestionis* and such the perfect introduction to the volume.

In a second chapter, Tatjana Bartsch gives an analysis of the practice of drawing, as she observed it in Van Heemskerck's sketchbook. Building on the concept of *Bewegungsraum* ('spatial turn'), she conceives Van Heemskerck's drawings as the residue of his mental maps and thus the result of both unconscious routines and artistic choices. This essay is fascinating and challenging as it introduces an interesting approach to reading sketchbooks. At the same time, it is highly tricky because – as Veldman notes – Van Heemskerck's sketchbook is an extremely rare example of such an object. To give the theory more empirical grounding, a comparable analysis of comparative material would be most welcome, but it offers a challenging hypothesis.

Fritz-Eugen Keller, using a different methodology, presents a close analysis of Van Heemskerck's dealing with one particular sculpture. Concentrating on his sketches after the *Hercules Commodus*, a sculpture preserved at the Vatican Belvedere at the time, Keller neatly demonstrates how much of the artist's particular "research" interests these drawings actually reveal – in this case anatomy as represented on antique sculpture. His meticulous stylistic analysis supports some earlier iconological findings by Veldman (*Maarten van Heemskerck and Dutch Humanism*, 1977).

Kathleen Wren Christian, author of the recently published *Empire without End. Antiquities Collections in Renaissance Rome, c. 1350-1527* (Yale University Press 2010), addresses yet another aspect of Van Heemskerck's drawings. She stresses the strong focus on collections and reads the 'sketchbooks' as a marker of Rome's emerging "collecting rhetoric" (152). She points to the fact that Van Heemskerck must have had a good network to gain access to all these private collections. Dismissing Willem van Enckevoirt as the usual suspect, she makes a case for Rodolfo Pio da Carpi, a Roman collector who owned four Van Heemskerck paintings. Moreover, Wren Christian emphasizes the fact that Van Heemskerck's drawings are actually "constructions," instead of pure observations.

On this notion, namely that Van Heemskerck used "conspicuous pictorial strategies" (158), Arthur DiFuria builds his case. Linking the "capriccios" of Roman ruins to contemporary discussions on memory and mnemonics, DiFuria also pleads for a topographical reading of the many drawings in the album, not only for Van Heemskerck himself but also for whoever the beholder was. In so doing, DiFuria smartly maneuvers between an interpretation of the drawings as "portraits of loci" and as "fantasia."

The final essay was written by Martin Stritt and is entitled "Van Heemskerck, Kolumbus der Ruinenlandschaft." In his text, Stritt draws a connection between the artist's Italian ruin-drawings, the prints published by Hieronymus Cock and the discovery of the New World, arguing that Van Heemskerck too discovered a new world. Moreover, he recognizes an outspoken 'maritime' effect (176) in Van Heemskerck's Roman landscapes.

As mentioned, the volume makes a welcome addition to Van Heemskerck scholarship. However, all the essays are surprisingly – or not? – Van Heemskerck-centered. Certainly, one could wish for a more contextual approach to the draughtsmanship of the northern master. Michiel Coxie, for instance,

was exceptionally successful in Rome and also patronized by Van Enckevoirt; additionally, some of his drawings (e.g. a signed *Jupiter series* in the British Museum) are technically extraordinarily close to Van Heemskerck's sketches. Moreover, Coxcie's knowledge of antiquity was extraordinary, and his approaches to art certainly show some overlap with Van Heemskerck's ideas. Jacques Dubroeuq was in Rome at the same time as Van Heemskerck too, as were several others. While Kathleen Wren Christian indeed makes a good start with a reconstruction of Van Heemskerck's social network in the Eternal City, it would have been worthwhile to thoroughly examine the social network of all Netherlandish painters working in Rome at the time to see how Van Heemskerck's drawings fit in. In this respect, it is surprising to see that this volume focuses solely on the attributable drawings, skipping the Anonymous A and B completely.

But then, this volume has successfully revitalized discussion on the sketchbooks and has duly shifted the paradigms for interpreting the work of this fabulous draughtsman. What more can one expect? Another, affordable reprint of the sketchbooks?

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Alessandra Baroni and Manfred Sellink, *Stradanus 1523-1605: Court Artist of the Medici*. With contributions by Alessandro Cecchi, Albert Elen, Sandra Janssens, Robert G. La France, Marjolein Leesberg, Lucia Meoni, and Gert Jan van der Sman. [Exh. cat. Groeningemuseum, Bruges, October 9, 2008 – January 4, 2009.] Turnhout: Brepols Publishers 2012. 380 pp, fully illustrated. ISBN 978-2-503-52996-7.

Alessandra Baroni, Manfred Sellink, curator Till-Holger Borchert (one of the members of the exhibition committee), and a team of scholars have collaborated to produce this informative and handsome catalogue of works by Joannes Stradanus, the Flemish artist also called Jan van der Straat or Giovanni Stradano (Bruges, 1523 – Florence, 1605). Resulting from an exhibition in Bruges' Groeningemuseum, this book provides a much-needed updating about Stradanus's drawings, prints, paintings, and tapestries, including some new attributions.

Stradanus boasts an impressive pedigree and a large, varied oeuvre. Active from the mid-1540s until his death, he trained first under his father and then most notably under Pieter Aertsen. He went to Italy and spent most of his maturity at the nerve center, Florence, executing important commissions for the Medici. He worked within a milieu that included Vasari, Bronzino, Allori, and Salviati. With them, Stradanus co-founded Florence's Accademia del Disegno, which he also served as consul. He played a key role in designing Michelangelo's funerary sepulcher. His paintings show a deft synthesis of Netherlandish and Italian approaches. His designs for prints and tapestries broadcast his vast pictorial intelligence and close involvement with Medici humanists; few sixteenth-century prints are as erudite and monumental in scope as the *Nova Reperta*, designed in collaboration with Haarlem engraver Philips Galle and Florentine humanist Luigi Alamanni. Stradanus also drew favorable notice from major early modern art writers: Vasari, Borghini, Van Mander, and Baldinucci.

Unfortunately, the body of scholarship on Stradanus is scant, even within the modest attention devoted to other Netherlanders who ventured south. He fares poorly with Hoogewerff (1935) and receives no attention in Nicole Dacos's sprawling catalogue, *Fiamminghi a Roma* (1995), though she discusses some Italians in his Florentine circle, including Jacopo Zucchi. Besides three sustained studies – an early dissertation by Orbaan (1903), Bok-van Kamman's exploration of the artist's hunting imagery for Poggio a Caiano (1977), and finally, a groundbreaking monograph by Baroni (1997) – nearly two century's worth of modern art history has produced mostly case studies and short entries in the catalogues of general exhibitions. Since Baroni's book, things have begun to percolate. Dorine van Sasse van Ysselt began a steady stream of insightful iconographic and contextual studies during the 2000s; in 2005, Lisa Goldenberg Stoppalt discovered Stradanus's last will and inventories in the archives; and Marjolein Leesberg has compiled a Hollstein volume of Stradanus's prints (2008). Nonetheless, Stradanus needs more studies.

Why has Stradanus been neglected? Scholars have traditionally favored neither the Netherlandish artists between Bruegel and Rubens, nor the Italian ones after Trent and before Caravaggio. Moreover, unlike the line of Netherlanders extending from Gossart to Goltzius, Stradanus put down roots in Italy and adapted his native practices to an Italian milieu, never returning north to exploit his antiquarianism on the home front. He is thus exceptionally atypical, doubly jeopardized. His terminally abroad status prompts questions we are unused to considering.

Thankfully, this volume's concise essays provide a jargon-free source for understanding crucial aspects of Stradanus's career. Sandra Janssens carefully traces the artist's early movements and delivers insightful commentary on how his Florentine milieu inflected his manner. Lucia Meoni builds on her previous work on Stradanus's tapestry practice for a fascinating essay essential to the topic. With breezy eloquence from her years of experience with this topic, Baroni analyzes selected drawings to reveal Stradanus's working method. Likewise, Sellink brings his unsurpassed expertise on Philips Galle's print studio to consider Stradanus's collaboration with Galle. Gert Jan van der Sman uses the *Nova Reperta* and other erudite prints to argue for Stradanus's intellect and his *ingegno* as a print designer. Finally, Leesberg contributes an accessible essay on a complex problem, which must have vexed her as she compiled Stradanus's Hollstein: later generations' copies after Stradanus prints. The catalogue that follows contains beautiful reproductions and concise entries by the aforementioned authors, plus Alessandro Cecchi, Robert G. La France, and Albert Elen.

The rudimentary state of Stradanus studies prior to this publication probably explains why our authors frequently find themselves preoccupied with questions of influence or its related binary of a northern style versus an Italian one; by now deemed old-fashioned, these issues are still unsettled where Stradanus is concerned. Some passages still bear the residue of the nationalism that clouded so much art history written during the early twentieth century. For example, Janssens insists that despite being "strongly influenced by...Vasari, Salviati, and Bronzino, [Stradanus] never lost his essential Flemishness." (20) When we look at Stradanus's paintings, we know what Janssens means. But their synthetic nature suggests something much richer than his maintenance of his Flemish manner in Italy. It invites us to seek links between Stradanus's imagery in relation to both his patronal and theoretical milieu.

Taken together, the paintings suggest a deliberately collaborative consciousness. Bronzino's Van Eyckian surfaces, the similarly northern bent to many of Salviati's works, and canvases bearing Stradanus's and Salviati's hands offer evocative amalgams. Inversely, Stradanus's deft incorporations of a Zuccari-esque, Florentine-Roman, post-Tridentine idiom, may also signal a late Cinquecento "Medician style" of sorts, developed to broadcast Cosimo I's European omniscience. Perhaps the best way to establish such lines of inquiry would have been the inclusion of an essay situating Stradanus at the Accademia del Disegno. No essay addresses this important topic with any depth. To be fair, however, these are small problems and future agendas compared to this book's vast successes.

The depth of challenges in Stradanus's oeuvre provides fertile soil for a vital discourse. As we will continue to consult this book for some time to come, we will also remain indebted to Baroni, Sellink, *et al.* for enriching the field with grace and insight.

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Seventeenth-Century Flemish

Mirjam Neumeister, ed., *Brueghel: Gemälde von Jan Brueghel d. Ä.* [Cat. exh. Alte Pinakothek, Munich, March 22 - June 16, 2013.] Munich: Hirmer 2013. 448 pp, all color plates. ISBN 978-3-7774-2036-3.

Members of the Wittelsbach family were keen on the work of Jan Brueghel the Elder, and by the eighteenth century they had accumulated significant numbers of his works, and ones by members of his family, in each of their various electoral galleries. Because of this, the most important collection of Brueghel's pictures today belongs to the Bayerische Staatsgemäldesammlungen: forty-nine paintings that they consider autograph, and several dozen more by his studio or by family members. Other European collections also have large Brueghel holdings, but they tend to be specialized in a particular type of picture or period of his career: the Ambrosiana's paintings, for instance, are mostly early and rather small works on copper commissioned directly from the artist by Federico Borromeo, while the Prado's holdings include his largest works, many painted on canvas, commissioned by or for the Archducal couple in Brussels.

Munich's collection covers every aspect of Brueghel's oeuvre. They have small early works painted for Jan's Roman patrons, and later works done for the Antwerp market; they have tiny paintings that relate to court patronage in Brussels, and large ones that were probably shipped to important patrons abroad. They have works that Jan executed himself, but also many that he did in tandem with another artist. The latter include pictures on which his friends and frequent collaborators Peter Paul Rubens and Hendrick van Balen worked, but also several done with his earliest collaborator, the German Hans Rottenhammer, and paintings collaborated on by artists Jan worked with only rarely, like Hendrick de Clerck, Pieter van Avont, and Sebastian Vrancx. There are moreover

pictures by Jan's famous father Pieter Bruegel the Elder and some surprisingly good ones by his less-gifted son Jan Brueghel the Younger; there are copies that Jan made of Pieter's works, and ones that Jan the Younger made of Jan the Elder. There are even interconnected pictures by Jan and his brother Pieter the Younger that show how both brothers made use of their father's studio estate. Munich's collection is a capsule version of the vast multi-generational network at the heart of which Jan Brueghel operated.

No other collection could take their own Brueghels and make such an outstanding show from them. But Mirjam Neumeister produced much more than just an in-house exhibition. The numerous loans were carefully, even brilliantly chosen to make distinct and often unexpected points. When Munich owned a workshop copy, the original had been brought in to encourage you to think about the production mechanisms of Jan's studio; when they owned a collaborative work on a given theme, a collaboration on the same theme with another artist had been placed beside it, or a collaboration with the same artist produced by a different working sequence. Variants by the workshop or by Jan's son were exhibited too in order to make specific points, such as how Jan's drawings became store-houses of motifs that continued to be used a full generation later.

The drawings themselves were thoughtfully selected and were integrated with the paintings (which has never been done before in a Brueghel show), hung like links in a chain between the various works that had borrowed motifs from them. Another remarkable set of works on paper were a group of gorgeous yet rather unsettling prints by Wenceslas Hollar, produced in the 1640s after Brueghel's hunting imagery of several decades earlier, which showed another means by which visual patterns produced in Brueghel's workshop spread far from their place of origin. These prints were displayed alongside Munich's impressive collection of mythological hunting scenes on which Brueghel, late in his career, collaborated with Rubens and Van Balen, as well as works produced by the various artists' assistants working together. Also in this room was the Vienna *Hunting Hounds*, one of the few oil sketches to survive out of many Jan is known to have produced, studies which would have provided painted models for use, by Jan himself but also by his studio assistants, in crafting paintings like those on display.

Here and throughout the show, both the choice of loans and the ingenious hanging served to stimulate consideration of the processes by which pictures were produced by, around, and after Jan Brueghel, using workshop patterns and passing panels and canvases between one studio and another. This was a subject also investigated in important catalogue essays on the drawings (Louisa Wood Ruby), the collaborations (Anne Woollett, Jan Schmidt), and Jan's technique of painting (Mirjam Neumeister, Eva Ortner, and Schmidt). The catalogue on the whole is a splendid production: it includes many micro-photographs of tiny details of Brueghel's paintings, allowing the reader to vividly replicate the experience of extreme close looking that a Brueghel painting demands.

The first Jan Brueghel exhibitions in 1979 (Brod Gallery) and 1980 (Brussels) were organized largely by Klaus Ertz, author of two massive catalogues of the artist's oeuvre. The Munich show is actually the first in thirty-four years *not* to be partly or entirely Ertz's work, and it has a distinctly new flavor. One of the pleasures of Ertz's shows, but also one of their problems, was their absorption of works from private collections which were exhibited as genuine whether they were or

not. Because Ertz denied that Jan had studio help, every work had to be genuinely by him, or else genuinely by his son. The Munich show displayed few unknown works or ones from private collections; equally, it was not coy about the production of copies and variants by assistants in his workshop. The result was a more dynamic presentation, where process was as important as products, and where the transmission of visual ideas was considered as exciting as their invention – which reflects much better the reality of Brueghel's artistic enterprise. What we see emerging is something different than, but complementary to, the picture of workshop practice that the 2001 Maastricht exhibition gave for the production of Jan's brother, Pieter the Younger. The Munich show and its catalogue form a very important contribution to the project of investigating the generations of invention, repetition, emulation, variation, and dispersal of the Brueg(h)el family.

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janbrueghel.org

Blaise Ducos, *Frans Pourbus le jeune (1569-1622): Le portrait d'apparat à l'aube du Grand Siècle. Entre Habsbourg, Médicis et Bourbons*. Dijon: Faton 2011. 400 pp, more than 300 col. pls. ISBN: 978-2-878-44151-2.

Studying artists in Rubens's shadow is notoriously difficult for it takes time, empathy and a thorough understanding of Northern Baroque to distinguish between the inventions of the omnivorous Rubens and the talented artists in his sphere. In many cases, the artists under scrutiny end up to be described as decent craftsmen, intellectually unable to compete with the famous master himself. Somehow Rubens seems to always take the credits in the end. Moreover, it is a phenomenon in art history in general to sympathize with the genius and to confirm their iconic status in the work of their competitors. The fact that the lesser known were in many cases smart, creative, and fascinating thinkers in their own right is too often neglected and sometimes dismissed. No one will ever doubt the mesmerizing creativity and intellectual impact of for instance Rubens, but studying early seventeenth-century Flemish art from a *Rubenist* perspective is highly problematic as it places other artists a priori in a subordinate position.

Blaise Ducos's pioneering study is different, in that it examines the oeuvre of Frans Pourbus the Younger for its own merits. Following the traditional setup of a monograph, Ducos starts with an introduction, followed by a catalogue raisonné. Both sections are exceptionally elaborate and will no doubt serve as a point of reference in the years to come. The extensive introduction to the oeuvre of Pourbus, written in a very enjoyable French, consists of 5 chapters, all subdivided in several paragraphs, more or less following the master's life and times. Frans Pourbus the Younger grew up in Antwerp as the son of Frans Pourbus the Elder and the grandson of Pieter Pourbus of Bruges. Orphaned at the age of 12 and after a misty period of training – probably in diverse workshops – Pourbus became an independent Antwerp master in 1591 and set out for an impressive international career first in Mantua and later in France, working at both courts.

The catalogue raisonné is well structured (chronologically) and, just like the introduction, superbly illustrated. It consists of two parts (paintings and drawings) which both are subdivid-

ed into specific categories. As for the paintings, Ducos distinguishes between autograph, workshop ('en collaboration avec des assistants') and rejected. The drawings are simply catalogued as accepted or not. This, of course, is a rigid approach to connoisseurship for in some cases it is hard to distinguish between autograph, workshop, copy, etc. Such a severe division tends to result in the recurrent use of the word 'quality' as a clincher, leaving no room for the fallibility of the artist – and the art historian. In my opinion, a section of problematic attributions (such as the interesting painted copy made at the age of 10 after one of his fathers prints – not included in the catalogue) would have been preferable.

The biggest achievement of Blaise Ducos's award winning (Prix Richtenberger) and comprehensive monograph on Frans Pourbus the Elder is to sketch the portrait of an accomplished painter. It was a daunting task accomplished *con brio*. Frans Pourbus's life and oeuvre are described with the skill and precision of an Eyckian portrait. The strength of this monograph however is also its Achilles heel, for Ducos uses 'la logique interne' or the internal logic of the oeuvre as a concept (e.g. p. 33) to explain the coherency and independency of Pourbus's work as compared to for instance the work of Rubens. Occasionally making abstraction of the historical circumstances such as his training, changing patronage, changing entourages, different sojourns at the Italian and French courts Ducos implicitly argues for a Hegelian reading of the artist's oeuvre. In the case of Pourbus it seems hard to argue though that there is indeed a 'logique interne', in particular because his early work with its Adriaen Thomasz. Key-ish strive for physiognomic precision and made for the Antwerp bourgeois elite contrasts sharply with the idealist portraits he subsequently made at the Italian and French courts. Idealization in portraiture was a highly problematic issue in late sixteenth- and early seventeenth-century portraiture (as one can read in plenty of contemporary art theories and theologies such as Gabriele Paleotti's *Discorso intorno alle imagine sacri et profane*). It is therefore dangerous to explain shifts in naturalism, as striking and dramatic as in the oeuvre of Pourbus, with such a concept in mind. While Ducos addresses the problem of naturalism and idealization directly in some paragraphs in chapter 4, it is discussed from a stylistic perspective. A broader approach partially based on contemporary art-theoretical and art-theological discussions would have been more desirable here, I believe.

However, this small conceptual note is not to diminish the qualities of this volume, but rather to open up the discussion on the interference of art theory, art theology and portraiture in the early modern era. Ducos's milestone monograph on one of Europe's most distinguished Baroque portrait painters can serve as an excellent point of departure since the oeuvre of this particular master shifted so dramatically between two contrasting approaches. Joanna Woodall's diverging and challenging arguments on this matter in her monograph on Anthonis Mor – a painter who made a similar career half a century earlier – and Ann Jenson Adams's stimulating ideas on civic portraiture in the Dutch Republic can also serve as points of departure to address this vital topic.

In sum, Ducos's monograph on Frans Pourbus is an important addition to the many monographs on Early Modern Dutch and Flemish painters, appearing at a steady pace over the last two decades.

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Carl Van de Velde and Prisca Valkeneers, *De Geboorte van Rubens/ The Birth of Rubens*. Ghent/Kortrijk: Uitgeverij Snoeck; Antwerp: Centrum Rubenianum VZW 2013. 112 pp, 9 color, 12 b&w illus. ISBN: 978-94-6161-098-0.

This most welcome paperback publication in both Dutch and English (translated by Jantien Black) aims to settle the question once and for all as to when and where Rubens was born. Recorded in innumerable monographs, catalogues, survey texts and dictionaries, it would appear that the by now well-known facts of Rubens's birth did not warrant yet another examination, but the recent statement by H. Rombaut and R. Tijs in the *Nationaal Biografisch Woordenboek*, XX, 2011 (cols. 727-832) proved otherwise. Insisting that Rubens was born in Antwerp between August 29 and December 9, 1576, the authors disputed the long established knowledge that the date of the artist's birth is June 28, 1577, and the place the town of Siegen in Westphalia. Thus Carl Van de Velde and Prisca Valkeneers meticulously re-read and interpreted all relevant documents, including those concerning Rubens's mother, Maria Pijpelinckx. Re-examining the records, they succeeded in demonstrating once and for all that the date of the artist's birth is June 28, 1577, and the place Siegen.

The earliest document stating Rubens's date of birth is found on a print by Jan Meyssens (1612–1670). While the date was generally agreed upon in early sources (De Bie 1662; Bellori 1672; De Piles 1677), the place of birth was not. Meysens's print claims Antwerp for the honor, as do De Bie, Bellori, Moréri (*Grand Dictionnaire*, 1674), and Sandrart (1675). On the other hand, Roger de Piles, who based his information on the *Rubens Vita* he had received from Rubens's nephew Philip (1611-1678) sometime before 1676, names Cologne as the city of the artist's birth.

The confusion about the three locations is due to the political upheavals and personal circumstances that shaped the lives of Rubens's parents. As first established by R. C. Bakhuizen van den Brink in 1853, the painter's father, Jan Rubens, a lawyer and former Antwerp alderman who had left the city for Cologne in 1568 for his religious beliefs, was imprisoned at Dillenburg Castle in Hesse, the ancestral Nassau castle, from 9 March 1571 until May 10, 1573 because of an adulterous affair with Anna of Saxony, wife of William the Silent. Upon his release he and his wife and their five children lived in the nearby town of Siegen in Westphalia, albeit under strict house arrest, until 1578 when he was allowed to move back to Cologne. The authors examine the records concerning Jan Rubens's imprisonment, all of which together with all other relevant documents are published in 30 *Appendices* (pp. 72-90, with references to their location and citations in separate footnotes). They are transcribed in their original languages, i.e. Dutch, French, German and Latin, but not translated into English. Additional documents on Rubens's mother, Maria Pijpelinckx, shed light on her background, her supposed travels, and how she was able to support the family during the years her husband was imprisoned. Of special interest is Jan Rubens's promissory note, written in Siegen on May 31, 1576 and today in the Felix archives in Antwerp, stating that he owes his wife eight thousand thalers, the sum she paid for his release, partly using her own money and partly obtaining a loan (62; Appendix 2, fol. 1-1v, figs. 28-29. The authors suggest further investigating this unpublished document).

During 1577 Maria Pijpelinckx is repeatedly documented as living in Siegen, where she and the five children had joined her husband. She petitioned first William of Orange, then his brother Johan of Nassau to permit her husband to return to his homeland, suggesting among other places Nispen or Lier. Jan Rubens's official release from house arrest in Siegen was signed on May 15, 1578 (Appendix 11). Only then did the entire Rubens family that now included the one year old Peter Paul and his older brother Philip move back to Cologne where Jan died in 1587. Two years later, in 1589, Maria Pijpelinckx and her children returned to Antwerp, where she made every effort to hide her husband's affair, incarceration and their stay in Siegen.

The authors found no records of the Rubens family in either Cologne or Antwerp for 1576-1577, thus negating Egidius Gelenius's statement in 1645 that Rubens was born in Cologne in the Gronfeldsche Hof (89, Appendix 26). Actually when Jan was arrested in 1571 the family lived in the Cologne parish of St. Mauritius (10). The notion of Rubens's birth in Cologne rather than Siegen apparently is partly due to Maria Pijpelinckx who had Jan Rubens's epitaph read that he lived in Cologne from 1568 until his death in 1587. This was to secure her and her family's safe return to Antwerp (53). The uninterrupted stay in Cologne was repeated later by Jan Brant in his *Vita* of Philip Rubens and by the painter's nephew Philip in his biography of Peter Paul Rubens (57).

Van deVelde and Valkeneers explain the statement by Rombaut and Tijs in the *Nationaal Biografisch Woordenboek* that Rubens was born in Antwerp with the fact that several documents list Peter Paul as a citizen of Antwerp (54), possibly because his older brother Philip had obtained official Antwerp citizenship on July 24, 1607 even though he claimed to have been born in Cologne (Appendix 19-21). This was a prerequisite for his post of Secretary of the City of Antwerp, to which he was appointed on January 14, 1609 with his Brabant nationality specifically confirmed by the Archdukes Albert and Isabella. The authors point out that around that time the archdukes may have thought of appointing Peter Paul as their court painter which happened officially September 23 of that year. They also explain why Maria Pijpelinckx's trip to Antwerp in 1576 or 1577, as Rombaut and Tijs suggest, is highly unlikely (60).

The *Vita Petri Pauli Rubenii*, first published in 1837 by Baron de Reiffenberg (28) is known today only from later eighteenth-century copies. The authors suggest that the underlying version is closest to the text, probably of 1772, bound in with the *Tableau Historique et généalogique de la famille de P. P. Rubens par L.J.A. De Roovere, tome second* (Ms. 21740 in fine in the Royal Library, Brussels; Appendix 29, figs. 10-11). Moreover, the article of 1861 on Rubens's place of birth by L. Ennen in the *Annalen des historischen Vereins für den Niederrhein* (IX-X, 1861: 216-236) luckily preserves a now lost document from the Historisches Archiv, Cologne. One of the *desiderata* the authors suggest is to correlate the various *Vita* versions and to annotate and translate it (29). The authors also established that there was no inscription on Rubens's tombstone in St. Jacob's church when it was installed in 1755. The text seen today reproduces that cited by De Piles which apparently had been sent to him by the artist's nephew Philip (49). The publication ends with a bibliography but no index.

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Stephanie Schrader, ed., *Looking East. Rubens's Encounter with Asia*. With contributions by Burglind Jungmann, Kim Young-Jae, and Christine Göttler. [Exh. The J. Paul Getty Museum, Los Angeles, March 5 – June 9, 2013.] Los Angeles: The J. Paul Getty Museum 2013. 116 pp, 46 color illus. ISBN 978-1-60606-131-2.

The present publication accompanied a small but exquisite exhibition on Rubens's so-called *Man in Korean Costume* of 1617 in the J. Paul Getty Museum whose goal was to establish, one: whether the drawing actually depicts a Korean man in a Korean costume, which in Rubens's time would have been of the Joseon dynasty (1392-1910) and, two: where Rubens would have seen such a man since this kingdom had no diplomatic relations with the West until the nineteenth century. Rubens's study likely represents the earliest rendering of a Korean costume by a Western artist. Since Los Angeles has the largest Korean population outside of Korea, the local interest in the drawing was tremendous.

While the man Rubens portrays in the Getty drawing represents a more average citizen, the additional four related portraits in the exhibition were of Jesuit missionaries in luxurious silk robes who had traveled to China. Three are of the well documented missionary Nicolas Trigault (1577-1628) from Douai, known in two almost identical drawings in The Metropolitan Museum of Art, New York, and the Nationalmuseum, Stockholm. The location of a third drawing of Trigault, formerly in the collection of Ludwig Burchard, is unknown; it therefore was included only in the etching after it by Captain William Baillie (1723-92), there identified as the *Siamese Ambassador* (not illustrated in the publication).

Continuing the theme of Jesuit missionaries in Chinese costume, the third drawing in the exhibition, lent by the Morgan Library and Museum, New York, shows an unidentified Jesuit (possibly the German Jesuit missionary Johann Terrenz Schreck). The Stockholm and Morgan Library drawings were exhibited as either by Rubens or Van Dyck. As a special treat the Kunsthistorisches Museum, Vienna, lent Rubens's oil sketch for his large altarpiece of the *Miracles of Saint Francis Xavier*, painted ca. 1617-18 for the Antwerp Jesuit church (also in Vienna), which includes a man in the crowd of listeners and afflicted who is based on the Getty drawing.

As mentioned above, the focus of the exhibition was on the 'Koreanness' of the man in the Getty drawing. His features indicate that he is Asian but they do not provide enough evidence to be able to identify him as Korean; the costume does not accurately reproduce that of a Korean man of the Joseon dynasty. Certainly the exhibition made clear that more recent identifications of the man with either one of two Koreans traveling in Europe in the early seventeenth century, including the freed slave Antonio Corea, are highly unlikely. Stephanie Schrader assembled a trove of early maps, travel diaries and Korean dress in search of possible sources for Rubens. Her detailed labels were exceptionally informative and appreciated (unfortunately not included in the catalogue). Since the Koreans only had outside contact with China's Ming dynasty (1368-1644), it is possible that Korean costumes were exchanged when representatives visited Beijing three times a year. These costumes then might have been brought back to Europe. In this context, the travel reports preserved from Dutch seafaring merchants such as Jan Huygen van Linschoten's *Itinerario to East- or Portuguese India* of 1596 or Jan de Bry's *India Orientalis*

of 1599, which borrows from the earlier publication, should be mentioned. Linschoten's text includes Chinese costume studies that later appeared in De Bry. It might be of interest that Rubens owned De Bry's book. The importance of the trade with the Far East and the wealth it brought to Antwerp is stressed by Christine Göttler in her essay "The Place of the 'Exotic' in Early-Seventeenth-Century Antwerp." She remarks how Carolus Scribanus (1561-1629) identified the Jesuits as the primary force that transformed Antwerp into a model city of the (Christian) world (92).

Also in the exhibition was Matteo Ricci's *Christian Expedition to China (De Christiana Expeditione apud Sinas)* where he describes the Jesuit mission in China. Trigault translated it into Latin while traveling to Europe (Augsburg, 1615). The Getty Research Institute lent the first European atlas of China from 1655 by the Jesuit cartographer Martino Martini (1614-1661) who traveled there in the 1640s; it included seventeen hand-colored engravings and etchings of important Chinese city maps.

Of special interest were three Korean silk dresses lent by the National Folk Museum of Korea, Seoul, from the tomb of the military officer Byeonsu (1447-1524), discussed in the catalogue essay by Kim Young-Jae, senior curator at the museum. They included an outer coat or *dapho* with short sleeves mostly worn over an inner coat with long sleeves or *cheollik* seen in two examples. Bodice and skirt of the latter are sewn together at the waist. In Young-Jae's opinion (p. 37) Rubens's costume does resemble Early Joseon attire yet is an imaginative interpretation of Korean costume. Even the cloth headband the man is wearing instead of a horsehair *manggeon* and a square-shaped horsehair *banggeon*, worn primarily indoors, deviates from traditional attire. The exhibition ended with three fine, large eighteenth-century Korean Joseon dynasty portraits and a mixed media work by the Korean artist Kim Tae Soon, *The Spirit of Joseon*, 2006.

On March 15, 2013, an interdisciplinary symposium *Crossing Borders, Drawing Boundaries: Contextualizing Peter Paul Rubens's Man in Korean Costume* took place at the Getty Research Institute to analyze "the various misunderstandings that arose when Europeans and Asians encountered one another in the early modern period." The speakers were Mayu Fujikawa who elaborated on the exotic figures represented in the frescoes in the Sala Regia of the Quirinal Palace, Rome, and Rubens's *Man in Korean Costume*. Liam Brockey discussed the "Society of Jesus and the Use of Silk in Early Modern Asia." He explained that Trigault owned no less than five silk costumes at a time when his order was preaching Confucian simplicity. The latter must have brought them with him from China where they were worn by Confucian scholars to entice new recruits for his missionary work. Most critical of Rubens's rendering was John Vollmer in his analysis of the costume the man was wearing. He pointed out how much it differed from the traditional Korean garment and that the curly hair was most un-Korean. It should be straight and usually gathered in a topknot. Claudia Swan's contribution dealt with "Ornament and Identity in Early Modern Northern Europe." David Kang spoke about "The Arrival of the West and its Impact on Korea: Nationalism and the Word Corea", while Burglind Jungmann, professor of Korean art history at UC Los Angeles, explained "The Confrontation of Joseon Painters with European Concepts of Illusionism."

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Joost Vander Auwera and Irene Schaudies, eds., *Jordaens and the Antique*. [Cat. exh. Musées Royaux des Beaux-Arts de Belgique, Brussels, October 12, 2012 – January 27, 2013; Fridericianum, Museumslandschaft Hessen, Kassel, March 1 – June 16, 2013.] Brussels: Mercatorfonds, distributed by Yale University Press 2012. 320 pp, 229 color and b&w illus. ISBN 978-90-6153-675-8.

Jordaens and the Antique, organized twenty years after the last large scale monographic exhibition on the artist, then held in Antwerp, is a co-operation between the Royal Museums of Fine Arts of Belgium, Brussels, and Museumslandschaft Hessen, Kassel, both owning important holdings of paintings by Jordaens. In times of rapidly dwindling financial support for museums worldwide, it is a tribute to both institutions to have devoted considerable effort in studying and bringing to the fore an artist and a theme that are not self evident blockbusters.

The introduction to the catalogue vividly sketches the bias that has forced Jacob Jordaens into second place since the first monographic studies a little over a century ago. In the nineteenth century nationalistic sentiments reduced the artist to a painter who simply captured the essence of Flemish life in his genre as well as religious and mythological scenes. This was followed by a period in which he was viewed, admittedly unfairly, through the lens of Rubens scholarship. Such prejudices fortunately are being overcome by a new generation of art historians able to bring nuance to a lopsided vision of the artist, as the exhibition curators Joost Vander Auwera, Irene Schaudies (both Brussels) and Justus Lange (Kassel) demonstrate. The result is a well illustrated catalogue with a series of insightful essays that reveal an artist who mastered a more than substantial notion of classical, art-theoretical and rhetorical thought and the ability to adapt antique imagery to suit his personal beliefs and to engage in purposeful competition with fellow artists.

To demonstrate this, the exhibition brings together a selection of dazzling highlights, from the recently cleaned, relatively youthful Brussels *Allegory of Fruitfulness* (cat. 64) to Madrid's late *Love of Cupid and Psyche* (cat. 62) and numerous other paintings, distinguished by vibrant colors, masterful versatility in rendering bodies and animals, expressive countenances, and beautiful still lifes and landscapes painted with vivid brushstrokes uniquely the master's own. Consequently, it is all the more disappointing that a few works fail to meet the expectations thus raised (see cats. 40, 49, 51, and 87); others, in my view, are not by Jordaens (cats. 38 and 80) or show the master in collaboration with his studio (cat. 45).

Judiciously chosen examples of antique sculpture, supplemented by later casts, illustrate Jordaens's knowledge and intelligent processing of classical statuary despite the artist's unfathomable decision not to undertake the conventional journey to Italy. How Jordaens managed to gain such insight is hinted at by pointing out a number of contemporary engravings of antique models. The reference to Masaccio's *Expulsion of Adam and Eve from Paradise* as possible source for a bacchante in *The Triumph of Bacchus* (Brussels, cat. 81) overlooks the fact that both are in essence based on the Medici *Venus pudica* model, for which the date of discovery is unknown. It remains a subject of much debate whether Jordaens worked for a time in Rubens's studio, thus having had access to the older master's collection

of drawings, sketches and antiquities. A number of paintings by fellow Antwerp artists in the show or illustrated in the catalogue exemplify his close observation of Rubens and other successful artists that had made the journey to Italy, notably Abraham Janssens. The curators rightly conclude that this is specific to the onset of his career as a self-employed master, soon followed by ways of expressing his own identity in a keen pictorial debate with fellow artists, attested by a flurry of classical subjects of which fascinating, comparative examples are included in the show. The "almost archaeological density of literary and visual references to antiquity" recognized by the authors in Jordaens's paintings of circa 1620-30 is plausibly triggered by his desire to prove his excellence in matters of antiquity and contemporary art theory, in spite of his privation of an Italian first-hand experience.

Rather than drawing from the more obvious sources, the young artist mined lesser known material, endowing it with a more personal interpretation, supplemented eloquently (in the manner of *ut pictura poesis*) with emblematic and comic undertones. Such language would have been intended for those viewers who dabbled in rhetorician activities or attended the plays performed by rhetorician chambers. Regretfully, the authors of the catalogue did not investigate this any further despite the interesting fact that one of the leading Antwerp rhetorician chambers shared rooms with the city's painters' guild. It would have been worth exploring whether the interest in pastoral plays, as had been made popular by Italian tragicomedies (*Il Pastor Fido*, G.B. Guarini, 1590), soon translated and performed all over Europe, was instrumental in Jordaens's turning from antique to more naturalistic 'genre' scenes, such as the *Scenes from Country Life* from after 1630. At the same time however the preference for bucolic scenery ensured a continuation of bacchic triumphs after 1640 albeit with a lessened archaeological interest due to a change in market taste.

Two paintings of classical subject matter that carry deeper, possibly more personal meanings are *Diogenes in Search of an Honest Man* (Dresden, not exhibited but illustrated in the catalogue) and *Prometheus Bound* (Cologne, cat. 42). In the former, the ancient cynic has been likened to Jordaens himself, walking with his lantern held high through the crowd of jolly Flemish peasants displaying their market produce, while well-to-do merchants and pundits at his left sneer and a military commander looks on. Irony and human folly were popularly celebrated in Dutch and Flemish culture, from the inversion of social order on Shrove Tuesday to the literary excellence of Erasmus. Much of the irony in the rhetoricians' performances on both sides of the religious divide was intended as protest or ridicule, simultaneously reviled or emblazoned by dogmatists and liberals. At face value, such paintings as *The King Drinks* or *As the Old Sing*, so the Young Twitter, seem to be no more than illustrations of popular proverbs, but an enlightened viewer would have recognized that they went deeper than mere representations of boisterous Flemish life. In the light of Jordaens's reformatory sympathies and his thorough knowledge of ancient art and thought, it is tempting to identify concurrent biblical and classical roots in these compositions.

As the exhibition makes clear, the young Jordaens defined himself in his use of antique subject matters in a highly individualistic way, no doubt in spirited response to Rubens's compositions, frequently of the same subjects. In view of this artistic rivalry, would it be too far-fetched to extend the dialogue to a philosophical level with Jordaens playing the part of the cynic

and Rubens the stoic? Jordaens's *Prometheus Bound* (cat. 42) of circa 1640 could embody exactly such endeavor when comparing it to Rubens's treatment of the same subject of circa 1612-14, which has the same measurements (Rubens's canvas originally also measured 243 x 176 cm). In this case, Frans Snyders also enters the artistic exchange since the eagle in Jordaens's painting is a faithful copy of Snyders's fierce bird.

At last the image of the anecdotal, realist painter who plainly rendered Flemish *joie de vivre* has been set aside thanks to the findings of this exhibition and catalogue that clearly demonstrate Jordaens's versatility in classical iconography. However, the artist might have benefited from a closer investigation into the motivations behind the production of paintings with subjects from mythology and ancient history, motivations driven by ambition, rivalry and shrewd business acumen, interwoven with a sense of irony and a somewhat problematic religious faith (the artist was interrogated in 1649 and later condemned to a hefty fine for blasphemy). These factors introduce a sense of ambiguity into Jordaens's oeuvre, leading – not surprisingly – to misunderstandings, even among his contemporaries. The present exhibition and its curators went a long way to correct this image.

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Maria Galen, Johann Boeckhorst. *Gemälde und Zeichnungen*. Hamburg: Baar-Verlag 2012. 531pp. 167 col. pls, 231 b&w illus. ISBN 978-3-93553-631-8.

Maria Galen presents the life and work of Johann Boeckhorst (1603/05-1668), a native of Münster (Westphalia, Germany) in a richly illustrated, well researched catalogue raisonné of his paintings (85), oil sketches and drawings (77). The author painstakingly updated Boeckhorst's oeuvre from the earlier publications by Helmut Lahrkamp (*Westfalen*, 1982 and 1985), Julius Held (*Westfalen*, 1985), the Boeckhorst exhibition catalogues in Münster in 1990, with contributions among others by Hans Vlieghe and Anne-Marie Logan (drawings), and the small exhibition in 1998, again in Münster, that included almost exclusively works in the local Stadtmuseum.

Galen takes issue with works added to Boeckhorst's oeuvre in these publications that she disagrees with (359-428, cat. nos. A1-A70 for the paintings: 431-468, cat. AZ1-A45 for drawings, among them several attributions that I had suggested). A list follows of the 154 lost paintings, beginning with the biblical and religious scenes, mythological, allegorical and historical themes, portraits, *tronies* and landscapes, animals and other scenes (473-82) and close to 20 drawings (482-83). The catalogue concludes with a number of relevant sources (Cornelis de Bie, 1661) and documents, all in their original language, among them three testaments (1639, 1654, 1666) and the inventory of 20 April 1668 upon his death; a Bibliography and a list of the illustrations follows but sadly no index.

Johann Boeckhorst was the second oldest of twelve children; his family belonged to Münster's highly respected citizens (*Honoratioren*). The spelling of his name varies from Boichorst and Bockhorst in Münster; to Boeckhorst (used in two of his testaments), Bronckhorst or van Boeckhorst in the Netherlands. Among artists he was known as "Lange Jan" ('tall John' due to his height).

Nothing much about his education and training is known until 1633-1634, when he joins the guild of St. Luke in Antwerp as 'Jan Borckhorst' (Bockhorst) and paid the same 26 guilders as Van Dyck for example. According to De Bie he was apprenticed under Jacob Jordaens (*Het gulden Cabinet*, 1661, p. 257). He is thought to have arrived in Antwerp around 1626. Rubens's nephew Philip mentions Johannes Bronchorst among Rubens's pupils which is somewhat puzzling since Rubens was absent often from Antwerp for diplomatic reasons during the late 1620s (14). However, Boeckhorst collaborated on the *Pompa Introitus Ferdinandi* (1635) and apparently also on the *Torre de la Parada* commission (1637-38). He therefore worked as a painter on his own rather than as an apprentice (14). For the *Pompa Introitus* he contributed architectural elements on the *Arch of Isabella* and the figures of *Securitas* and *Salus publica* (15) with Gerard Seghers and Jan Borchgraef. Since he also collaborated with other artists associated with Rubens such as Frans Snyders and Jan Wildens he must have been in close contact with the Rubens studio. Unfortunately, his first large commission of c. 1635-36 from Lodewijk de Roomer, a rich merchant, for 26 paintings to decorate the St. Joseph's chapel in the Antwerp convent of St. Augustine, dedicated in 1637 but closed 1683 under Emperor Josef II, is lost. (The paintings are listed on pp. 483-84 as by Wildens and Boeckhorst, painted for the Falcon monastery in Antwerp; destroyed in 1810). In 1637 Boeckhorst returned to Antwerp from a trip to northern Italy, just in time to contribute to the *Torre de la Parada* commission. His painting, *Hercules Fighting Cerberus*, however is lost. During a second trip in 1639 he reached Rome where he may have joined the Bentveughels who called him 'Doctor Faustus'. In separate essays the author discusses Boeckhorst as a painter and draftsman.

Maria Galen chose a mere twelve paintings that served as her documentation for Boeckhorst's oeuvre, works that were either signed, mentioned in church records, or closely associated with the painter (29). Apparently there only exist three signed and dated paintings (cats. 19 [1646], 43 [1652], 74 [1660?]) and five that are dated only from 1659-1666. Galen nevertheless was able to assign dates to every work. The works are arranged chronologically and divided into four sections: the early years in Antwerp from c. 1626 until 1640, the decades until 1650, until 1660, and ending with the years up to his death in 1668. Paintings and oil sketches, drawings and prints are treated separately.

Little is known about Boeckhorst's beginning. The first signed painting, a *Madonna and Child with Saint John* (cat. 19) is dated 1646, i.e. twenty years after his arrival in Antwerp. Galen lists two paintings done in collaboration with Rubens (cats. 15, 16) where, after 1632, Boeckhorst supposedly changed the original Rubens *tronie* of c. 1613 into *King David Playing the Harp* (Frankfurt). The second Rubens *tronie* of c. 1616/17 Boeckhorst transformed c. 1640/41 into a bust-length *Portrait of a Man with a Statuette* (Princely German collection; see sale Christie's, London, 2 July 2013, lot 30), as Vlieghe and Tieze established earlier. She also favors Oldenbourg's (1922) interpretation that Wildens commissioned Boeckhorst to enlarge Rubens's *Rise of the Blessed*, c. 1640/42 (cat. 17, Neuburg a.d. Donau) in order to form a pendant with the *Fall of the Damned* then in Wildens's own collection, who actually may have commissioned this copy after Rubens in the first half of the 1640s (now Aachen; cat. 18).

After the late 1630s when Boeckhorst worked with Snyders on the *Maid and Boy in the Pantry* (cat. 4, Getty; cat. 5, Brussels) and *Farmers on the Way to Market* (cat. 7) the collabora-

tions ended. In the early 1650s he created several designs for the *Breviarium Romanum* and nine border decorations for the *Missale Romanum*, all engraved by Cornelis Galle the Younger and published by the Plantin Press (cats. Z19-Z21). Four of the drawings are still preserved in Antwerp (1652-53; cats. Z22-Z31). The two designs for the *Missale Carmelitanum* (c. 1664) are known only from Galle's engravings (cats. Z62-Z63).

Galen agrees with Vlieghe's date of c. 1640-50 for the four Cardiff cartoons with scenes from the *Life of Romulus* (cats. A37-A40) and the two in Sarasota (cats. A41-A42; Van Tichelen/Vlieghe, 1990) but not their attribution to Boeckhorst; however, she offers no alternative artist. Galen does accept the attribution to Jan van den Hoecke of the *Foolish Virgins* in the Liechtenstein collection and of the series of Sibyls (cats. A2 and A4, pp. 361-64, published by Vlieghe in *Westfalen*, 1993, pp. 167-70, figs. 1, 2-11).

Since the publication of this catalogue ten more drawings have become known. The Musée Mont-de-Piété, Bergues, preserves eight preliminary drawings for the *Apollo* series of tapestries which can now be completely reconstructed (cats. Z65-Z74). The missing composition was *Leto with Her Small Children Apollo and Artemis Converting Two Peasants into Frogs*. Published by Maria Galen in *De Heemskerck à Le Brun*, exh. cat. Bergues, 2012, pp. 100-109, nos. 22.1-8, all illustrated. A drawing of *Venus and Adonis* in Stockholm that Jaffé first attributed to Boeckhorst (1978) and that resembles the designs for the *Apollo* series should be included here (inv. NMH 174/1963; Logan, *Art Bulletin of Nationalmuseum Stockholm*, vol. 15, 2008, p. 85, fig. 10). Finally, Boeckhorst's compositional drawing of *Maria Snyders with the Four Evangelists*, related to her triptych of c. 1659 in the Los Angeles County Museum of Art and recently on the New York art market, is now at the Teylers Stichting, Haarlem (inv. KT 2013.006).

In conclusion, information on two works can be updated: cleaning the *Man with a Stick* that Held attributed to Boeckhorst in 1985 revealed the signature of Pieter Soutman and the date 1640. The painting is now in the National Gallery of Art, Washington (cat. A66; inv. 2010.19.1). The drawing of *Christ Presenting the Keys to St. Peter* is now in the Metropolitan Museum of Art, New York (cat. Z54; inv. 2000.108). In 2010, Jeremy Wood attributed the drawing after Titian's *Rape of Europa* (Gardner Museum, Boston), often wrongly attributed to Van Dyck, to Jan Boeckhorst (see *Italian Artists, II, Titian and North Italian Art: Corpus Rubenianum Ludwig Burchard*, XXVI, London 2010, I, p. 178, cat. 122, copy 1, fig. 67).

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Marion Liskén-Pruss, Gonzales Coques (1614-1684). *Der kleine Van Dyck (Pictura Nova. Studies in 16th- and 17th-Century Flemish Painting and Drawing XIII)*. Turnhout: Brepols 2013. 495 pp, 29 col. pls, 120 b&w illus. ISBN 978-2-503-51568-7.

Gonzales Coques was an Antwerp painter of cabinet-size individual and family group portraits, all viewed slightly from below. As Liskén-Pruss explicitly states, unlike so many of his contemporaries, he did not produce genre portraits, conversation pieces, or merry companies, but narrative portraits. The catalogue part of the present study, based on the author's 2002

doctoral dissertation (University of Bonn), includes 56 paintings arranged in chronological order (cats. 1-56), 56 compositions known from engravings and written sources (Q 1-56), 27 doubtful works (all illustrated; U 1-27), and five drawings (Z 1-5). In addition, Liskén-Pruss lists 106 paintings (F 1-106) wrongly attributed to Coques, some of which she assigns to other artists, such as the *Painter's Studio*, c. 1665, in Schwerin (F 35), which more likely is Dutch. Among the misattributions already noted some time ago is *The Family of Dr. Johannes van Buyten* (F 10; private collection, Berlin), for which Katlijne Van der Stighelen convincingly put forward Karel Emanuel Biset. In most cases the catalogue text makes clear if the author consulted works in the original; there is no indication if the backs of paintings were examined.

Gonzales Coques (originally Cock) became a master in Antwerp in 1640/41 after an apprenticeship with Pieter Brueghel II or III and David Ryckaert. The year of his birth, 1614, has been established on the basis of his apprenticeship (26, 193). In the opening chapter, Liskén-Pruss presents a detailed account of the development of portrait painting from Jan van Eyck to Rubens; a separate chapter is devoted to Cornelis de Vos (19, 52-54). Although no direct contact with Rubens can be demonstrated, Coques was influenced by the great master, specifically his *Self-Portrait with Helena Fourment and Nicolaas Rubens*, the so-called *Walk in the Garden*, in Munich (the painting is considered to be by the Rubens workshop). However, based on stylistic analysis, there must have been contact between Coques and Van Dyck. Coques probably worked for Van Dyck from 1629 until 1632 when the latter left for England and again 1634/35 when he was briefly back in Flanders. After these initial contacts, Coques apparently followed Van Dyck to England since his close knowledge of some of the latter's English compositions cannot be explained otherwise. This would explain why in Jan Meyssens's series of portrait engravings of 1649, Coques is referred to as having worked for Charles I (he also worked for his two sons, Henry Stuart, Duke of Gloucester, and Charles II while in exile in Bruges in 1656/57; p. 39; cats. 24-27).

Considering that Coques transposed parts of Van Dyck's portraits like set-pieces onto his canvases, it is not difficult to see that the older artist provided his most important inspiration. The nickname "The little Van Dyck" precisely refers to this artistic emulation whereby Coques transferred Van Dyck's full-length aristocratic representations to the intimate format of cabinet pictures (17, 20, 64, 120). His emancipated sitters consisted of Antwerp's wealthy bourgeoisie and prominent artists, such as Lucas Fayd'herbe, Cornelis de Bie, or David Ryckaert. His paintings were owned by socially influential people (39-41).

There is one aspect of Coques's oeuvre that remains unknown today: his presumably large-scale portraits for the court at The Hague as well as the ten-part mythological series of the story of Psyche (for Honselaersdijk, after 1646) have not survived (29, 35, 71, 192: note 31, 269, cat. Q 50). Thus I still believe that the attribution to Coques of the large (236 x 172 cm) double portrait in Berlin and the identification of its sitters as William Cavendish and his wife Margaret in the garden of the Rubenshuis is a likely possibility (in the present catalogue the painting is tentatively attributed to Pieter Thijs; on this see Härting, *Jahrbuch der Berliner Museen*, 24, 2002: 15-28). Enlarged details show protruding eyeballs with lowered eyelids bright with tears, details identified by Liskén-Pruss as characteristic of the painter. She also stresses that Coques was an artist capable of change who was perfectly able to work in two different

styles: painterly pastose and graphically expressive. In the context of Coques's court portraits, it should be mentioned that among his aristocratic sitters counted all three governors ruling the Spanish Netherlands during his lifetime: Archduke Leopold Wilhelm (cat. Q 8), Don John of Austria (cat. Q 9) and the Count of Monterey (cat. Q 6).

We know almost nothing of Coques's Antwerp workshop. According to the registers of the St. Luke's guild, he had two apprentices: Cornelis van den Bosch, 1643/44, and Lenardus-Franciscus Verdussen, 1665/66. Nothing else is known about these artists. Patrons must have been able to choose compositions and poses from a model book in the studio, which would explain identical poses in a series of diverse pictures (52).

It is difficult to establish a chronology of Coques's paintings since they, save few exceptions, are not dated. One helpful indicator are costume details. Securely dated are an early painting, produced in collaboration with Frans Francken II, *The Seven Works of Mercy*, 1639 (preserved in fragments) and the *Portrait of a Young Scholar and His Wife* in Kassel. Based on stylistic analysis, the author suggests that Coques collaborated with painters of landscapes (Frans Wouters, Jacques d'Arthois) or church interiors (Pieter Neeffs I and II). Unfortunately, she does not apply the insights thus gained to comparable or corresponding works. For example, I consider it likely that the *Portrait of a Clergyman and a Girl in a Church Interior* (Christie's 4 October 1996, lot 48; panel 43.2 x 70.5 cm) is the result of such collaboration with Pieter Neeffs II. In connection with this discussion (74) should also have been mentioned the important *Art Cabinet of Anton van Leyen with His Wife and Two Daughters* in the Mauritshuis, which was executed together with an architectural specialist and which is extensively discussed later in the text where it is assigned the date 1671 (97-101, cat. 52, with Dirk van Delen ? and other collaborators).

The *Portrait of Clara Rubens with Her Family* (cat. 54; Belgian private collection) is a collaboration between Coques and a painter tentatively identified with Gaspar de Witte (1624-1681) who executed the overall composition, especially the baroque garden architecture. Taking account of costume details and the date of the birth of Clara's most recent child, it should be dated ca. 1674. Clara (1632-1689), Rubens's and Helena Fourment's first child, was married to Filips van Parijs. Although small-figured on a large canvas (130 x 202 cm), the family members are represented full length, of gallant demeanor, and with portrait features conveying aristocratic principles and the entitlement to gentrification. We can see the same pictorial characteristics in the contemporaneous work of David Teniers. If Lisken-Pruss had devoted a chapter to Teniers, as well as to the small-figured portraits of Jan Brueghel the Elder (regardless if aristocratic or bourgeois portraits), she would have been able to successfully integrate Coques's position into the Antwerp art world. Instead, she sees the artist as isolated although her aim was to show his role within the development of Flemish portrait painting (23f. 75). A connection between Antwerp and Brussels, for example, can be established with the almost forgotten Brussels painters' dynasty of the Noveliers. A member of this family introduced portraits into some interiors, including by the Antwerp Francken dynasty. Among the paintings no longer given to Coques are some now attributed to this hand.

The chapter on the genesis of painted art cabinets should be rethought at hand of current research and more recent publications, especially in view of the emergence of painted bourgeois collections. For example, the hanging in painted art

cabinets posited earlier – i.e. paintings systematically arranged around a main subject and different genres separated from each other (96) – no longer can be maintained. Moreover, the genre of the painted art or picture collection was not limited to Antwerp (95-97) but had followers elsewhere, such as the German Johann Heinrich Schönfeld, the Austrian Johann Michael Bretschneider, the Bohemian Norbert Grund, and the Dutch Jan Onghers. Apart from these comments, the book offers a detailed and comprehensible analysis of the artist's work as well as the world of his sitters whom he portrayed "in't cleyn" in their gallant self-assertiveness.

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Translated by Kristin Belkin

Seventeenth-Century Dutch

Lyckle de Vries, *How to Create Beauty. De Lairese on the Theory and Practice of Making Art*. Leiden: Primavera Press 2011, 224 pp, 100 b&w illus. With CD-Rom. ISBN 978-90-5997-102-8.

In this book Lyckle de Vries aims to restore Gerard de Lairese's *Groot Schilderboek* (1707) to its ostensive original function as "a guide for art lovers and critics." (7) According to De Vries, the core focus of De Lairese's book lies on studio practice. Thus, the author concentrates on De Lairese's chapters on painting and composition, parts of the *Groot Schilderboek* that hitherto have received little attention. De Vries also seeks to stimulate new discussions and, potentially, to change established ideas regarding the relationship between seventeenth-century practice and theory of art. The text includes a CD-ROM containing an English rendering of many portions of the original Dutch text. Built on the translation by John Frederick Fritsch published in London in 1738, the revised version sheds new light on the *Groot Schilderboek* and hence on the value that De Lairese placed on practice and theory.

The book is divided into two main parts, an "Introduction" and a "Summary." The Introduction contains a general overview of De Lairese's ideas, placing the *Groot Schilderboek* in the context of the author's earlier writings and contemporary discourse on art. It also provides a biography of De Lairese and a description of the book's structure. The focus on studio practice is always visible in De Vries's overview. For example, the author connects the 1707 text with De Lairese's earlier guide to drawing, the *Gronddegginge ter Teekenkonst* (1701). De Vries also aptly highlights De Lairese's interest in stage design and theater, demonstrating just how deeply other forms of art informed De Lairese's understanding of art and theory. Although the *Groot Schilderboek* lacks rigid structure, De Vries's Introduction gives a coherent impression of the book's overarching themes and issues. By discussing each matter in a logical manner, clarifying thereby De Lairese's sometimes confusing ideas, De Vries prepares the reader both for the Summary to follow and for independent assessment of the seventeenth-century text.

The Summary offers short introductions to each of the thirteen books of the first volume of the *Groot Schilderboek*, as well as résumés of each segment. De Vries provides fine overviews and analyses of the first five, including those "On Beauty" and "On Light and Lighting." Unfortunately, he chose to translate only one book from the second half of De Lairese's text, the portion entitled "On Landscape," justifying this by pointing out that landscape, De Lairese's favourite genre, reflects the Dutch theorist's approach to the other "lower" categories. It would have been valuable to see the treatise translated in its entirety, however.

The CD contains De Vries's translation of the particular chapters of the *Groot Schilderboek* discussed in the text. This feature is great for immediate reference. On a few occasions, however, where textual references are scrutinized thoroughly, it would have been helpful to see them printed in the book. In his translation De Vries footnotes the deviations he made from the Fritsch translation, which helps the reader to understand his conclusions and allows for an open reading of the text. Once understood, the referencing system, between the book and the translation on CD-ROM is straightforward enough. Amusingly, the complexity of the system is reminiscent of the obsession with systematisation that, as De Vries points out, characterizes De Lairese's instructions on the method of the working artist. The addition of a CD-ROM is useful as it enables simultaneous reading of De Vries's analysis and translation. Manual scrolling and searching the electronic file makes this process tedious, however. The table of contents, hidden at the end, would have been better placed at the beginning of the document. A function allowing the user to click on chapters (and move automatically to the matching part in the translation) would have made for easier navigation.

De Vries concludes his book by encouraging further study of the issues raised by his analysis. In particular, the author advocates additional investigation of the place of iconography and style in writings on seventeenth-century art and theory, and more inquiry into De Lairese's explanation of the decline of the arts. He also calls for more research into the development of specialized genres, and the connection between artists, patrons, and the art market. Although we know from other publications that De Vries is an active participant in this discourse, the author leaves the last thought to the reader, motivating further inquiry rather than dictating a single point of view.

Overall *How to Create Beauty* is an informative and stimulating read. I would recommend it to anyone who seeks a better understanding of seventeenth-century art theory or today's discourse on Dutch Golden Age art. The book will surely stimulate fruitful discussion, and hopefully inspire much more research into the *Groot Schilderboek* and other contemporary sources.

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Michael Hall with Clare Gifford, *The Harold Samuel Collection: A Guide to the Dutch and Flemish Pictures at the Mansion House*. London: Paul Holberton Publishing 2012. 200 pp, 95 col. illus. ISBN 978-1-907372-41-4.

On his death in 1987, Harold Samuel, elevated in 1972 to Baron Samuel of Wych Cross, bequeathed the collection he had formed of 84 seventeenth-century Dutch and Flemish paintings

to the Corporation of the City of London. His widow waived her life interest so that the Corporation could receive them immediately. Although they were exhibited at the Barbican Art Gallery the following year, Samuel's bequest did not guarantee regular public access. He stipulated that they were to be hung in the Mansion House, the grandiose Palladian official residence of the lord mayor of London.

The renovation of the Mansion House between 1991 and 1993 allowed the collection to go on a five venue North American tour before being shown again at the Barbican on its return. Since then, the Mansion House has been open for occasional guided group visits, but in 2013 public access increased because part of the lord mayor's annual charity appeal was dedicated to the conservation needs of the Samuel Collection. This *Guide* is conceived as a companion to the collection in its specific setting in the Mansion House. The text follows the itinerary of a visit, each room being introduced before the presentation of the paintings within it on successive pages accompanied by color illustrations of each work.

In an introductory chapter, Clare Gifford gives a succinct and engaging account of Harold Samuel, not demurring to discuss at least some aspects of his career as a property developer. Samuel was a man of discretion. He acquired his paintings between the mid-1950s and the early 1980s from one London dealer, Edward Speelman, also a man of discretion who handled some of the finest seventeenth-century Dutch paintings to come on the market during his long career.

Notwithstanding that Samuel was guided by Speelman, his taste was his own. Although in one sense easy to characterize, we should beware of lapsing into stereotype. His selection of mostly Dutch paintings conforms to the longstanding view of seventeenth-century Dutch art as centrally concerned with unproblematic views of everyday life, landscape, still life, and the sea. His interest in city views may have resonated with his professional assessment of property, as Gifford suggests, while his avoidance of portraiture (except for one *Portrait of a Man in his Study* by Gerard ter Borch) may have reflected his preference for avoiding publicity. Yet Samuel aggrandized these ostensibly modest yet mostly high quality works with eighteenth-century gilt frames, as many have before him, so that they would not look out of place with eighteenth-century English gilded furniture in Wych Cross Place, his country house south of London. This elevation of the seemingly modest as a realization of mercantile ambition propelled the Samuel Collection into the halls of Mansion House where the paintings, designed for far smaller scale domestic interiors, can only look incongruous. For all the boldness of this move, one might detect a certain anxiety to achieve impeccability of taste behind it. Anxiety regarding taste also colors Michael Hall's *Guide* entries, as when he describes a scene of possibly mercenary amorous dalliance by Jacob Ochtervelt, *The Oyster Meal*, as "a scene that is a trifle naughty but not enough to be vulgar." In the light of his evident fastidiousness, one might suspect that Samuel would have avoided the term "vulgar" as itself an instance of that quality.

Hall's entries do not supersede the excellent full-dress catalogue by Peter Sutton published in 1992 to accompany the American tour. Although a fair amount of new scholarship has appeared in the twenty years between the two publications, we should not expect major revisions to Sutton's opinions in the new *Guide*. Yet there are a few, including changes of attribution. I point these out because – welcome or not – attribution is an

inevitable responsibility of any cataloguer. When the author of a publication less thorough than a full catalogue makes changes to attributions, there should be good reasons. Thus a small lozenge-shaped panel of a *Lute Player*, described by Sutton, following Seymour Slive, as by a follower of Frans Hals, "is now," Hall writes cryptically, "ascribed to the master himself." Hall gives to Willem van de Velde the Younger alone a scene of vessels at anchor rejected as the sole work of Van de Velde by Michael Robinson, whom Sutton followed in describing it as by Van de Velde and studio. Where Robinson saw the hand of an assistant in errors in the depiction of rigging, Hall sees clumsy restoration.

A third case of a change of attribution concerns *Cattle by a River*, one of a group of paintings representing similar scenes by or attributed to Aelbert Cuyp. Sharing the reservations of a number of specialist scholars, Sutton qualified the work as "attributed to." Hall abandons this caution on the grounds that "as recently as the major exhibition on Cuyp in 2001, it has been accepted as fully authentic." The painting was not included in that exhibition, but in the catalogue entry on a related work in the National Gallery, London, Axel Rüger mentions "a painting in the collection of Lord Samuel, England" as part of the group, citing a note in the 1987 *Masters of Seventeenth-Century Dutch Landscape* exhibition catalogue as his source. Rüger, then the recently appointed curator of Dutch paintings at the National Gallery, London, apparently did not recognize the Samuel painting as the work in the Mansion House. No one should construe Rüger's mention of the work as an informed judgment on its authenticity. Doubt expressed by the qualification "attributed to" might be the more prudent course.

Hall for the most part follows Sutton in interpretation, though he is at times somewhat heavy-handed. *The Sleeping Couple* is an intimate top-rate exterior scene by Jan Steen depicting a man (a self-portrait) and a woman dozing beside a stone table, a brick wall, and balustrade with woodland beyond. Their careless but demure slumber may be wine induced: an inverted wine glass stands on the table between them. While Sutton claims no more than that "the admonishment to rich idlers could be implicit," Hall states that "[t]he contemporary viewer would have been scandalized by the indulgence," a somewhat overconfident assessment.

Occasionally Hall diverges decidedly from Sutton's lead. Sutton suggests that the smaller and darker of two stacked cheeses in a still life by Floris van Schooten is "presumably a mature Edam." Hall, though, accounts for it differently, falling for the old canard, reported in his 1673 travel account by the naturalist and divine, John Ray, concerning a "Green Cheese, said to be so coloured with the juice of Sheeps Dung."

While Peter Sutton's 1992 catalogue remains the resource of first resort for those with a scholarly interest in the Samuel Collection paintings, for those lucky enough to be able to visit the Mansion House, whether as a guest of the lord mayor of London or on an occasional tour, Michael Hall's *Guide* will be a stimulating and informative companion.

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Christopher D.M. Atkins, *The Signature Style of Frans Hals: Painting, Subjectivity, and the Market in Early Modernity (Amsterdam Studies in the Dutch Golden Age)*. Amsterdam: Amsterdam University Press 2012. 324 pp, 130 col. illus. ISBN 978-90-8964-335-3.

Anna Tummers, *Frans Hals: Eye to Eye with Rembrandt, Rubens and Titian*. With contributions by Christopher D.M. Atkins, Martin Bijl, Karolien De Clippel, Jonathan Gration, Jasper Hillegers, Sophie Rietveld, Michiel Roscam Abbing and Filip Vermeulen. [Cat. exh. Frans Hals Museum, Haarlem, March 23 – July 28, 2013.] Haarlem: Frans Hals Museum; Rotterdam: nai010 publishers 2013. 160 pp, 173 col. illus. ISBN 978-94-6208-053-9.

It is with great pleasure that I review these two new books on Frans Hals and get to re-visit this remarkable artist once again. Neither of these volumes attempts to replace Seymour Slive's now classic catalogue raisonné of 1970-74. Rather, they take this now standard work as a given and explore Hals's unique qualities within Haarlem, and the Netherlands, the nature of Hals's workshop and his relationship – visual and otherwise – with contemporary artists. Both are thoughtful and insightful contributions to our field and even those most familiar with Hals's work will be surprised by the new paradigms suggested here.

Christopher Atkins's thoughtful analysis of Hals's "signature style" is the more theoretical of the two (although he is also a contributor to the exhibition catalogue), theoretical in the sense that he uses contemporary Dutch art theory and concept of "modernity" to explain the virtuosity we see on the canvas. His descriptions of Hals's "rough" (*rouw*) brushwork incorporate dictionary definitions (in several languages – exploring contemporary terms), theory, history, stories, and biography. We are somehow never alone with these works but accompanied by generations of writers who comment on them or their manner. Atkins is adept at letting us see what others have seen; what painterly effects they may have had in mind in distinguishing Hals from his contemporaries.

Atkins explores the nature of Hals's workshop and the issue of the numerous versions of the master's work. I asked myself what new attributions would the author make or how would he sort out all those workshop/style of/versions of paintings? His analysis, based on the writings and rules of the time – assuming artists actually followed them – arrives at some surprising conclusions. He says, for example, that Hals's style was his *brand* and that students would try to come as close to it as possible, with the result that one cannot tell one from the other – which was precisely the point! Atkins also suggests that Hals produced variations of his genre paintings (intended for sale on the open market, an activity that he also explores), rather than outright copies, in an attempt to keep the artist's work more lively and fresh--more Hals-like. Direct copies would, by their very nature, be more stiff.

Of course, having spent a good part of my professional life trying to parse these workshop hands, I was at first indignant, then disappointed that Atkins had withdrawn himself from this thorny knot. But he makes a good argument for the broader thinking, and that the workshop's success and Hals's was that one often cannot separate one from the other, which of course

does not mean we should stop asking or stop looking. Atkins only weighs in, in a footnote (n. 61, p. 260) that he thinks several hands are seen in the Fisher Children paintings and that some of the better ones are by Hals (that is, unlike Grimm, 1971, who would throw them all out).

Furthermore, Atkins claims that Hals did not actually collaborate with workshop assistants. Since, for the most part, his paintings are of moderate size and quickly executed without drawings, such subordinates would not have been of any help to him (p. 168). Yet there are known cases in which Hals *did* collaborate (with Willem Buytewech, Pieter Molyn and possibly Claus van Heussen) and Atkins's discussion of this nubby problem is then dropped to his footnotes (n. 58, p. 260). I would have appreciated seeing Atkins grapple with these questions a bit more head on. In the end, however, I admire Atkins's attempt to get out of the trap of attributions and explore the bigger picture by putting the unique qualities of Hals in context. I would only add David Levine's insightful article on Hals's brushwork and the Dutch language, "Frans Hals and the Vernacular" in *The Transformation of Vernacular Expression in Early Modern Arts*, ed. Joost Keizer and Todd M. Richardson (Boston: Brill, 2012, pp. 180-203, reviewed in this issue), too late for Atkins to use, but only further supportive of his analysis.

One would have wanted a more detailed index and close-up views of Hals's expressive, loaded brushstrokes, details of canvas, underpainting, etc. It is disappointing that the images in Atkins do not fully meet our needs. However, for lavish and large illustrations, with great details, see the *Eye to Eye* exhibition catalogue.

Like Atkins, Anna Tummers explores the sources of Hals's rouw brushwork. She finds them in the freely painted late work of Titian, regarded by Karel van Mander as an appropriate model for the most skilful painters, as well as in paintings by Tintoretto and Rubens. However, Tummers is careful not to ascribe direct influence to any precursor, admitting in particular that "the extent to which Hals ... had Titian in mind is difficult to establish." (19)

Karolien De Clippel and Filip Vermeylen suggest that the sense of national pride as well as the expertise of art historians divide Dutch from Flemish art; hence, we do not study Rubens and Hals together. Museums collude in this enterprise (perhaps they initiated it) by hanging their work in separate rooms, even entire wings apart. Thus it seems almost revolutionary (in an exhibition – although usual in PowerPoint presentations in a classroom) to place Rubens, Hals, Van Dyck, Jordaens and Rembrandt, artists of roughly the same dates, in the same space – *eye to eye*. (Atkins too, in *Signature Style*, makes much of Hals's use and paraphrasing of the work of his Flemish contemporaries.)

The juxtaposition of these artists in portraiture and genre painting was revelatory. Tummers compares portraits, poses and props by Rubens and Van Dyck from the first decade of the century with those by Hals and Jordaens of ten years later, and Rembrandt's Trip portraits of c. 1661 with Hals's Regents of about three years later. De Clippel suggests that Rubens's dark-skinned Levantine (?) in his *Two Studies of a Man* (c. 1615) may have been the model used by Hals in his *Pekelharing* (c. 1628). The latter's expressive, toothy smile and distinctive posture was, according to the author, later adapted by Van Dyck in his *Portrait of François Langlois*, c.1632.

Much of the catalogue explores the still fascinating questions of "who got the ideas from whom? And when? And who saw what?" To what extent did these artists "share" (in the larger sense) the same props and even occasionally the same patrons? The wealthy, dashing Jasper Schade, painted by Hals in 1645, is painted again (with a pendant of his wife) in 1654 by Cornelius Johnson van Ceulen and looks like he aged 20 years!

The original placement of the earlier Schade painting is digitally reconstructed by Tummers and Gration, as is that of the many Civic-Guard and Regents paintings. Thus the paintings are not only seen here within the context of the works by contemporaries but also within the context of the viewers and in many cases, the paintings' exact placements.

Both *Eye to Eye* and *Signature Style* speak to the issue of how "modern-looking" Hals was seen through the centuries. They have made him both fresh and modern once again.

Frima Fox Hofrichter

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Wayne Franits, *The Paintings of Dirck van Baburen: Catalogue Raisonné (Oculi. Studies in the Arts of the Low Countries 13)*. Amsterdam and Philadelphia: John Benjamins Publishing Co. 2013. xx, 388 pp, 114 b&w and 15 color illus. ISBN 978-90-272-4965-4.

Nearly fifty years have passed since the publication of Leonard Slatkes's pioneering monograph on the paintings of Dirck van Baburen. That interval is surely long enough to merit a new critical catalogue and scholarly assessment of the artist's achievement, the substance of Wayne Franits's impressive new book. Franits co-authored with Slatkes the imposing 2007 catalogue of the paintings of Hendrick ter Brugghen (he completed the manuscript after Slatkes's death). Notwithstanding this earlier collaboration, Franits has no qualms about differing with the older authority's views. Indeed, the new book takes issue with Slatkes's understanding of Van Baburen's art in substantial ways.

One of Franits's key revisions concerns the date of Van Baburen's birth. Slatkes believed Van Baburen to have been born c. 1595, inferring that date from a passage in Giulio Mancini's *Considerazioni sulla pittura* regarding the decoration of the Pietà Chapel in San Pietro in Montorio, Rome. Franits agrees with other scholars in disputing the relevance of Mancini's narrative for Van Baburen. He finds significance instead in a document, previously published by Marten Jan Bok, providing a *terminus ante quem* of 16 May 1593 for one or more live births to the painter's parents, Jasper van Baburen and Margareta van Doyenburch. One of those children was very possibly Dirck, Franits reasons, because the painter had only two siblings to our knowledge, one of whom arrived in 1599. Moving Van Baburen's birthdate ahead to 1592 or 1593 would make sense as well because, according to Franits, it would "place [the painter] at an appropriate age for completing his training ... and traveling to Rome ..., events that Slatkes had assumed occurred when Van Baburen was implausibly young." (4)

Franits also has much to offer regarding Van Baburen's role in the decoration of the Pietà Chapel, arguably the Utrecht master's most distinguished Roman commission. Slatkes attributed all of the major paintings in the chapel to Van Baburen save

one of the two lunettes, which he assigned to the little-known Amsterdamer David de Haen. Franits, however, concurs with more recent scholars such as Cecilia Grilli and Bert Treffers in ascribing both lunettes to De Haen, making a convincing stylistic argument in support of his judgement. Of greater consequence is Franits's publication of a drawing by the eighteenth-century master Charles-Nicolas Cochin in a private collection representing the chapel's lost *Raising of the Cross*. The discovery of this fascinating sheet (modestly credited to its present owner in a footnote) permits Franits to reconstruct the chapel more completely than previously possible.

In addition, Franits gives substantial new attention to Van Baburen's Roman patrons. Basing his account on primary research conducted by Cecilia Grilli, he throws welcome light upon the essential role played by Pietro Cussida, a wealthy diplomat in service to the Spanish throne residing in Rome, in securing Van Baburen his early Roman commissions. He emphasizes as well the importance of Marchese Vincenzo Giustiniani, the patron responsible for commissioning Van Baburen's masterful *Christ Washing the Feet of the Apostles* (Berlin, Gemäldegalerie). He justifiably pans the long-discredited but still widely held notion that Van Baburen worked for the Borghese, pointing out that the Borghese Gallery's *Capture of Christ*, sometimes held to provide evidence of such a relationship, did not enter the collection until 1787.

Franits's account of Van Baburen's Roman years contains trenchant observations regarding the painter's visual sources. Although the author recognizes the impression made on the Utrechtter by the models provided by Caravaggio himself, he emphasizes as decisive the impact made upon Van Baburen by slightly later interpreters of Caravaggio's style. Jusèpe de Ribera was a particularly impactful guide: Franits presents his work as a chief source of inspiration for Van Baburen's *Archimedes* (private collection), *St. Francis* (Vienna, Kunsthistorisches Museum), and *Pan Holding a Syrinx* (private collection), nicely tying the first of these works to the patronage of Cussida, who may also have aided the Spaniard. According to Franits, Bartholomeo Manfredi also made a profound and lasting impression upon the young Netherlander, making the case that his *Christ Driving the Money Lenders from the Temple* (Turin, private collection) and *Christ Washing the Feet of the Apostles* (Berlin, Gemäldegalerie) draw directly from Manfredi's works, whereas his *Capture of Christ* (Rome, Borghese Gallery) responds to Caravaggio "through the lens of Manfredi." (32) The author claims that Manfredi's art remained a source of inspiration for Van Baburen even after the painter's return to Utrecht, citing as evidence the Manfredi-like character of a later *Christ Driving Money Lenders from the Temple* in the Schorr Collection, of 1621. Franits also energetically maintains Van Baburen's sensitivity to the art of classicizing painters such as Raphael, Reni, and Domenichino, a point that suggests young Dirck to have been more universal in his artistic tastes than heretofore appreciated.

Franits has less to offer about Van Baburen's stylistic development after returning to Utrecht, but he casts welcome new light upon the iconography of works produced during that final period. Among other things, he shows the painter to have been something of an iconographic innovator, identifying Van Baburen's *Granida and Daifilo* (private collection) as the first painting to represent that soon-to-be repeated theme adapted from Hooft's famous play, and his aforementioned *St. Francis* as having broken decisively from established iconographic convention by foregoing any signs of the stigmata. Franits weighs

in helpfully on numerous matters of interpretation throughout the book. He convincingly identifies the theme of a now lost canvas, dubbed "historical scene" by Slatkes (110), as *The Offer to Ceres*, and joins Egbert Haverkamp-Begemann and other scholars in identifying the controversial subject of the painting recently acquired by the Kassel Gemäldegalerie as *Achilles before the Dead Body of Patroclus*.

The systematic catalogue, which comprises most of the book, is exhaustively researched, accurate, and easy to use. It is, of course, far more exhaustive than the catalogue contained in Slatkes's now outdated monograph. A few statistics illustrate this point nicely. The present monograph lists 36 authentic works, eight more than the earlier catalogue (including one heretofore unpublished canvas entitled *Doctor of the Church, St. Augustine?* in a Modenese private collection). It cites 152 wrongly attributed works to the previous book's 49. Works downgraded in the new catalogue include *Christ on the Mount of Olives* in San Pietro in Montorio (attributed to De Haen), *St. Sebastian Tended by Irene* in the Hamburg Kunsthalle (called workshop), *St. Sebastian Tended by Irene* in the Museo Thyssen-Bornemisza in Madrid (reattributed to De Haen), and *Fluteplayer* acquired by the Staatliche Museen, Berlin (considered workshop replica of a lost original). Franits supports the primacy of the *Concert* recently acquired by the Detroit Institute of Arts, considering the better-known St. Petersburg version a workshop replica. Experts will surely argue about some of Franits's judgments. On the whole, however, they are well reasoned and in tune with current scholarly consensus.

Naturally, Franits does not make equally thorough arguments about every aspect of Van Baburen's work. His attempt to explain "the seeming incongruity of well-crafted, expensive works of art [by Van Baburen] that contain figures engaged in disreputable behavior" (51) as a result of the elite class's interest in ribaldry strikes me as incomplete. This paradox, central to Dutch Golden Age culture, begs for more detailed analysis and explication. Franits's easy acceptance of Van Baburen's designation as a Caravaggist devoted to Caravaggio's aims also seems under examined. Did Van Baburen really aspire to Caravaggio's style, managing to adopt it only incompletely, or alternately, did he, by melding Caravaggist with non-Caravaggist stylistic elements, mean to express an element of criticism toward Italian master's art and thought? In her 2012 book, *The Religious Paintings of Hendrick ter Brugghen* (reviewed in this journal, April 2013), Natasha Seaman put forth the intriguing notion that Ter Brugghen melded Caravaggesque elements with Northern "archaisms" in part to upend Caravaggio's theological stance. Might we understand Van Baburen's Caravaggism from a comparable vantage point?

These matters aside, Franits has written a highly useful compendium that reaches important new conclusions and adds substantially to our knowledge of Van Baburen. His new catalogue will surely serve as the standard reference on the painter for decades to come.

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German Art

Maryan W. Ainsworth and Joshua P. Waterman, *German Paintings in the Metropolitan Museum of Art, 1350-1600. With contributions by Timothy B. Husband and Karen E. Thomas, with Dorothy Mahon, Charlotte Hale, George Bisacca, Silvia A. Centeno and Peter Klein. New York: Metropolitan Museum of Art, distributed by Yale University Press, New Haven and London, 2013. 376 pp, 300 color, 40 b&w illus. ISBN 978-0-300-14897-8.*

Hard on the heels of a major catalogue of German drawings at New York's Metropolitan Museum, compiled by Stijn Alsteens and Freyda Spira (reviewed in this journal April 2013), comes a new catalogue of the same museum's early modern German paintings collection. Few US collections can boast of either the quality or the quantity of New York's German art, and no other museum except the National Gallery (catalogue by John Oliver Hand with Sally Mansfield, 1993) can compare to this rich documentation.

The strengths of the collection will be familiar to HNA readers. Leading masters of the early sixteenth century dominate the Met collection, starting with Hans Holbein the Younger. While Ainsworth/Waterman take a strict view about whether an individual portrait is by the Holbein workshop rather than indisputably authentic to the master, there riches still abound. The dated portrait of Benedikt von Hertenstein (1517; no. 29), an early masterpiece, depicts the owner of the house in Lucerne (demolished 1825) whose exterior paintings helped establish Holbein's reputation. Moreover, the placement of the sitter in a room corner sets a precedent that Holbein would repeat in the following decade; as Christian Müller noted a decade ago, the portrait reads more forcefully from a 45-degree angle.

Other Holbein bust-length portraits against his trademark monochrome dark blue backgrounds feature German merchants of the "Steelyard," London's Hanseatic League factory: Hermann von Wedigh III (1532; no. 30) and Derick Berck (1536; no. 32), both from Cologne. From the Holbein workshop high quality portraits of noble court sitters replicate these aristocrats for their extended families or wider network. Included among these are several known figures, whose original pounced drawings by Holbein survive in the Windsor Castle collection: Lady Rich (ca. 1540; no. 35) and Lady Lee (early 1540s; no. 36) as well as the profile portrait of young King Edward VI (ca. 1545; no. 38) and several anonymous, young court figures of both sexes (nos. 34, 37). Also notable is a high quality replica by Holbein of Erasmus (ca. 1532; no. 33), whose provenance reaches back within a half-century of the sitter's lifetime.

Even more spectacular, if fewer, the Met's Dürer paintings encapsulate the artist's creative exploitation of the boundary between portraiture and religious icons. Exemplary here is the unfinished *Salvator Mundi* (ca. 1505, no. 23), whose meticulous underdrawing shows how much Dürer really created works graphically. The bust presentation of Christ blessing and holding an orb conforms closely to icon traditions. Ainsworth's thorough entry also examines the hypothesis that this image formed a triptych with two unfinished standing saints (Bre-

men), but concludes that the icon stood alone, perhaps even as a showpiece of the artist's working method.

Another notable Dürer work with a strong drawing preparation is the *Virgin and Child with St. Anne* (1519; no. 25), with solid links to preparatory drawings, especially a highly finished image in the Albertina of *Agnes Dürer as St. Anne* (fig. 99). One small work whose quality and condition remain debatable is reaffirmed as Dürer himself: a monogrammed and dated 1516 *Virgin and Child* (1516; no. 24).

From the New York collection alone one could survey the major output of Lucas Cranach, well-known for his long, productive career and Wittenberg ties with Luther and the Saxon court. Fifteen panels by the master and his large workshop span Cranach's entire career and his full range of subjects. The vivid colors, large scale, dramatic actions of early religious works emerge from a *Martyrdom of St. Barbara* (ca. 1510; no. 9). Courtly warnings about the Power of Women topos appear in *Samson and Delilah* (ca. 1528-30; no. 12) and a seductive *Judith with the Head of Holofernes* (ca. 1530; no. 13), where the heroine is dressed in the richest Saxon court fashion. Cranach's repeated celebrity portraits of the Saxony electors (1533; no. 17) and of Luther himself (1532; no. 18) headline a number of portraits of affiliated court nobles, including Johann, Duke of Saxony (ca. 1534-37; no. 15) and one fine, if anonymous sitter (1532; no. 14).

Cranach's numerous enticing slender Venus subjects find several exemplars: *Venus and Cupid* (ca. 1525-27; no. 10), a splendid large *Judgment of Paris* (ca. 1528; no. 11), and a posthumous copy after *Venus with Cupid as Honey Thief* (no. 20), complemented by Cranach the Younger's version of the *Nymph of the Spring* (ca. 1545-50; no. 21). Cranach the Younger also offers pendant panels of standardized Lutheran subjects, *Christ and the Adulteress* and *Christ Blessing the Children* with accompanying German inscriptions (ca. 1545-50; no. 22).

The wider Dürer era finds representation at the Met but in isolated instances. A fine early Hans Baldung, *St. John on Patmos* (ca. 1511; no. 2), is reconstructed with two other works in US collections to form the right wing of a dismembered triptych: an *Anna Selbdritt with John the Baptist* (Washington) as left wing; a *Mass of St. Gregory* (Cleveland) as the centerpiece. Barthel Beham's Nuremberg portrait of Leonhard von Eck (1527; no. 3) will interest Reformation scholars. Hans Süß von Kulmbach's *Ascension of Christ* (1513; no. 41) is reconstructed here within a larger Marian altarpiece, while his small portrait of a young man also features a charming verso, *Girl with a Cat* (ca. 1508; no. 40). Hans Schäufelein fragments from a major altarpiece (ca. 1510; no. 50) show the *Dormition* and *Carrying of the Cross* (recto).

Earlier German paintings are not a featured element of the Met's collections, though a major Passion fragment from Westphalia by the Master of the Berswordt Altar (1400; no. 46) is an important work. One unidentified painter holds special interest for this readership. From the end of the sixteenth century a northern German artist, probably from Hamburg (whose skyline appears in the orb held by a frontal Christ) painted a moving personalized triptych (ca. 1573-82; no. 55) of a pious family of seven arrayed at bust length in a domestic interior closely around the blessing Savior. Biblical verses above them in German offer hopes for salvation.

Thus does the Metropolitan Museum provide cultural and religious history within its artistic riches, spanning the tumultuous sixteenth century in Germany. Art historians will relish

the fine color, frequent details, technical information (including x-radiographs and infrareds) as well as full documentation, bibliography, artist's biographies, and extensive notes. Ainsworth and Waterman have produced an exemplary catalogue of a major American collection, a lasting reference filled with intellectual fascination and beauty.

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Gregory Jecmen and Freyda Spira, *Imperial Augsburg: Renaissance Prints and Drawings 1475-1540*. [Cat. exh. National Gallery of Art, Washington, September 30 – December 31, 2012; Jack S. Blanton Museum, University of Texas at Austin, October 5, 2013 – January 5, 2014; Frances Lehman Loeb Art Center, Vassar College, September 19 – December 14, 2014.] Washington DC: National Gallery of Art in association with Ashgate/Lund Humphries Publishing Company 2012. 120 pp, with col. illus. ISBN 978-1-84822-122-2.

During the Renaissance, the imperial city of Augsburg in southern Germany became an important artistic center. Its financial prosperity in banking and trade – as seen in the enormous wealth of the Fugger, Welser, and Hoehstetter families – and its close ties to the Holy Roman Emperor ensured Augsburg's artists a sophisticated and demanding set of patrons. While the arts in Augsburg have been the subject of a host of German publications, few studies on the artistic culture of the city have been published in English (with the notable exception of the artist Jörg Breu the Elder, to whom two English-language monographs are devoted). This absence is especially evident in comparison with the exhaustive English scholarship on Nuremberg, the other pre-eminent artistic center in southern Germany at this time.

The slim yet richly illustrated volume, *Imperial Augsburg: Renaissance Prints and Drawings 1475-1540*, seeks to rectify this situation. The book is a catalogue to the exhibition of the same title, which was on view at the National Gallery of Art before traveling to the Jack S. Blanton Museum of Art at the University of Texas at Austin; it also will be shown at the Frances Lehman Loeb Art Center at Vassar College in 2014. The catalogue's authors are the two curators, Gregory Jecmen (National Gallery of Art) and Freyda Spira (Metropolitan Museum of Art). The exhibition and catalogue introduce and contextualize the city of Augsburg as a center for artistic production through the prints, drawings, and portrait medals created there.

The catalogue contains three essays. The first, "The Imperial City of Augsburg: An Introduction," is co-authored and offers a general overview of the political, economic, religious, and cultural significance of Renaissance Augsburg. The authors particularly stress the influence of the great banking families on the financial opportunities available to artists, the relationship between the city and the Prince-Bishopric of Augsburg, and Augsburg's imperial associations, not only as a free imperial city but as a site of imperial Diets and a locus of patronage activity for the Holy Roman Emperors Maximilian I and Charles V.

Freyda Spira discusses elite artistic culture in Augsburg in the second essay, "Between Court and City: Artistic Productions in Renaissance Augsburg." While products with mass-market appeal were certainly produced in great numbers by Augsburg artists, particularly printmakers, Spira concentrates instead on the sophisticated Augsburg art market, noting especially its prominence in the media of printmaking, illustrated books, armor, medals, and textiles. Augsburg's close connection to the Holy Roman Emperor is again emphasized, for both imperial commissions and for ties between Augsburg merchants and the emperor.

Gregory Jecmen's essay, "Color Printing and Tonal Etching: Innovative Techniques in the Imperial City, 1487-1536," argues that Augsburg's unique culture fostered innovations in printmaking, particularly in color printing and etching. He discusses the pioneering activities of Erhardt Ratdolt, who replicated the look of hand-colored woodcuts by printing with multiple blocks inked with different colors. Hans Burkdmair is also singled out for his development of the chiaroscuro woodcut, whose line blocks and tone blocks served to increase the three-dimensionality of the image. The second half of the essay discusses Daniel Hopfer and the invention of etching as a printmaking technique. Hopfer had worked with etching onto metal in his career as an armorer, and he translated this knowledge into the realm of printing on paper. He remains "the only printmaker [of his generation] whose entire body of intaglio work is etched" (82), at a time when engraving dominated intaglio printmaking. Jecmen notes in particular how Hopfer anticipated Rembrandt in his manipulation of both the plate and the impression in order to produce a wide variety of effects.

The works in the exhibition are listed in a checklist at the end of the book. The exhibition is divided into three main sections: late medieval devotional works; objects concerning everyday morality; and the patronage projects of Maximilian I. Two other smaller sections of only a few objects both introduce the exhibition and conclude it with a consideration of artworks related to Maximilian's grandson and successor, Charles V. The lack of catalogue entries seems a missed opportunity to discuss individual objects and their role in Augsburg's broader artistic patrimony. Another downside to this otherwise excellent book is that only about a third of the exhibited works are illustrated, many of them not fully reproduced.

Yet these very illustrations – many are two-page spreads of high-quality, full-color details from various prints and drawings in the exhibition – constitute a most exceptional and noteworthy aspect of this publication. The blowups allow readers to view with absolute clarity the tapering line of the draughtsman's pen stroke, the precision of the burin mark, and the skill of the *Formschneider*, far better than when viewing the actual object in the gallery. The figures accompanying Jecmen's essay are particularly revealing since he discusses in detail Hopfer's inking techniques, experiments in tone, re-working of the image, or use of different needle sizes, issues that can be easily discerned through the close-up illustrations of the etching in question.

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Lubomir Konecny and Stepán Vácha with Beket Bukovinská, eds., assisted by Markéta Jezková and Eliska Zlatohlávková, *Hans von Aachen in Context*. Prague: Institute of Art History 2012. 280 pp. ISBN 978-80-86890-42-5.

The major 2010-11 exhibition, *Hans von Aachen (1552-1615): A Court Artist in Europe* generated widespread interest at its three venues (Aachen-Prague-Vienna) and occasioned an international conference in Prague, now published. The Art History Institute in Prague has been generating annual publications around the court patronage of Emperor Rudolf II, which now culminate in this volume. The leadership of that Institute under Lubomir Konecny deserves praise for cultivating serious scholarship in this important field since the path-breaking 1997 exhibition, *Prague and Rudolf II*. Von Aachen scholarship also starts at a high plateau with the catalogue raisonné of paintings by Joachim Jacoby (2003) and the fine exhibition catalogue essays, edited by Thomas Fusenig.

To review this volume, packed with contributions from thirty scholars – senior and junior, European and American – is no small task. Segments are organized around general headings, but these are arbitrary: Hans von Aachen and Italy; Interpreting Images; Patrons, Commissioners and Artists; Dissertations in Progress [sic]; and a concluding note from the dean of this material, Tom Kaufmann, “Vistas for RudolFINE Research.” Rather than attempt to summarize individual essays, I will try to focus on some recurrent preoccupations, often placed across the volume.

A good place to begin is self-portraits, so often informal and animated by laughter. Stephanie Dickey sees self-portraits as a genre in its own right and traces their characterization of the painter as “courtier and rogue” into a legacy adopted by Dutch artists, notably Rembrandt and Jan Steen. Following up more broadly on his own catalogue essay on Von Aachen’s social networks in Italy, Bernard Aikema appraises the young artist (1574-86) by focusing on those early effigies as demonstrations of versatility and of his status as a *pictor doctus*, conscious of classical theories of varying modes. Von Aachen thus demonstrates “an extraordinary range of both traditional and novel subjects, rendered in a great variety of pictorial styles, aptly combining elements taken from nature with those, deriving from other artists’ works and manners.” (26-27). The artist would maintain these virtuoso traits throughout his career.

A haunting presence for early Von Aachen is the drawing style in pen and wash of mythological and biblical themes by his Flemish mentor in Rome, Hans Speckaert. Appropriately, Speckaert provides the focus of Eliska Fuciková’s essay, and her student Eva Siroká gives an essay entirely to Speckaert’s *Assumption of the Virgin* (drawing, Morgan Library and Museum; engraving by Aegidius Sadeler; copper panel missing). Speckaert’s refined technique and elegant classical figures (represented well in the Budapest drawings cabinet) made a powerful impression on young Von Aachen around 1575. Siroká notes how often Speckaert drawings were copied later; both artists note how much of this manner emerged from northerners associated in Rome with the welcoming workshop of Anthonis Santvoort. Another link that emerges between the lines is Flemish transplant Giambologna, whom Von Aachen painted (Douai; fig. 5a) and whose drawn portrait (Washington; fig. 5c) Fuciková reassigns to Von Aachen (from Joseph Heintz). This contact continues in a beautiful chalk portrait by Goltzius

during his trip to Italy (1591; Haarlem, Teylers Museum). A sensitive reading of one Von Aachen drawing, *Parting the Red Sea* (Princeton), recto and sketched verso, considers both process and program.

Several major Von Aachen works make repeated appearances. Two scholars study Von Aachen’s Stuttgart *Allegory of Rulership* (Michael Niekel; Beket Bukovinská). The painting *Allegory of Peace, Abundance, and the Arts* (1602; St. Petersburg), cited by Van Mander, appears in the essay on Von Aachen and Italian Mannerist sculpture by Edgar Lein linked with slender female figures around Bartolomeo Ammannati’s *Neptune Fountain*; Lein also links several Von Aachen figures to Giambologna, e.g. *Sebastian* (1594; Munich, St. Michael’s) to the *Flying Mercury* (1588). Fusenig devotes his entire essay to the 1602 *Allegory*, which he argues emerged as imperial propaganda from current politics: Rudolf II’s pacification efforts in the Netherlands. Tom Kaufmann already suggested that this work celebrated “victory” in the ongoing war with the Ottoman Turks, but Fusenig offers the tantalizing hypothesis that the work was closely linked in the Netherlands with Oldenbarnevelt via imperial legate Count Simon VI.

Even more frequent are discussions of Von Aachen’s allegorical design, engraved by Sadeler, *Minerva Leads Painting to the Liberal Arts*. It leads off a wide-ranging essay by Lars Olof Larsson, “Seriousness, Humor and Utopia in Mythological Representations of Painting at the Court of Rudolf II.” He sees linking the Munich court with Prague, where it accords with the emperor’s ambitions for court painting as a liberal art (1595). In effect, this image epitomizes the goals of Von Aachen and his colleagues. Essays by Günter Irscher (with translation of its Latin verses) and Dorothy Limouze focus on this image alone. He emphasizes the divine nature of beauty; she attends closely to the implications of placing Astronomy prominently among the liberal arts in the RudolFINE Prague, site of Kepler research.

Bartholomeus Spranger’s design for a 1604 Jan Muller print, *Perseus Armed by Mercury and Minerva* makes two cameo appearances. Larsson emphasizes its humor but also its link to the familiar Hermathena fusion of the RudolFINE court—posing the interpretive problem of the image’s proper tone, especially for Spranger. Jürgen Müller devotes an entire essay to this image, arguing that it raises questions about imitation/emulation the canon of ideal art, notably Michelangelo’s *Battle of Cascina*. He also considers the Netherlandish context of the engraving and its humanist Amsterdam dedicatee as well as platonic critiques of pictorial rhetoric. As with Larsson, parodic representation of mythic heroes challenges art itself.

Another single work analyzed by Stepán Vácha reconstructs the main altar (1598) for St. Vitus Cathedral in Prague by Spranger and Vredeman de Vries and a lost central *Resurrection* by Von Aachen (sketch, Brno; engraving by Raphael Sadeler). Broader essays examine more general topics. Jürgen Zimmer studies the artist’s workshop. Several scholars study the assembly of the Prague royal collections: Andrew John Martin on Von Aachen’s connection to art-lover Hans Jakob König from Venice; Sarvenaz Ayooghi on acquisition networks; Ivana Horacek on geopolitical gift exchanges. Three Hoefnagel essays make useful comparisons: Joachim Jacoby on Joris Hoefnagel’s Christian designs; Joan Boychuk on Joris as court artist; and Thea Vignau-Wilberg on Jacob Hoefnagel as *Cammermahler*. Rudolf iconography is surveyed by Eliska Zlatohlávková. Finally, Tom Kaufmann reminds us of the global outreach of Rudolf’s court

and its art while lending perspective to the state of research, expanded over the course of his own productive career.

This volume offers a rich, diverse dish to any reader interested in the artist or the Rudolfiner court moment. It really needs to be read alongside the 2010 exhibition catalogue, and its scattered organization leaves a number of related studies unconnected. (Moreover, conference authors should incorporate each others' work before publishing). Despite these limitations, Hans von Aachen and Prague now come into much sharper focus for a wider audience than ever before.

Larry Silver

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New Titles

Adam, Renaud, *Vivre et imprimer dans les Pays-Bas méridionaux (des origines à la Réforme)*. Vol. I: *Les hommes*; Vol. II, t. 1: *Les ateliers*; Vol. II, t. 2: *Dictionnaire prosopographique (Nugae humanisticae sub signo Erasmi)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-55015-2, EUR 95.

Ainsworth, Maryan W., and Joshua P. Waterman, *German Paintings in The Metropolitan Museum of Art, 1350-1600*. New York: The Metropolitan Museum of Art; New Haven/London: Yale University Press 2013. ISBN 978-0-300-14897-8, \$75. Reviewed in this issue.

Albrecht, Uwe, *Corpus der mittelalterlichen Holzskulpturen und Tafelmalerei in Schleswig-Holstein*. Vol. 2: *Hansestadt Lübeck – die Werke im Stadtgebiet*. Kiel: Verlag Ludwig 2013. ISBN 978-3-933598-76-9, EUR 59.

Balm, Menno, *Rembrandts Huys – Home*. Marum: Arts Revisited 2013. ISBN 978-90-72736-83-3, EUR 24.50

Barbe, Françoise, Laura Stagno and Elisabetta Villari (eds.), *L'Histoire d'Alexandre dans les tapisseries au XVe siècle*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-54745-9, EUR 100.

Beissel, Stephan, *Szenen aus dem Leben Jesu Christi auf den Flügeln des Hochaltars zu Kalkar von Jan Joest*. Bremen: Dogma 2012. ISBN 978-3-9550-7215-5, \$ 57.50

Borchert, Till-Holger, *Meesterwerk. Van Eyck tot Rubens in detail*. Tiel: Uitg. Lannoo N.V. 2013. ISBN 978-94-014-1285-8, EUR 99.

Borchert, Till-Holger, *Van Eyck: The Complete Works*. Cologne: Taschen 2013. ISBN 978-3-8228-5280-4, \$ 150.

Buchanan, Iain, *Habsburg Tapestries (Studies in Western Tapestries)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-51670-7, EUR 100.

Büttner, Nils, *Hieronymus Bosch*. Munich: C.H. Beck 2012. ISBN 978-3-406-63336-2, EUR 9.

Chavannes-Mazel, Claudine, and Anne-Marie van Egmond (eds.), *Medieval Art in the Northern Netherlands. New Facts and Features (Clavis Kunsthistorische Monografieën, 23)*. Utrecht: Stichting Matrijs 2013. ISBN 978-90-5345-461-9, EUR 35. – Contents is listed in the November 2013 online Bibliography.

Cholcman, Tamar, *Art on Paper: Ephemeral Art in the Low Countries. The Triumphal Entry of the Archdukes Albert and Isabella into Antwerp, 1599*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-54341-3, EUR 80.

Cleland, E., *More than Woven Paintings. The Reappearance of Rogier van der Weyden's Designs in Tapestry (Studies in Western Tapestry)*. Turnhout: Brepols Publishers 2012. ISBN 978-2-503-51669-1, \$140.

Cohen Tervaert, Renske, *A Stroll around the Palace. A Guide to the Exterior of the Royal Palace*. Amsterdam: Stichting Koninklijk Paleis 2013. ISBN 978-90-72080-45-5, EUR 12.50

Coleman, Joyce, Mark Cruse and Kathryn A. Smith (eds.), *The Social Life of Illumination. Manuscripts, Images, and Communities in the Late Middle Ages*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-53212-7, EUR 95.

Cornelissen-van de Steeg, Willeke, et al., *Ruimte voor Jheronimus Bosch. 's-Hertogenbosch: Jheronimus Bosch Art Center* 2012. ISBN 978-90-816227-0-7, EUR 35.

Danesi Squarzina, Silvia, *Giovinetta di Rembrandt: la committenza mennonita*. Rome: De Luca 2013. ISBN 978-88-6557-137-8.

Dekker, Rudolf, *Family, Culture and Society in the Diary of Constantijn Huygens Jr, Secretary to Stadholder-King William of Orange (Egdocuments and History Series 5)*. Leiden: Brill 2013. ISBN 978-90-0425-094-9, EUR 98. To be reviewed.

Dekoninck, Ralph, Agnès Guiderdoni and Émilie Granjon (eds.), *Fiction sacrée. Spiritualité et esthétique durant le premier âge moderne (Arts et religion)*. Leuven: Peeters 2013. ISBN 978-90-429-2732-2, EUR 78.

D'Hainaut-Zveny, Brigitte, *Le pale d'altare decorate a rilievo nei Paesi Bassi tra la fine del XV e l'inizio del XVI secolo: Raggione, forma a fruizione*. Rome: Aracne 2012. ISBN 978-88-8548-4912-9, \$ 57.50

D'Hoore, Baudouin, *Iconographie de la famille Gillès de Pélichy et des principales familles ascendantes (Recueil de l'office généalogique et héraldique de Belgique LXIV)*. Brussels: Office généalogique et héraldique 2012. ISBN 978-2-87018-098-3, EUR 109.

Dimitrova, Kate, and Margaret Goehring (eds.), *Dressing the Part: Textiles as Propaganda in the Middle Ages*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-53676-7, EUR 100.

Dixon, Laurinda S., *The Dark Side of Genius. The Melancholic Persona in Art, ca. 1500-1700*. College Park: Penn State University Press 2013. ISBN 978-0-271-05935-8, \$90.

Dragsbo, Peter, *Lucas Cranach Portraet af Christian II på Sønderborg slot*. Tønder: Museum Sønderjylland 2013. DKK 145.

Ebert, Anja, *Adriaen van Ostade und die komische Malerei des 17. Jahrhunderts*. Berlin: Deutscher Kunstverlag 2013. ISBN 978-3-42207-231-2.

Eck, Xander van, *Traits of Tolerance. Religious Tolerance in the Golden Age*. Zwolle: Wbooks 2013. ISBN 978-90-6630-674-5, EUR 20.

Eikema Hommes, Margriet van, and Elmer Kolfin, *De Oranjezaal in Huis ten Bosch. Een zaal uit louter liefde*. Wezep: Uitgeverij de Kunst 2013. ISBN 978-90-91196-57-7, EUR 40.

Eliëns, Titus M. (ed.), *Delfts wit. Het is niet alleen blauw dat in Delft blinkt*. Wezep: Uitgeverij de Kunst 2013. ISBN 978-94-91196-70-6, EUR 35.

Elslande, Rudy van, *Het clair-obscur in 'Kerstmis' van Hugo van der Goes/ Chiaroscuro in 'The Nativity' by Hugo van der Goes. Vernieuwer en voloper van het 17de-eeuwse caravaggisme!*

Innovator and Precursor of the 17th-Century Caravaggist Style. Hoogstraten: De Backker Medieval Art 2012. No ISBN. EUR 25.

Fila, Jack, and Jeroen J.H. Dekker, *De kunst van het opvoeden.* Zutphen: Walburg Pers 2013. ISBN 978-90-5730-920-5, EUR 25.

500 Years of Collecting in Antwerp. Reet: Davidsfonds Reet 2013. ISBN 978-90-5826-975-1, EUR 34.50

Fransen, B., *Rogier van der Weyden and Stone Sculpture.* Turnhout: Brepols Publishers 2012. ISBN 978-2-503-54598-1, \$ 185.

Ganz, David, and Thomas Lentjes (eds.), *Sehen und Sakralität in der Vormoderne (KultBild 4).* Berlin: Reimer 2013. ISBN 978-3-496-01314-3, EUR 69.

Georgi, Katharina, *Illuminierte Gebetbücher aus dem Umkreis der Nürnberger Pleydenwurff-Wolgemit Werkstatt.* Petersberg: Michael Imhof Verlag 2013. ISBN 978-3-86568-790-6, EUR 59.

Geppert, Silke, *Mode unter dem Kreuz: Kleiderkommunikation im christlichen Kult.* Salzburg: Pustet 2012. ISBN 978-3-37025-0680-3, \$47.50

Giltaij, Jeroen, *Het grote Gouden Eeuw boek.* Zwolle: Wbooks 2013. ISBN 978-90-6630-465-9, EUR 50.

Goldstein, Claudia, *Pieter Bruegel and the Culture of the Early Modern Dinner Party (Visual Culture in Early Modernity).* Farnham (Surrey)/Burlington (VT): Ashgate 2013. ISBN 978-0-75466-732-2. To be reviewed.

Göttler, Christine, and Wietse de Boer (eds.), *Sensing the Divine: Religion and the Senses in Early Modern Europe.* Leiden and Boston: Brill 2013. ISBN 978-90-0423-634-9, EUR 168. – For contents see the November 2013 online Bibliography.

Gramaccini, Norberto, and Marc Carel Schurr (eds.), *Kunst und Kulturtransfer zur Zeit Karls des Kühnen (Neue Berner Schriften zur Kunst 13).* Frankfurt/M: Peter Lang 2012. ISBN 978-3-0343-1030-7, \$ 65. – Proceedings of the conference Historisches Museum, Bern, 2008.

Groot, Rimke de, *Friese schatkamers.* Leeuwarden: Penn Communicatie 2014. ISBN 978-90-77948-49-1, EUR 10.

Ham, Gijs van der, *Dof goud. Nederland en Ghana, 1593-1872 (Rijksmuseum 1).* Nijmegen: Vantilt 2013. ISBN 978-94-6004-157-0, EUR 24.50

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Hardeman, Doede, et al., *De anatomische les. Van Rembrandt to Damien Hirst.* Bussum: Uitgeverij Thoth 2013. ISBN 978-90-6868-632-6, EUR 25.

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Jong, Tjebbe T. de (ed.), *Boëtius en Schelte. Van Bolswert naar Antwerpen. Gouden-Eeuwgravures naar Bloemaert, Rubens en Van Dyck.* Bolsward: Titus Brandsma Museum 2013. ISBN 978-94-6228-077-9, EUR 39.

Jonker, Menno, Erend de Groot and Caroline de Hart (eds.), *Van velerlei pluimage. Zeventiende-eeuwse aquarellen van Andries Beeckman (Niemeegse Kunsthistorische Studies).* Nijmegen: Vantilt 2013. ISBN 978-94-6004-134-1, EUR 35.

Kern, Ulrike, *Light and Shade in Dutch and Flemish Art. A History of Chiaroscuro in Art Theory and Artistic Practice in the Netherlands of the Seventeenth- and Eighteenth Centuries (Théorie de l'art 1400-1800).* Turnhout: Brepols Publishers 2013. ISBN 978-2-503-54944-6, EUR 110.

Kleijn, Koen, Ernest Kurpershoek, and Jos Smit (eds.), *The Canals of Amsterdam. 400 Years of Living, Working and Building.* Bussum: Uitgeverij Thoth 2013. ISBN 978-90-6868-640-1, EUR 119.50

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Koldewey, Anna, *Een keur aan zilver (Cahierreeks 6).* Amersfoort: Bekking & Blitz 2012. ISBN 978-90-6109-462-3, EUR 13.

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Long, Sarah Ann, Inga Behrendt, and Pieter Mannaerts (eds.), *Catalogue of Notated Office Manuscripts Preserved in Flanders (c. 1100-c. 1800).* Vol. 1: *Averbode, Dendermonde, Geel, Ghent, Tongeren.* Turnhout: Brepols Publishers 2013. ISBN 978-2-503-54278-2, EUR 75.

Luckhardt, Jochen, *Das "Küchenstück" von Ludger tom Ring d.J. (1562). Kunst in Antwerpen zwischen Münster und Braunschweig.* Braunschweig: Herzog Anton Ulrich-Museum 2013. ISBN 978-3-922279-70-9.

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Mark, Bieke van der, Tristan Mostert and Norbert van den Berg (eds.), *Bewaard voor Nederland in het Rijksmuseum. Ruim 300 voorwerpen van het Koninklijk Oudheidkundig Genootschap in de vaste opstelling van het Rijksmuseum te Amsterdam.* Amsterdam: Koninklijk Oudheidkundig 2013. ISBN 978-90-78655-18-3, EUR 22.

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2012. ISBN 978-3-86678-676-9, EUR 40. – Exhibition Staatliche Kunsthalle Karlsruhe, April 21 – August 5, 2012.

Michel, Eva, and Marie Luise Sternath (eds.), *Kaiser Maximilian und die Kunst der Dürerzeit*. Munich/London/New York: Prestel 2012. ISBN 978-3-79135-171-1, EUR 50. – Exhibition Albertina, Vienna, September 19, 2012 – January 6, 2013. Previously listed without catalogue information.

Nakamura, Toshiharu, *Rubens. Inspired by Italy and Established in Antwerp*. With contributions by Dennis P. Weller and Anna Bisceglia. Tokyo: The Mainichi Newspapers 2013. – Exhibition The Bunkamura Museum of Art, March 9 – April 21, 2013; Kitakyushu Municipal Museum of Art, April 28 – June 16, 2013; The Niigata Prefectural Museum of Modern Art, June 29 – August 11, 2013. In Japanese. A separate volume contains the essays in English: Toshiharu Nakamura, Rubens's Painting Practice: Some Considerations on his Collaboration with Specialists and His Relationship with Van Dyck as Workshop Assistant; Dennis P. Weller, Peter Paul Rubens and Frans Snyders: The Business of Collaboration; Anna Bisceglia, Rubens and Flemish Painting in Florentine Collections.

Nalis, Henk, *Merkwaardig en zeldzaam. 160 jaar Deventer museumgeschiedenis*. Deventer: Vereniging De Waag 2013. ISBN 978-90-79701-20-9, EUR 25.

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Peters, Famke, and Christina Ceulemans (eds.), *A Masterly Hand. Interdisciplinary Research on the Late-Medieval Sculptor(s) Master of Elsloo in an International Perspective*. Proceedings of the Conference held at the Royal Institute for Cultural Heritage in Brussels on 20-21 October 2011 (*Scientia Artis*). Turnhout: Brepols Publishers 2013. ISBN 978-2-503-55016-9, EUR 60.

Pietsch, Johannes, and Anna Jolly (eds.), *Netherlandish Fashion in the Seventeenth Century* (Riggisberger Berichte 19). Riggisberg: Abegg Stiftung 2012. ISBN 978-3-9050-1445-7, \$ 160.

Poska, Allyson M., Jane Couchman and Katherine A. McIver (eds.), *The Ashgate Research Companion to Women and Gender in Early Modern Europe*. Burlington (VT): Ashgate 2012. ISBN 978-1-4094-1817-7, \$ 150.

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Praamsma, Frits, *Zacharias Webber (1644-1696): Irenisch Lutheraan – Verlicht protestant. Kerk en theologie in het denken van een zeventiende-eeuwse kunstschilder*. Delft: Uitgeverij Eburon 2013. ISBN 978-90-5972-754-0, EUR 30.

Ribouillault, Denis, and Michel Weemans (eds.), *Le Paysage sacré: Sacred Landscape. Le paysage comme exégèse dans l'Europe de la première modernité: Landscape as Exegesis in Early Modern Europe*. Florence: Olschki 2012. ISBN 978-88-2226-126-7, \$ 92. 50

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Rieger, Rudolf, *Adam von Bartsch (1757-1821): Leben und Werk des Wiener Kunsthistorikers und Kupferstechers unter besonderer Berücksichtigung seiner Graphik nach Handzeichnungen*. 2 vols.

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Rodriguez-Pàmias, Carmen (ed.), *Markante Köpfe. Anton van Dyck und sein illustrer Kreis im Porträt (Beiträge aus der Graphischen Sammlung der ETH Zürich, 10)*. Basel: Schwabe 2013. ISBN 978-3-7965-2931-3, CHF 32.

Ruck, Carl A.P., and Mark Alwin Hoffman, *The Effluents of Deity: Alchemy and Psychoactive Sacraments in Medieval and Renaissance Art*. Durham: Carolina Academic Press 2012. ISBN 978-1-61163-041-1, \$ 50. – The main focus of this book is Van Eyck's Ghent Altarpiece.

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Schaefer, Thibault, *The Brussels Tristan Tapestries. Myth Regenerated in Wool, Silk and Precious Metals (Studies in Western Tapestry)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-54982-8, EUR 100.

Scheel, Johanna, *Das altniederländische Stifterbild. Emotionsstrategien des Sehens und der Selbsterkenntnis (Neue Frankfurter Forschungen zur Kunst)*. Berlin: Gebr. Mann 2013. ISBN 978-3-7861-2695-9, EUR 79.

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Spits, Elisabeth, Sarah Bosmans and Reumelt Daalder, *Het Scheepvaartmuseum*. Zwolle: Wbooks 2014. ISBN 978-90-6630-641-7, EUR 20.

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Stétie, Salah, *Rembrandt et les Amazones*. Paris: Editions Fario 2013. ISBN 979-10-91902-00-7, EUR 12.50

Tepe, Roy, *Oog in oog met de martelaren van Gorcum*. Gorinchem: Gorcums Museum 2012. ISBN 978-90-78251-00-2, EUR 24.50

Thibault Schaefer, Jacqueline, *The Brussels Tristan Tapestries. Myth Regenerated in Wool, Silk and Precious Metals (Studies in Western Tapestry)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-54982-8, EUR 100.

Van D'Elden, Stephanie C., *Tristan and Isolde. Medieval Illustrations of the Verse Romances*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-53098-7, EUR 100

Van de Velde, Carl, and Prisca Valkeneers, *De Geboorte van Rubens / The Birth of Rubens*. Ghent-Kortrijk: Uitgeverij Snoeck; Antwerp: Centrum Rubenianum VZW 2013. ISBN 978-94-6161-098-0. Reviewed in this issue.

Van der Stighelen, Katlijne, Leen Kelchtermans and Koenraad Brosens (eds.), *Embracing Brussels. Art and Culture in the Court City, 1600-1800*. Turnhout: Brepols 2013. ISBN 978-2-503-54228-7, EUR 75. To be reviewed.

Van Hout, Nico, and Arnout Balis, *Rubens Unveiled: Notes on the Master's Painting Technique*. Antwerp: Ludion; distributed

by Thames & Hudson 2012. ISBN 978-94-6130-013-3, \$57.50. – Translation of *Rubens doorgelicht*, 2010.

Van Sprang, Sabine, *Denijs van Alsloot (vers 1568?-1625/26). Peintre paysagiste au service de la cour des archiducs Albert et Isabelle (Pictura Nova XV)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-52555-6, EUR 125. To be reviewed.

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Veratelli, Federica, *À la mode italienne: commerce du luxe et diplomatie dans les Pays-Bas méridionaux, 1477-1530. Edition critique de documents de la Chambre des comptes de Lille*. Villeneuve d'Ascq: Presses universitaires du Septentrion 2013. ISBN 978-2-7574-0424-9, \$ 82.50

Vézillier, Sandrine, *Splendeurs du maniérisme en Flandre. De Pieter Coeck van Aelst à Pieter Aertsen*. Ghent: Snoeck Ducaju & Zoon 2013. ISBN 978-94-6161-092-8, EUR 39.

Wallien-van Erkel, Jessica, *De Koninklijke Porceleynse fles. Royal Delft (Cahierreeks 7)*. Amersfoort: Bekking & Blitz 2013. ISBN 978-90-6109-455-5, EUR 15.

Weemans, Michel, *Henri met de Bles. Les ruses du paysage au temps de Bruegel et d'Erasmus*. Paris: Hazan Editions 2013. ISBN 978-2-7541-0689-4, EUR 99.

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Weststeijn, Thijs, *The Universal Art of Samuel van Hoogstraten (1627-1678). Painter, Writer, and Courtier (Amsterdam Studies in the Dutch Golden Age)*. Amsterdam: Amsterdam University Press 2013. ISBN 978-90-8964-523-4, EUR 99.

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Woelk, Martin, *Bildwerke vom 9. bis zum 16. Jahrhundert aus Stein, Holz und Ton im Hessischen Landesmuseum Darmstadt*. Berlin: Reimer 2013. ISBN 978-3-496-01204-7, EUR 30.

Wolters van der Wey, Beatrijs, *Corporate Splendour. A Typological, Iconographic and Social Approach to Civic Group Portraits in Brabant 1585-1800 (Pictura Nova XVIII)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-55037-4, EUR 140.

Dissertations

Completed

United States and Canada

Baadj, Nadia, *Monstrous Creatures and Diverse Strange Things*. Michigan, C. Brusati

Brisman, Shira, *Briefkultur: Art and the Epistolary Mode of Address in the Age of Albrecht Dürer*. Yale, C. Wood

Fowler, Caroline, *Between the Heart and the Mind: Ways of Drawing in the Seventeenth Century*. Princeton, C. Heuer

Hung, Karen, *Carved Elegance: Hans Thoman, German Renaissance Sculptor*. IFA/NYU, C. Eisler

Kasl, Ronda, *The Making of Hispano-Flemish Style: Art, Commerce, and Politics in Fifteenth-Century Castile*. IFA/NYU, E. Haverkamp-Begemann

Kehoe, Marsely, *Dutching at Home and Abroad: Dutch Trade and Manufacture of Foreign Material and Landscapes in the Golden Age*. Wisconsin, Madison, A. Andrzejewski

Packer, Lelia, *Imitation and Innovation in Materials in Early Modern Northern European Art: Pen Prints, Pen Drawings, and Pen Paintings, ca. 1580–1670*. IFA/NYU, M. Westermann

Peterson, Charles, *Beautiful Painted Lies: Deception and Illusionistic Painting in the Seventeenth Century*. UC Santa Barbara, A.J. Adams

Tokumitsu, Miya, *'Die Kleine, die Feine, die Reine, die Eine': The Small, the Fine, the Pure, the Rare: The Sculpture of Leonhard Kern (1588–1662)*. Pennsylvania, L. Silver

Treanor, Virginia, *Amalia van Solms and the Formation of the Stadhouder's Art Collection, 1625–1675*. Maryland, College Park, A. Wheelock

Turel, Noa, *Life to Likeness: Painting and Spectacle Au Vif in the Burgundian State*. UC Santa Barbara, M. Meadow

Belgium

Falque, Ingrid, *Portrait de dévots, pratiques religieuses et expérience spirituelle dans la peinture des anciens Pays-Bas*. Liège, Dominique Allart

Germany

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