

# historians of netherlandish art

## NEWSLETTER

### AND REVIEW OF BOOKS

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

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November 2014



Jacob Jordaens, *Merry Company*, c. 1644. Watercolor over black chalk,  
heightened with white gouache, 21.9 x 23.8 cm.  
The J. Paul Getty Museum, Los Angeles.

Exhibited at The Getty Center, Los Angeles, October 14, 2014 – January 11, 2015.

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## Historians of Netherlandish Art

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## NEWSLETTER

### From the President

Dear colleagues,

Our quadrennial conference in Boston, June 5-7, was a resounding success, by all accounts. We had a chance to chat informally, at mealtimes, coffees, and receptions, and mingled with the members of the American Association for Netherlandic Studies, our sister organization and co-organizer of the conference. Generous contributors to this conference include Christie's, The Leiden Gallery, the Netherland-America Foundation, the Kress Foundation, Erasmus Books, the Boston University Humanities Center, the Dutch Consulate General of the Netherlands in New York, the Government of Flanders, through Flanders House New York, and the Nederlandse Taalunie. This Newsletter gives a glimpse in pictures of this event. And we thank the photographers for their efforts in capturing some wonderful moments!

We are looking ahead to the February New York conference of the College Art Association. HNA will be represented

by John Decker's session, "Blessed and Cursed: Exemplarity and *fama/infamia* in the Early Modern Period," and Catherine Scallen's "Crowd-Sourcing the State of the Field: The Interpretation of Northern European Art in the 21st Century" Roundtable Session. We will once again enjoy the hospitality of Syracuse University at Lubin House for our reception. Please save the date and time: Friday, February 13, 5:30-7:00. We are grateful to Wayne Franits, past president, for making this possible.

And in closing, thank you for supporting HNA in its ongoing activities by paying dues, which are our main source of income, and please consider contributing at an additional level.

We look forward to seeing you in New York!

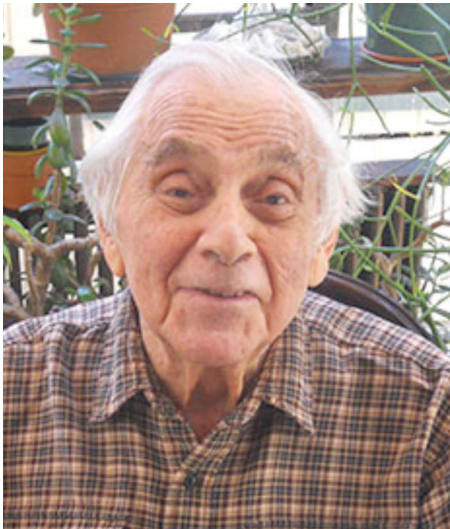
Amy Golahny

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### HNA News

#### In Memoriam

**Seymour Slive**  
(1920 – June 14, 2014)



Seymour Slive, an honorary member of HNA, died on June 14<sup>th</sup> at his home in Cambridge, Massachusetts. He was 93 years old.

Two weeks before his death, he left his hospital bed to accept an honorary Doctor of Arts from Harvard University, where he taught from 1954 to 1991 and served as director of the Fogg Art Museum from 1975 to 1982. While directing the Fogg, Slive raised the funds for the construction of the Arthur M. Sackler Museum, opened in 1985, which housed Harvard's collections of Ancient, Asian, and Islamic and Later Indian art as well as the offices of the faculty of the History of Art and Architecture. Construction of the Sackler Museum gave Harvard its first climate-controlled gallery for temporary shows and alleviated a critical shortage of exhibition, storage, and office space in the Fogg building. A master of multi-tasking, during his tenure as director Slive also organized, and wrote the catalogue for, the retrospective "Jacob van Ruisdael," which opened in Cambridge in January, 1982, after its debut at the Mauritshuis. It was the most popular show ever presented at the Fogg Museum.

Slive was the first art historian trained in the United States who specialized in seventeenth-century Dutch art. He received his undergraduate and graduate degrees from the University of Chicago, where he studied with the scholar of Italian sculpture Ulrich Middeldorf. His dissertation, written long before anyone put together the words "reception" and "history," examined Rembrandt's critical reputation from his lifetime through the early eighteenth century. It was published in 1953 as *Rembrandt and His Critics, 1630-1730*. Slive remained engaged with Rembrandt for the rest of his life. One of his last publications, a study of Rembrandt's drawings organized by subject, as they were classified in the 1656 inventory of the artist's possessions, appeared in 2009.

Never one to shy away from studying the major figures in the field, in addition to pursuing his interest in Rembrandt Slive was the leading authority on Frans Hals and Jacob van Ruisdael. As early as 1962 he wrote the catalogue entries for a Hals exhibition in Haarlem. His two-volume monograph appeared in 1970, followed in 1974 by a third, comprising a catalogue raisonné of Hals's paintings. In 1989-90, a comprehensive international loan exhibition of paintings by Hals traveled from the Frans Halsmuseum to the Royal Academy and the National Gallery of Art. Although he stepped down from teaching at the age of seventy, one would hardly characterize Slive's last twenty-three years as retirement. *Dutch Painting 1600-1800* in the Pelican History of Art series came out in 1995. It is an expanded and updated edition of the section on painting in *Dutch Art and Architecture 1600-1800*, which he published, co-authored with Jakob Rosenberg, in the same series in 1966. His magisterial catalogue raisonné of the oeuvre of Jacob van Ruisdael, with meticulously documented entries on some 850 paintings, drawings, and prints, followed in 2001. His final exhibition, "Jacob van Ruisdael: Master of Landscape," was shown at the Los Angeles County Museum of Art, the Philadelphia Museum of Art, and the Royal Academy in 2005-06. Slive was over ninety when the J. Paul Getty Museum published his short study of watermills and windmills in Ruisdael's work. A month before he died he finished reading the proofs of a revised edition of the Hals monograph, which will come out later this year.

A uniquely gifted communicator, Slive insisted on presenting scholarly material in an engaging, fast-paced, and accessible style, which enlivens his scrupulously detailed catalogue entries as well as texts, such as that of the Pelican survey book, intended for a broader audience. He was a charismatic lecturer, whose fifty-minute discourses on many periods in art history, delivered in a booming voice and with perfect thespian timing, impressed generations of Harvard undergraduates. I once overheard the actor John Lithgow tell Seymour that one such performance, which he recalled in vivid detail even though it had taken place decades earlier, was the most dramatic lecture he attended as a student at Harvard College. Seymour had no idea who he was, and when Lithgow modestly disclosed that he was an actor, Seymour quipped: "I've been a ham all my life." Like his prose, his histrionics in the lecture hall appeared spontaneous and effortless, but they flowed from his profound learning and lengthy preparation as well as a boundless enthusiasm for his subject. In short, he worked hard to make his knowledge and research more easily accessible to students and scholars.

Harvard President Drew Faust read the following citation at the University's 2014 Commencement as she conferred Slive's honorary degree: "A living portrait of ebullient erudition and humane inspiration, he has masterfully illumined the works of Dutch masters, his own career a rare work of art."

William W. Robinson

*Fogg Art Museum*

*Harvard University Art Museums*

**Nicole Dacos**  
(1938 – May 29, 2014)



Nicole Dacos died on 29 May 2014 in Rome after a distinguished career as the leading authority on the artistic relations between Italy, Spain and the Low Countries in the long sixteenth century. Born in 1938 in Brussels and educated at the Université libre de Bruxelles, Dacos studied philology and archeology before turning to the history of art. Deep knowledge of classical civilization remained a distinguishing feature of her work, starting with her doctoral thesis, under the direction of Georges Bazin, on the discovery of the Domus Aurea and the diffusion of the grotesque in the Renaissance (edited by Ernst Gombrich and published by the Warburg Institute in 1969).

Most of Dacos's publications, from her fundamental *Peintres belges à Rome* (1964) to *Roma Quanta Fuit* (1995) focus on the ways in which artists throughout Europe responded to Rome's gravitational pull. With the rise of art history as an academic discipline, scholars, chiefly writing in Dutch and German, devoted themselves to studying the attraction of Rome for Netherlandish artists. Expanding on their work, especially that of Hoogewerff, Dacos brought the phenomenon of "Fiamminghi a Roma" to the forefront of the field, beginning with publications in the 1960s, continuing through her landmark 1991 exhibition of that title, and extending to her latest contribution, *Voyage à Rome*, published in French and Italian last year.

In monographs and numerous articles, Dacos not only focused on the work of well-known masters, but also uncovered the names and oeuvres of hitherto unknown or misunderstood figures. Rooted in philology and phenomenology, her approach concentrated on style and technique as chief characteristics of Rome's abiding appeal, drawing on Dvorák's atemporal view of the phenomenon of "Romanism." Although Dacos invoked the concept "Romanism," she qualified the scope of the term, tracing its origins to literary rather than artistic discourse, and warned against its potential to blind scholars to other centers of artistic activity and occlude the diversity of a fruitful and at times competitive artistic and cultural dialogue.

Dacos's larger conclusions have largely stood the test of time even as the field has evolved to encompass new con-

cerns. Dacos plotted the multifaceted attraction of Rome for Renaissance artists on an arc. She saw the quest for a “language commun,” based on the art of antiquity and the early work of Raphael and Michelangelo as a distinctive feature of the first decades of the century. Mobility of objects is arguably inseparable from the mobility of artists according to this view. Painters were frequently introduced to the rudiments of this Renaissance canon before traveling, whether through the ever-growing impact of prints, the transformative power of Raphael’s *Acts of the Apostles* cartoons, or through an encounter with local antiquities and antiquarianism. For Dacos, however, those mediated experiences stood apart from the irreplaceable physical encounter with the *urbs*, an artistic and spiritual pilgrimage.

To explain the process of assimilating an Italian approach to art, Dacos used a range of metaphors including the notion of a graft (*greffe*), in which the Roman experience fundamentally changes an artist’s practice even while his native identity remains, still detectable in his “accent.” *Stranieri*, Dacos argued, might succeed in emulating their Italian peers, often working under Italian masters on large fresco cycles decorating important spaces such as the *Sala dei Cento Giorni*. But their art would always be “hybrid.” That basic premise justifies Dacos’s extensive and helpful attempt to recover the work of non-Italian artists in such monuments as the Vatican Loggia (ca. 1518), a subject she studied in her monumental *Le logge di Raffaello: maestro e bottega di fronte all’antico* (1977, rev. ed. 1986, and rev. 2008, as *A Vatican Art Treasure*).

As Dacos highlighted in her later publications, the subsequent decades of the sixteenth century witnessed a pervasive destabilization of Roman authority in the wake of the Reformation and the Sack of Rome. She identified new factors motivating and affecting artists’ travels at this time, in which she believed localized court or humanist cultures played an ever more pronounced role in defining the encounter with Rome. That is to say, now that the common language had, to a degree, been obtained and by some forcibly rejected, artists were free to move beyond it. Diversified responses to Roman art went hand in hand with new sensitivities to other centers, especially Venice but also France, which came to dominate the interests of Northern artists who were increasingly shaped by the diversity of their own localized visual cultures.

Dacos’s 2012 book *Voyage à Rome* expands this examination with a new framework for understanding the attraction to Rome as a global phenomenon by focusing on exchange with artists from Spain and even New Spain. In this study, sadly her last, Dacos leaves a new generation of scholars the task of picking up her prescient lines of inquiry as the call to globalism in art history intensifies.

Rome exerted its force over Dacos as well. She moved there to complete her studies while working at the Academia Belgica for Charles Verlinden. She never truly left, dividing her time between Italy and her native Belgium, where she inspired generations of students as professor at her own alma mater, the Université libre de Bruxelles. Dacos held fellowships from CASVA and the Getty and received an honorary doctorate from the Universidad de Valladolid (2012). Ultimately, though, Rome was Dacos’s home. Her apartment there, on the banks of the Tiber, became a locus for scholars passing through, and she was a generous and good-humored host. Her husband, the Italian legal scholar Giuliano Crifò, longtime professor at la Sapienza,

Rome, died in 2011. They are survived by two daughters, one a scholar of law and the other an art historian.

Edward H. Wouk

*University of Manchester*

### **Michiel Jonker (1947 – March 22, 2014)**

It was while he was still studying art history at the University of Amsterdam (1966-1982) under Josua Bruyn and Kees Peeters that Michiel embarked on his curatorial career in the Amsterdams Historisch Museum in December 1971. He was the youngest member of the team that created the new presentation of the museum in the old Civic Orphanage complex in Kalverstraat. After the official opening in 1975 he held several different positions in the museum, which was renamed the Amsterdam Museum in 2012. In July 1995 he moved from Amsterdam to become the Head of Collections at the Mauritshuis in The Hague. In 1999 he left that museum to become an independent scholar working on different projects for museums, in the field of teaching, and as an art dealer, mainly of Old Master drawings.

In the Amsterdams Historisch Museum he became a successful museum man: a spider in the collegial web, a polymath and multitasker who brought numerous projects of very different nature to fruition, among them the editing of several publications, such as the series of catalogues of the museum’s collection of drawings (Fodor etc.), and the coordination of many exhibitions, including the groundbreaking *Wereld binnen handbereik* in 1992. He developed a broad knowledge of art-historical artifacts in the museum, to which he added a number of major acquisitions. He was a wonderful colleague for museum people and art historians in the Netherlands and abroad: well-informed and always ready to share his knowledge. Typically, in his later years as art dealer he seemed more interested in finding the right public collection for a work of art than in making a good deal.

Michiel’s untimely death came at the moment when the catalogue of the Dutch and Flemish collection in the Dulwich Picture Gallery in London, on which he had been working since 2007 with his wife Ellinoor Bergvelt, was largely finished. In December 2013, CODART organized a seminar at which both authors discussed the contents of their catalogue and a number of associated problems. Although unfortunately he could never see it finished, its forthcoming appearance in print will be a worthy tribute to the art historian and museum man Michiel Jonker.

Jan Piet Filedt Kok

*Amsterdam*

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**Anton Boschloo** (1938-2014) passed away June 11, 2014. He worked at the Nederlands Kunsthistorisch Instituut in Florence from 1966 to 1976 when he was appointed professor at the University of Leiden where he stayed till 2001. Although an expert in Italian art, he is known to historians of Netherlandish art for his role (among others) as one of the organizers and editors of *Aemulatio. Imitation, Emulation and Invention in Netherlandish Art from 1500 to 1800. Essays in Honor of Eric Jan Sluijter* (2011).



**Frances Huemer** (1921-2014), professor emerita at the University of North Carolina, died June 4, 2014. An expert on Peter Paul Rubens, she focused her research on his close association with a circle of Italian intellectuals, including Galileo. She published two books on Rubens: a volume on his portraits painted at foreign courts in the *Corpus Rubenianum Ludwig Burchard* series (1977) and *Rubens and the Roman Circle: Studies of the First Decade* (1996). She also published on the architectural theories of Michelangelo and Borromini.

## HNA at CAA New York 2015

There will be two HNA-sponsored sessions at the CAA annual meeting in New York, February 11-14, 2015: a regular long session, chaired by John Decker (Georgia State University), titled "Blessed and Cursed: Exemplarity and *fama/infamia* in the Early Modern Period," and a shorter session, chaired by Catherine Scallen (Case Western Reserve): "Crowd-Sourcing the State of the Field: The Interpretation of Northern European Art in the 21<sup>st</sup> Century."

The HNA reception will take place Friday, February 13, 2015, 5:30-7:00 at Syracuse University's Lubin House, 11 East 61 Street.

## HNA Fellowship 2015-2016

We urge members to apply for the 2015-16 Fellowship. Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1400-1800. Up to \$2,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Preference will be given to projects nearing completion (such as books under contract). Winners will be notified in February 2015, 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, 2014**, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: paul.crenshaw@providence.edu; Postal address: Providence College, 1 Cummington Square, Providence RI 02918-0001.

## Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* ([www.jhna.org](http://www.jhna.org)) announces its next submission deadline, **March 1, 2015**. 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, 2015**.

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Dagmar Eichberger, Associate Editor

## Personalia

**Maryan W. Ainsworth** (Metropolitan Museum of Art) delivered the Third Hofstede de Groot Lecture, presented by the RKD, The Hague, on June 24, 2014. Her topic was: "Jan Gossart's Trip to Rome and His Route to *Paragone*." The lecture has been published.

**Wayne Franits**, Syracuse University, has received a grant from the American Philosophical Society to conduct research in London on Gottfried Schalcken's English period.

**Robert Fucci** (Columbia University) is a Predoctoral Fellow (not in residence) at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington for 2014-15. His topic is "Jan van de Velde II (c. 1593-1641): The Printmaker as Creative Artist in the Early Dutch Republic."

**Christopher Heuer** (Princeton University) is a Samuel H. Kress Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, for 2014-15. His topic of research is "The Iceberg and the Acrobat: Time and the Printed Image in the Northern Renaissance."

**Paul Huvenne** retired from the Koninklijk Museum voor Schone Kunsten Antwerpen as of August 1, 2014. He had been Director of the museum since 1997 and Administrator General since 2009. He is succeeded by Manfred Sellink, former director of the Bruges museums. Paul plans to devote a large part of his time to writing, together with Koen Bulckens, the volume on The Ministry of Christ in the *Corpus Rubenianum Ludwig Burchard*.

**Alison McNeil Kettering** retired as the William R. Kenan Professor of Art History at Carleton College. An e-festschrift in her honor, *Midwestern Arcadia*, edited by Dawn Odell and Jessica Buskirk, is available at <https://apps.carleton.edu/kettering> (see under New Titles for the Table of Contents). Alison was a two-term president of HNA, an organisation to which she has devoted a considerable amount of energy and enthusiasm and continues to do so. She is the first editor-in-chief of the *Journal of Historians of Netherlandish Art* ([www.JHNA.org](http://www.JHNA.org)), a position she will retain.

**Louisa Wood Ruby** (The Frick Collection, New York) was awarded the Mauritshuis Fellowship for travel related to her project on the drawings by Jan Brueghel the Elder in collaboration with Teréz Gerszi.

# HNA + AANS in Boston – June 5–7, 2014



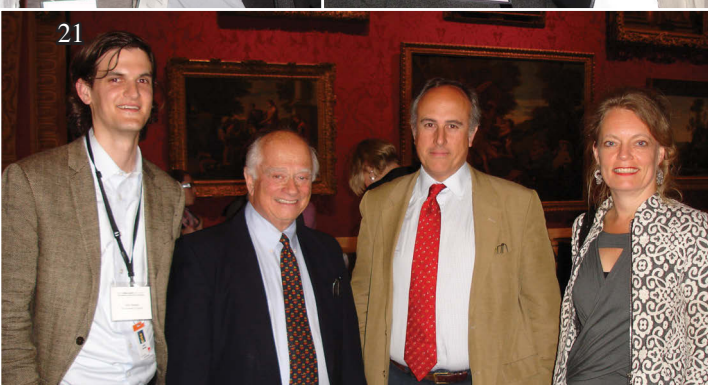
## Between Sessions

1. Amy Golahny
2. Kris Dierckx, Amy Golanhy, Mieke Renders, Nicolas Polet
3. Natasha Seaman, Carrie Anderson, Kate Harper
4. Jeffrey Muller
5. Ellen Konowitz
6. Martha Wolff, Nicola Courtright, Molly Faries, Perry Chapman, Ronni Baer

7. Larry Silver, Nicola Courtright
8. Ellen Konowitz, Wayne Franits, Stephanie Dickey
9. Martha Wolff, Julie Hochstrasser
10. Ann Adams, Jeff Smith
11. Michael Zell
12. Ron Spronk, Paul Crenshaw



## HNA + AANS in Boston – June 5–7, 2014



13. Zirka Filipczak, Nicola Courtright, David Levine

14. In the sunshine with Pastrami

15. Stephanie Dickey and her grad students Csey Lee, Nina Schroeder, Emily Kakouris, Kirsten Christopherson

### Reception at the MFA

16. Reception

17. Ralph Dekoninck, Christine Göttler

18. Lisa Rosenthal, Celeste Brusati, Margaret Carroll

19. Stephanie Dickey, Shelley Perlove

20. Antien Knaap, Alexandra Onuf, Jeff Smith, Shelley Perlove

21. John Hawley, George Abrams, Greg Rubinstein, Gerdien Verschoor



## HNA + AANS in Boston – June 5–7, 2014



- 22. Max Martens, Thijs Weststeijn, Erik Hinterding, Nico Van Hout, Jasper Hillegers
- 23. Christine Göttler, Antien Knaap
- 24. Michael Zell, Amy Walsh, Amy Golahny
- 25. Jürgen Müller, Gero Seelig, Ute Hammer
- 26. Alice Davies, Shelley Perlove, Lisa Rosenthal, Alison Kettering, Margaret Carroll
- 27. Maryan Ainsworth, Marina Aarts, Dan Ewing [make a little lighter]

### Pre-Banquet Drinks

- 28. Stephanie Dickey, Ronni Baer, Anne-Marie Logan, Fiona Healy
- 29. Alison Kettering, Paul Crenshaw
- 30. Louisa Wood Ruby, George Abrams
- 31. Shelley Perlove, Walter Melion, Dagmar Eichberger



## HNA + AANS in Boston – June 5–7, 2014



32. Zirka Filipczak, Kristin Belkin

33. Christine Göttler, Max Martens, Elizabeth Honig

34. Perry Chapman, Melanie Gifford, Marten Jan Bok

35. Jan Leja, Stephanie Dickey

36. Art DiFuria, Marisa Bass, Molly Faries

37. Sandra Hindriks, Anja Grebe

38. Eric Jan Sluijter, Amy Walsh

39. AANS

40. Vanessa Schmid, Britta Bode, Jaquelyn Coutré, Lloyd DeWitt

41. Nicole Blackwood, Jeff Smith, Stephanie Porras



## HNA + AANS in Boston — June 5–7, 2014



42. Gerdien Verschoor, Adriaan Waiboer, Dominique Surh  
 43. Anne Harbers, Joy Keamey  
 44. Nicolette Sluijter, Barbara Haeger  
 45. Natasha Seaman, Michael Zell, Maggie Finnegan, Joseph Saravo, Christina An

48. Gerdien Verschoor, Elizabeth Honig, Dawn Odell  
 49. Henry Luttikhuisen, Natasha Seaman, Christina An  
 50. Nadine Orenstein, Kristin Belkin  
 51. Jasper Hillegers, Paul Crenshaw  
 52. Ron Spronk, Jeff Smith  
 53. Joaneath Spicer and Queen's University students performing "the Renaissance elbow"

### Banquet

46. Welcome to the Banquet  
 47. Stephanie Schrader, Christine Göttler

*Photos courtesy of Stephanie Dickey, Amy Golahny, Fiona Healy, Antien Knaap, David Levine & Monroe Warshaw*



**Manfred Sellink**, director of the Bruges museums, has been appointed General Director and Head Curator of the Koninklijk Museum voor Schone Kunsten Antwerpen, succeeding Paul Huvenne, who has retired.

**Larry Silver**, University of Pennsylvania, has been appointed a 2014-15 Guest Scholar by the Getty Research Institute, Los Angeles. From January to June 2015 he will be working on "Jewish Art as Marked."

**David de Witt**, former Bader Curator of European Art at the Agnes Etherington Art Centre in Kingston, Ontario, has been appointed curator at Het Museum Rembrandthuis in Amsterdam as of August 1, 2014.

**Lara Yeager-Crasselt**, The Catholic University of America, Washington DC, has been awarded a Belgian-American Educational Foundation Fellowship for 2014-15. She will carry on postdoctoral work as a research fellow in the Department of Art History at KU Leuven.

## Exhibitions

### United States and Canada

**Rembrandt's Circle: Making History.** Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, February 1 – November 30, 2014.

**Chivalry in the Middle Ages.** The Getty Center, Los Angeles, July 8 – November 30, 2014.

**Curious Beasts: Animal Prints from Dürer to Goya.** University of San Diego, University Design and Collections, October 3 – December 12, 2014.

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

**Masterpieces from the Golden Age of Dutch Art: The Rose-Marie and Eijk van Otterloo Collection.** Yale Art Gallery, New Haven, opened in early October, 2014.

**Small Treasures: Rembrandt, Vermeer, Hals and Their Contemporaries.** North Carolina Museum of Art, Raleigh, October 12, 2014 – January 4, 2015; Birmingham Museum of Art, Birmingham (AL), February 1 – April 26, 2015 (slightly reduced version). Curated by Dennis Weller. Catalogue by Weller with life-size reproductions. Highlights are: Rembrandt van Rijn, *Portrait of an Old Man with a Beard* (c. 1630); Johannes Vermeer, *Girl in the Red Hat* (c. 1665-66); Johannes Vermeer, *Young Woman Seated at a Virginal* (c.1670-72); Adriaen Brouwer, *Youth Making a Face* (c. 1632-35); Anthony van Dyck, *Portrait of Nicolaas Rockox* (c. 1636).

**Spectacular Rubens: The Triumph of the Eucharist.** J. Paul Getty Museum, Los Angeles, October 14, 2014 – January 4, 2015. Opened at the Museo Nacional del Prado, Madrid (see below). The Getty showing will include a few additional works from LACMA, San Diego, the National Gallery of Art and the

Norton Simon Museum. Curated by Alejandro Vergara and Anne Woollett. With catalogue, to be reviewed.

**Drawing in the Age of Rubens.** The Getty Center, Los Angeles, October 14, 2014 – January 11, 2015. Curated by Stephanie Schrader.

**Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry.** Metropolitan Museum of Art, New York, October 8, 2014 – January 11, 2015. Curators: Elizabeth Cleland, Maryan Ainsworth, Stijn Alsteens, Nadine Orenstein; with publication ed. by Elizabeth Cleland, ISBN 978-0-300-20805-4. To be reviewed.

**Dürer, Rembrandt, Tiepolo: The Jansma Master Prints Collection from the Grand Rapids Art Museum.** Museum of Biblical Art, New York, October 17, 2014 – January 18, 2015.

**Houghton Hall: Portrait of an English Country House.** The Legion of Honour Fine Arts Museum, San Francisco, October 18, 2014 – January 18, 2015; Frist Center for the Visual Arts, Nashville, February 13 – May 10, 2015. Old Master Paintings, sculptures and decorative arts from the collection of the Marquess of Cholmondeley. The exhibition opened at the Museum of Fine Arts, Houston, June 22 – September 22, 2014.

**From the Library: The Book Illustrations by Romeyn de Hooghe.** National Gallery of Art, Washington, September 13, 2014 – January 25, 2015.

**Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague.** Metropolitan Museum of Art, New York, November 4, 2014 – February 1, 2015. Curated by Sally Metzler, with catalogue published by the Metropolitan Museum of Art.

**Northern Baroque Splendor. The Hohenbuchau Collection from the Liechtenstein Museum, Vienna.** Bruce Museum, Greenwich, September 26, 2014 – April 19, 2015; Cincinnati Art Museum, June 27 – September 20, 2015. With catalogue by Peter Sutton, ISBN 978-3-85033-572-0.

**Joachim Wtewael.** The National Gallery of Art, Washington, June 14 – September 20, 2015; The Museum of Fine Arts, Houston, October 18, 2015 – January 18, 2016. The exhibition opens at the Centraal Museum, Utrecht, February 21, 2015 (see below). Curated by Liesbeth Helmus, Arthur Wheelock, James Clifton and Anne Lowenthal. With catalogue by the curators and an essay on drawings by Stijn Alsteens (Metropolitan Museum of Art).

**Rembrandt's Changing Impressions.** Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, September 9 – December 12, 2015. Curated by Robert Fucci.

**Rank and Status in the Age of Rembrandt and Vermeer.** Museum of Fine Arts, Boston, October 11, 2015 – January 2016. The exhibition will move to the Nelson-Atkins Museum, Kansas City. Curated by Ronni Baer in consultation with Ian Kennedy. Catalogue with essays by Ronni Baer, Henk van Nierop, Eric Jan Sluijter, Herman Roodenburg and Marieke de Winkel.

### Europe and other Countries

#### Austria

**Fantastische Welten: Albrecht Altdorfer und das Expressive in der Kunst um 1500.** Kunsthistorisches Museum, Vienna,



March 17 – June 14, 2015. The exhibition opened in Frankfurt, see below.

## Belgium

**From Tree Trunk to Altarpiece.** Provincial Cultural Centre, Ghent, September 5 – December 31, 2014. Making of the wood panels of the *Ghent Altarpiece*.

**Sensation and Sensuality: Rubens and His Legacy.** Palais des Beaux-Arts (BOZAR), Brussels, September 25, 2014 – January 4, 2015; Royal Academy, London, January 20 – April 10, 2015. Some 150 works, including Rubens's *Garden of Love*, the *Portrait of Maria Grimaldi* (Kingston Lacy), the *Tiger Hunt* (Rennes); paintings and drawings by Van Dyck, Jordaens, Fragonard, Reynolds, Watteau, Lawrence, Delacroix, Landseer, Manet, Renoir, Corinth and Kokoschka. With catalogue by Gerlinde Gruber, Tim Barringer, Arturo Galansino, David Howarth and Nico Van Hout.

**Rubens: schetsen en zilverwerk.** Koninklijke Musea voor Schone Kunsten van België, Brussels, October 21, 2014 – January 25, 2015.

**Apelles achterna: Renaissancetekeningen uit de Zuidelijke Nederlanden uit Antwerpse privécollecties.** Museum Mayer van den Bergh, October 25, 2014 – January 25, 2015. With catalogue by Koenraad Jonckheere, Maximiliaan Martens et al. ISBN 978-90-85866-77-0, \$68.50.

**High Horizon. Bruegel Land, Early 21<sup>st</sup> Century.** Stedelijk Museum Wuyts-Van Campen en Baron Caroly, Lier, April 26, 2014 – March 19, 2015. Contemporary artists reacting to Pieter Bruegel the Elder. With performances, lectures, and screenings including Lech Majewski's *The Mill & the Cross* (June 15, 2014).

**Rubens Privé: de meester portretteert zijn familie.** Rubenshuis, Antwerp, March 28 – June 28, 2015.

## Czech Republic

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

**Lucas Cranach.** Národní galerie v Praze, Prague, until December 31, 2014.

## England and Scotland

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

**Burrell Collection: 500 Years of Art.** The Burrell Collection, Glasgow, March 20, 2014 – March 21, 2015. Last major exhibition before the Burrell Collection closes for refurbishment in 2016, although Glasgow Life, which manages the collection, has a US tour planned for 2016. Includes works by Frans Hals and Rembrandt.

**Rubens and His Legacy.** Royal Academy, London, January 20 – April 10, 2015. Previously at the Bozar Centre for Fine Arts, Brussels (see above). With catalogue by Gerlinde Gruber, Tim Barringer, Arturo Galansino, David Howarth and Nico Van Hout.

**Rembrandt Revealed.** Buckland Abbey (National Trust), Yelverton, June 13, 2014 – June 13, 2015.

**Reformation and Revolution.** Scottish National Portrait Gallery, Edinburgh, December 1, 2011 – December 31, 2016. Includes works by seventeenth-century Dutch and Flemish artists.

## France

**L'âge d'or du paysage hollandais.** École Nationale Supérieure des Beaux-Arts, Paris, October 10, 2014 – January 16, 2015. With catalogue ed. by Maria van Berge-Gerbaud.

**Selected Works from the Edmond de Rothschild Collection.** Musée du Louvre, Paris, October 23, 2014 – January 26, 2015.

**Drawings & Paintings from the P. & N. de Boer Foundation.** Fondation Custodia, Paris, December 13, 2014 – March 8, 2015. With publication.

## Germany

**Rembrandt, Titian, Bellotto: Geist und Glanz der Dresdner Gemäldegalerie.** Kunsthalle der Hypo-Kulturstiftung, Munich, August 22 – November 23, 2014.

**Der Abklatsch: eine Kunst für sich.** Wallraf-Richartz-Museum & Fondation Corboud, Cologne, August 29 – November 23, 2014.

**Black and White: William Kentridge/Albrecht Dürer.** Kupferstichkabinett, Berlin, until February 1, 2015.

**Fantastische Welten: Albrecht Altdorfer und das Expression in der Kunst um 1500.** Städel Museum, Frankfurt, November 12, 2014 – February 8, 2015; Kunsthistorisches Museum, Vienna, March 17 – June 14, 2015. Curated by Stefan Roller and Jochen Sander. With catalogue, Hirmer, EUR 35.

**The Van Eyck Brothers' Ghent Altarpiece and the First World War.** Gemäldegalerie, Berlin, September 4, 2014 – March 25, 2015. Examines the fate of the wings sent to Germany in 1817 and returned to Belgium 1920.

**Godefricus Schalcken: Glanz & Glamour.** Wallraf-Richartz-Museum & Fondation Corboud, Cologne, September 25, 2015 – January 20, 2016.

## Hungary

**Rembrandt and the Dutch Golden Age.** Szépművészeti Múzeum, Budapest, October 28, 2014 – February 15, 2015.

## Italy

**Memling, Rinascimento Fiammingo.** Scuderie del Quirinale, Rome, October 10, 2014 – January 18, 2015. Curated by Till-Holger Borchert.

## 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.

**Typically Dutch.** Rijksmuseum, Amsterdam, Schiphol, December 5, 2012 – December 31, 2014.

**Jan van Eyck, Rogier van der Weyden en de ontdekking van de wereld.** Rijksmuseum Twenthe, Enschede, September 14, 2014 – January 4, 2015. With publication ed. by Katharina van Cauteren, ISBN 978-90-72250-00-1, EUR 27.50

**Mauritshuis: The Building.** Mauritshuis, The Hague, till January 4, 2015.

**Adriaan de Lelie (1755-1820) en het achttiende-eeuwse familieportret.** Museum van Loon, Amsterdam, October 17, 2014 – January 18, 2015. With publication by Josephina de Fouw, Zwolle: Wbooks, ISBN 978-90-6258-039-8, EUR 15.

**Pain and Pleasure in Dutch Painting of the Golden Age.** Frans Hals Museum, Haarlem, October 11, 2014 – February 15, 2015. Curated by Gary Schwartz. With catalogue by Gary Schwartz et al, Rotterdam: NAI, ISBN 978-94-6208-170-3, EUR 19.50

**Leiden viert feest! Hoogtepunten uit een academische collectie.** From University of Leiden. Museum Het Rembrandthuis, Amsterdam, October 17, 2014 – January 25, 2015. With publication edited by Jef Schaeps and Jaap van der Veen, Leiden University Press, ISBN 978-90-8728-220-2, EUR 24.50.

**Een landhuis in New York! Hoogtepunten uit de Frick Collection.** Mauritshuis, The Hague, February 5 – May 10, 2015.

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

**Joachim Wtewael.** Centraal Museum, Utrecht, February 21 – May 21, 2015; The National Gallery of Art, Washington, June 14 – September 20, 2015; The Museum of Fine Arts, Houston, October 18, 2015 – January 18, 2016. Curated by Liesbeth Helmus, Arthur Wheelock, James Clifton and Anne Lowenthal. With catalogue by the curators and an essay on drawings by Stijn Alsteens (Metropolitan Museum of Art).

**Het geheim van Dresden: van Rembrandt tot Canaletto.** Groninger Museum, Groningen, December 13, 2014 – May 25, 2015.

**Een deftige parade. De selectie van Rudi Fuchs.** Museum De Lakenhal, Leiden, October 11, 2014 – May 31, 2015.

**De verzameling Van Herck: terracotta's uit de 17e-18e eeuw.** Bonnefantenmuseum, Maastricht, December 21, 2012 – June 30, 2015.

**Oud Geld: ons kent ons in de Gouden Eeuw.** Fries Museum, Leeuwarden, September 13, 2013 – August 30, 2015.

**Trompe l'oeil: gezichtsbedrog in de Gouden Eeuw.** Dordrecht Museum, Dordrecht, January 1 – December 31, 2015.

**Hollanders van de Gouden Eeuw.** Hermitage Amsterdam, November 29, 2014 – December 31, 2016.

**De Atlassen.** Het Scheepvaartmuseum, Amsterdam, April 1, 2014 – April 1, 2018.

## South Africa

**Rembrandt in South Africa: Pioneer Printmaker of Humanity and Modernity.** Michaelis Collection, Cape Town, October 3, 2014 – March 28, 2015.

## Switzerland

**For Your Eyes Only: A Private Collection between Manierism and Surrealism.** Kunstmuseum Basel, September 20, 2014 – January 4, 2015.

**Dürer and His Circle: Drawings.** Kunstmuseum Basel, January 11, 2014 – February 1, 2015. Curated by Christian Müller.

**ORANJE! Meisterwerke holländischer Malerei.** Museum Oskar Reinhart, Winterthur, November 29, 2014 – April 5, 2015.

## Exhibition and Film Reviews

### Exhibitions

*Jordaens 1593-1678. La Gloire d'Anvers.* Edited by Alexis Merle du Bourg, with contributions by Joost Vander Auwera and Irene Schaudies. [Cat. exh. Petit Palais – Musée des Beaux-Arts de la ville de Paris, September 19, 2013 – January 19, 2014.] Paris: Éditions Paris Musées, distributed by UD-Union, 2013. 334 pp, 138 b&w and color illus. ISBN 978-2-7596-0231-5.

All those fortunate enough to have visited the wonderful Jordaens exhibition at the Petit Palais, Paris, will agree that its impressive design formed an important statement in the ongoing reappraisal of Jordaens as an extraordinarily gifted artist. A good selection of paintings and even more so of drawings from French museums were complemented by well chosen works from abroad that adequately made up for some of Jordaens's masterpieces in French public collections that could not travel because of their fragile condition, such as the Lille *Temptation of the Magdalene* and the Rennes *Crucifixion*. It is all the more commendable that this setback caused Alexis Merle du Bourg, the curator of the exhibition and editor of its catalogue, to publish simultaneously a small but instructive catalogue regarding the Rennes painting.

What better way to set the tone for this show than to make the artist welcome the visitor by way of the splendid *Portrait of the Artist with His Family* from the Prado (cat. I-03): judiciously placed in the perspective beyond the doorway through a full scale rendering of the façade of Jordaens's house, the painting's luscious colors contrasted beautifully with the black and white wall portioning off the start to the show. Upon entering the first room dominated by the Prado portrait, one felt as if having arrived in the artist's home, aptly rendered by way of a floor to ceiling stenciled motif, reminiscent of the wall hangings seen in some of Jordaens's indoor scenes. The second room, a long corridor entirely clad in white panels suggesting side chapels to a church nave, led up to the seldom seen large *Crucifixion* from Antwerp's Terninck Foundation (cat. II-10), specially restored for this exhibition and effectively sitting in for the Rennes version.

Jordaens's participation in large-scale decorative projects was conspicuously visualized by a monumental printout of the engraving of one of the triumphal archways for the entry into Antwerp of the Cardinal Infante Ferdinand in 1635 through which the visitor entered to confront one of the rare and sadly not well preserved survivals of these ephemeral decorations: *The Wedding of Maximilian of Austria and Mary of Burgundy*,



owned today by the little known French town of Sainte-Savine (cat. III-06).

Workshop practice was yet another theme that received a suggestive setting in the form of a studio complete with wood floor, painter's easels, a series of study heads in oils and the tell-tale juxtaposition of an autograph and a studio version of *The Satyr and the Peasant*, respectively from Brussels and from the Petit Palais' own holdings (cats. V-04, 05). The second half of the show, dealing with large-scale paintings of proverbs, subjects from antiquity and portraits, reverted to a more traditional, happily uncluttered display that showed great sensitivity for the at times overpowering effect of some of these imposing paintings.

One aim of the exhibition was to raise Jordaens's profile to that of an artist on a par with Rubens, and certainly a number of works passed the test. A direct juxtaposition between paintings by both masters created during Jordaens's formative years would have helped to visualize the comparison but unfortunately one of the only two paintings by Rubens in the exhibition, *The Adoration of the Shepherds* from Marseilles (cat II-04), in my view is a work from Rubens's studio while two of the three early study heads in oils given to Jordaens – the double study of an old lady, Nancy (cat. V-01; already doubted by Gregory Martin in his contribution to the forthcoming *Corpus Rubenianum* volume on Mythology A-G), and the double study of an elderly man with a beard (cat. V-03) from the La Caze collection, now in Besançon (cat. V-03) – remain highly questionable in attribution.

Jordaens shared Rubens's inventiveness in transforming and adding to his existing compositions, at times taking it to extremes. Many paintings in the show illustrated this abundantly but the otherwise very detailed catalogue entries seldom remarked upon this highly characteristic feature of Jordaens's work, leading in a few cases to an only partly correct dating. For example, the wonderful *Sacrifice of Isaac* from the Brera (cat. II-20) is dated to 1625-30 in the catalogue where no mention is made of the extensive transformations done by Jordaens in the 1640s, when he extended the canvas along the bottom and right side, adding an incense burner and fire wood as well as repainting most of the figure of Abraham and part of the angel. Another such omission concerns *The Adoration of the Shepherds* from Cherbourg-Otteville (cat. II-24), dated to the 1660s, the date of the additions, while the core of the composition actually dates from ca. 1630-35.

What better model for reading the mind of the artist than the two interrelated series of paintings of "The King Drinks" and "As the Old Sang, so Pipe the Young," all of which were completed by Jordaens within a relatively short time span of approximately ten years, in most cases undergoing important changes. The show had the good fortune to include two examples of the former (Brussels, cat. IV-05 and Jerusalem, cat IV-06, although this latter version should be considered as done by a highly qualified studio hand) and one of the latter themes (Valenciennes IV-07). In addition to the very different and at times contradictory interpretations offered in the catalogue one should consider that the overriding connection of the three paintings is their function as *exempla contraria*. The theme of "The King Drinks" traditionally is an obvious example of the topsy-turvy world and Jordaens had no other intentions when choosing this subject. Careful observation of the transformations in the Brussels and Valenciennes paintings, as well as most of the other autograph versions of "The King Drinks" and

"As the Old Sang" in European museums would have allowed the identification in each case of a gradual and deliberate staggering of emblematic meaning, with the intention of exacerating the obvious. The reasons for this have to do with both political and religious unrest in the ten years before the Peace of Münster, turning the two themes into allegories respectively on the condition of the State and the Church (an article by the present author detailing this process of confessionalization within a subgroup of "As the Old Sang" will be published in this year's fall-issue of *De Zeventiende Eeuw*). The use of the highly instructive method of *exempla contraria* had its heyday with Erasmus but the many misunderstandings it led to caused it to fall into disgrace by the time Jordaens revived this technique. It is precisely this by then unfamiliarity to seventeenth-century audiences that most likely enticed the artist to reapply this outdated method of instruction.

The catalogue's three essays by Alexis Merle du Bourg, Joost Vander Auwera and Irene Schaudies, deal with the reception of the artist throughout history, in France and in Flanders. All three authors specify the nineteenth century as the source for much of the artist's misinterpretation. However, this should be expanded to take account of Jordaens's own contribution and above all of the impact of the French eighteenth century. Diderot's definition of painting as a window on reality ensured the ensuing blindness to the ironic worldview of one of the baroque's most personal exponents till more or less to the present day. The irony that the country that has been most influential in creating this misguided view of Jordaens has brought with the present exhibition a truly major contribution to his reappraisal by way of a careful selection of works, beautiful display and stimulating catalogue, is most befitting the spirit of Jacob Jordaens.

Michel Ceuterick  
*Asper, Belgium*

**Erasmus Quellinus (1607-1678): In de voetsporen van Rubens.** Edited by Jean-Pierre De Bruyn and Sandrine Vézilier-Dussart. [Cat. exh. Musée de Flandre, Cassel, April 5 – September 7, 2014.] Ghent-Kortrijk: Uitgeverij Snoeck 2014. 174 pp, fully illustrated in color. ISBN 978-94-6161-143-7. Also available in French: Érasme Quellin (1607-1678): Dans *le sillage de Rubens*.

We are accustomed to large museums of international reputation attracting visitors with exhibitions of artists with "big" names. It is therefore all the more refreshing to see a different approach taken by the Musée de Flandre in the small, idyllic town of Cassel near the northern French border. Here, far from the metropolises Paris and Brussels, an impressive show has been mounted on an artist who has been languishing in obscurity far too long: Erasmus Quellinus (1607-1678). As so many Flemish artists of his generation, during his lifetime he was productive, successful and highly esteemed, only to disappear over time in the shadow of Rubens. In 1988, Jean-Pierre De Bruyn, co-curator of the exhibition and co-editor of the catalogue, published the first monographic treatment of the artist. This is now followed by the first retrospective, with over fifty works, forty-three from international museums and fourteen from private collections. Twenty are signed, nine among them also dated and four are dated only which allows for a good overview of the artist's development as a painter.

After the introductory early *Self-Portrait of the Artist with His Wife, Catherina de Hemelaer, and Their Son Jan-Erasmus* from Cincinnati, of c. 1636 (1.1) which still shows the manner of the Rubens workshop, the exhibition is divided into three sections distinguished by differently colored walls. In the first section, "Between Baroque and Classicism," are displayed two of the six paintings Quellinus executed for the Torre de la Parada, the hunting lodge of Philip IV for which Rubens designed a series of paintings. Here, for example, *Jason and the Golden Fleece* (1.2) already shows the beginning of the artist's own style though still committed to Rubens. A welcome feature of the exhibition display is that comparative works, in this case Rubens's modelli, are reproduced on the exhibition labels. The main work in this section is *The Birth of the Virgin Mary* (1.4), no longer dated to 1640-45 but rather c. 1655. Indeed, the painting displays the harmonious synthesis known as Baroque Classicism. Thus already at the outset we experience the distinctiveness of Quellinus's style who, unlike Theodoor van Thulden or Jan Boeckhorst, after 1640 did not continue to work in the style of Rubens or Van Dyck. The classicist element can also be found in the four Marian representations displayed together though unfortunately not in chronological order (1.5-1.8). The earliest, *The Virgin and Child* (1.7), still shows the influence of the Rubens workshop, while *The Immaculate Conception* (1.8) of c. 1655, with its idealized facial types and cooler coloring, demonstrates the connection to Rubens and Classicism.

At the center of this section stand four works of Baroque Classicism, manifesting Quellinus's personal style: *The Triumph of Galatea* (1.19), *The Beheading of John the Baptist* (1.20), *Artemisia Drinking the Ashes of Mausolos* (1.18), and *Achilles among the Daughters of Lycomedes*, shown in two versions from Vaduz and Budapest respectively whereby the one from Vaduz (1.16) stands out in its meticulous execution and excellent condition, whereas the inferior quality of the version from Budapest might indicate a studio production. The four paintings from the years 1643 to 1652 demonstrate the "Quellinus style" at its high point, characterized by the integration of architectural sceneries, classically formed figure and facial types, as well as a light and lively palette. We still find compositional arrangements and motifs taken from Rubens, as for example in *The Beheading of John the Baptist*, based on Rubens's composition now in a private collection. Rubens's and Quellinus's shared interest in sculpture and the antique is poignantly demonstrated in *Artemisia Drinking the Ashes of Mausolos* where in the foreground we find a funerary urn which may have been in Rubens's collection. Quellinus's increased classicism in his later years is best seen in *Suffer the Little Children to Come unto Me* (1.21), fittingly exhibited on a cool blue background. Unfortunately, the condition of the painting is poor as was the lighting, obscuring its painterly quality.

Notwithstanding, the work demonstrates the logical development of Baroque Classicism with its monumental, classical architecture known to the artist through Serlio's treatise, published in Antwerp in Pieter Coecke van Aelst's translation in 1539. The section closes with the *Portrait of a Young Woman* from a private collection (1.23) that captivates the viewer with its sensuality and high painterly quality. As stated in the catalogue, the image of the anonymous young woman, wrapped in fur with one breast exposed, is Quellinus's response to Rubens famous representation of his wife, Helena Fourment, in a fur coat, the so-called "Het Pelsken," which in turn was inspired by Titian's *Young Woman in a Fur Coat* in Vienna. Rubens made a copy of the latter, now in the Queen's Art Gallery in Brisbane,

Australia, which Quellinus copied in a painting formerly in the collection of Wolfgang Burchard, Farnham, Surrey (see Jeremy Wood, *Rubens: Copies and Adaptations from Renaissance and Later Masters: Italian Artists II: Titian and North Italian Art* [Corpus Rubenianum Ludwig Burchard, XXVI, 2], London 2010, no. 141, COPY 2). Quellinus went back to this image in his *Venus pudica*, formerly in Galerie Jürg Stuker, Bern, which uses the same model as the exhibited portrait (Jean-Pierre De Bruyn, *Erasmus II Quellinus [1607-1678]. De schilderijen met catalogue raisonné*, Freren 1988, no. 36).

The second section of the exhibition, "Love for the Art of Sculpture and Familial Legacy," covers Quellinus's collaboration with Jan-Philips van Thielen and Gerard Seghers in the production of flower pieces as well as designs for title-pages and other engravings. The flower pieces are impressive in the high standard of painterly execution. At the same time they convey the sense of what must have been a collegiate atmosphere among the artists who often were connected by familial ties. Looking at the grisailles at the center of flower garlands and the cartouches the question arises to what extent Erasmus Quellinus was influenced by his brother, the sculptor Artus Quellinus. In the case of *Flower Garland with the Virgin and Child and the Infant Saint John* (2.6) the connection is evident since in the central medallion Erasmus copied a sculpture of the *Virgin and Child* by his brother now in the Statens Museum for Kunst in Copenhagen. Although in other cases the relationship is not as obvious, it seems reasonable that an artistic exchange among close family members conquered the usual division of media. What remains an open question, as posed by Alain Jacobs (p. 32) is whether the motif of the Virgin nursing her child, whose refined, elegant appearance is unusual among sculptural images of the time, was an invention of the sculptor Artus or the painter Erasmus. Several modelli illuminate the relationship between the painter and publishers or engravers. Among these, *An Allegorical Scene* (2.4) including the personifications of Logic, Theology and Metaphysics, probably designed as a book illustration, demonstrates Quellinus's philosophical knowledge.

The final section is devoted to Quellinus's collaboration with still-life and animal painters, in small format, e.g. Jan van Kessel, as well as large format, e.g. Jan Fyt, Pieter Boel, Adriaen van Utrecht and Paul de Vos. While seamlessly integrated into the compositions, Quellinus's figures nevertheless retain their stylistic individuality. At the same time, this part of the exhibition demonstrates one of the specialties of the Antwerp art scene: the collaboration of equal partners who did not work against each other but together to create something new. Even this mode of operation retained aspects of the Rubens studio.

The catalogue contains four essays illuminating Quellinus's life and stylistic development (Jean-Pierre De Bruyn), the role of sculpture in the artist's paintings as well as the mutual influence of Artus and Erasmus Quellinus (Alain Jacobs), and the relatively low esteem of artists from the circle of Rubens in the nineteenth century at hand of works by Quellinus in French collections (Sandrine Vézilier-Dussart). The catalogue entries by the three authors augmented by Cécile Laffon, Joost Vander Auwera and Baptiste Rigaux are informative and well illustrated in color. Unfortunately they, as well as the exhibition, are not arranged chronologically so that it is difficult to follow the artist's stylistic development. The catalogue closes with an extensive bibliography and a "Werkkatalog," listing 247 paintings and 61 drawings, almost all discussed previously



in one of the 29 publications by Jean-Pierre De Bruyn cited in the Bibliography.

The exhibition is an important contribution not only to Erasmus Quellinus but seventeenth-century Flemish painting generally, acknowledging the importance of the artists “in de voetsporen” (“dans le sillage”) of Rubens who until recently had unjustly been almost forgotten. Exhibitions, doctoral dissertations, including by this reviewer (Boeckhorst; reviewed in this journal November 2013), monographs and oeuvre catalogues on artists such as Theodoor van Thulden, Jan Boeckhorst, Cornelis Schut, Abraham van Diepenbeeck, Pieter Soutman, Gaspar de Crayer and Gerard Seghers in the meantime have adjusted the imbalance.

Maria Galen

Greven, Germany

(Translated by Kristin Belkin)

## Films

***The Monuments Men*, directed by George Clooney. Produced by Columbia Pictures, Fox 2000 Pictures, Smokehouse Pictures, and Studio Babelsberg, 2014. 118 minutes.**

*The Monuments Men* brings to the public the fascinating story of the American-led effort to preserve Europe’s cultural heritage from the destruction of World War II. The story, based on the real events described in Robert M. Edsel’s 2009 book, *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History*, follows the efforts of a band of art professionals to protect Europe’s architectural monuments from warfare and to locate, and eventually return, artworks looted by the Nazis from private and public collections. Officially called the MFAA (The US Army’s Monuments, Fine Arts, and Archives Section), the group was founded as part of the allied military machine, and staffed by an international group of volunteer art professionals. Understaffed, underfunded, and not widely understood, this group worked against many odds to complete a daunting task. The story provided the movie’s producers with a golden opportunity to explore, in a deeply affecting way, the value of the visual and liberal arts in our society. Unfortunately, they chose not to exploit that opening, one of the main reasons why, despite its good intentions, the movie falls flat.

The film focuses on a handful of Monuments Men, renamed composites of prominent figures involved in the mission. Handpicked by Frank Stokes (George Clooney), this unlikely group of curators, conservators, architects, and artists follow the allies into recaptured territories, checking on the status of important works, running down leads, and interviewing victims and prisoners. James Granger (Matt Damon) is assigned to Paris, where he works closely with Jeu de Paume employee Claire Simon (Cate Blanchett) who has been working with Nazi art collectors while secretly keeping records on the thousands of works that pass through her office. The Monuments Men discover that great caches of art have been stored in mines underneath the German and Austrian territory. In the final sequence of the film, the Monuments Men race to the mine at Altaussee, suspected to hold the greatest treasures. The Americans must reach the mine ahead of the Russian Trophy Brigade, which is suspected of looting art rather than restor-

ing it to its rightful owners. At the very last minute, the *Ghent Altarpiece* and the *Bruges Madonna* are located and packed into waiting trucks, and brought down out of the mountains.

Readers of the book will note many changes to the narrative, beyond the reshaping of characters. Such changes are necessary, to a point: to avoid the confusion of the many principle characters, locations, and timelines, the movie streamlines the story and increases dramatic interest. However, the filmmakers have done more than that – the characters have become farces of art professionals, operating under an ill-defined mission, and their successes are exaggerated to the point of historical inaccuracy. The most enjoyable moments of the film, for me, were seeing well-known artworks, such as the *Ghent Altarpiece* and Vermeer’s *Astronomer*, depicted out of their regular context, and the recreation of historical photos of the real Monuments Men in tableau in the course of the film.

The heroes of the story are the film’s main source of humor, turning these important and accomplished individuals into caricatures providing more fodder for contemporary culture’s dismissal of such figures as out-of-touch ivory tower intellectuals. The Monuments Men are presented as far from ideal physical specimens, incapable soldiers, and unaware of the seriousness of warfare. Preston Savitz (Bob Balaban) swims in his exaggeratedly large uniform, while Walter Garfield (John Goodman) stretches his tights. This physical humor continues when two Monuments Men find themselves taking gunfire – after they heroically capture the gunman, they are embarrassed to realize it was a child shooting at them. The slapstick feel of these comedic moments turns on the joke of prissy art experts masquerading as manly military heroes, undermining a celebration of their accomplishments. A series of jokes are made about Granger’s poor French; that this character is based on James Rorimer, then curator of Medieval Art at the Cloisters (he eventually ascended to director of the Metropolitan Museum of Art) suggests that even the intellectualism of these characters is suspect.

The actions of the Monuments Men have been upgraded for the film in order to make them more impressive, presumably to appeal to a wider audience. One important revision regards the discovery that the Nazis were using mines for storage – the film shows the Monuments Men puzzling over a map, when the young translator (Sam Epstein, played by Dimitri Leonidas) recognizes the chemical symbols that refer to mines, not to towns. In the movie, the Monuments Men are the first to arrive at Merkers, where they discover thousands of paintings and other art objects in the caves below ground. Richard Campbell (Bill Murray) sends Epstein through a doorway labeled storage to look for lanterns, where they find the Nazi gold reserves, one of the greatest discoveries of the war, which would be lauded by the press. Here, the Monuments Men stumble onto this great discovery as a side event to their art mission, while the historical fact is the reverse: the Monuments Men were called in when the art was discovered in rooms adjoining the stockpiled gold. In the film, Garfield laments that the press was only impressed by the gold, not their previous discoveries of art caches, reflecting the attitude this film aims to counteract in modern viewers.

A primary problem of the movie is that the goals of the Monuments Men are not clearly justified. At a few points, Stokes argues for the value of the mission, essentially stating that art is humanity’s legacy. Since these scenes lack broader discussion of why art matters, they have little impact upon the

audience. Ironically, Edsel's book includes episodes that would have helped the movie to make the case to a wider viewing public had they been incorporated into the film. We read, for example, that Monuments Men Lincoln Kerstein and Robert Posey wrote histories of the places they were encamped for distribution to soldiers. These texts, which helped to overcome the reluctance of the fighting men to support the mission, might similarly have provided the viewing audience with greater understanding had they been exploited in the film. Also, more could have been done with Claire Simon, a character fictionalized in the film as Rose Valland. The film portrays Valland as zealously guarding information about the whereabouts of art out of concern that the Americans would take it as booty. The book, however, goes on to indicate that Simon felt driven to guarantee the return works to survivors and their heirs in order to restore humanity to those stripped of it by Hitler. Although rationale for the mission may be inferred from various compelling scenes – views of a room stacked high with stolen pots and pans, and the Monuments Men stunned into silence as they discover a sack of gold tooth fillings (the only overt reference to genocide in the entire film) – the film lacks clear articulation of why this story needed to be told. The laughable characters and their exaggerated heroism are less a celebration of the important efforts of the real Monuments Men and instead a further maligning of the arts in popular culture.

Marsely Kehoe  
Columbia University

## Museum and Other News

### Aix-en-Provence

The Bibliothèque Méjanes in Aix-en-Provence houses an interesting and rare manuscript, a Dutch treatise on watercolors from the late 17<sup>th</sup> century. The book was discovered by Erk Kwakkel, a book historian from Leiden University. It is titled *Klaer lichtende spiegel der verfkunst*. The book is entirely online at <http://www.e-corpuz.org/notices/102464/gallery/773636>

### Amsterdam

- The Rijksmuseum has acquired *Wooded Landscape with Merry-makers in a Cart*, c. 1665, by Meindert Hobbema, one of the best and well preserved landscapes by the artist. The painting is on display in the Gallery of Honour. The donation is part of the Willem Baron Van Dedem's collection.
- The Rijksmuseum has acquired an unusual plaster death mask of Hans van Meegeren, the famous Vermeer forger (1889-1947).

### Antwerp

- Rubens's *Self-Portrait* in the Rubenshuis has been sent to the National Gallery, London, for restoration. The work will return in 2015 for the exhibition "Rubens in Private: The Master Portrays His Family," after it will resume its usual place in the gallery.

- The Rubenshuis has acquired *The Reconciliation of Romans and Sabines* by Justus van Egmont.
- Jordaens's *Neptune and Amphitrite* in the Rubenshuis has been cleaned and restored. It was put back on display in September.
- The Museum Mayer van den Bergh has been given Jan Brueghel the Elder's *Christ and the Woman Taken in Adultery* on loan for the coming three years. The grisaille, after Pieter Bruegel the Elder, has been in a private collection since 1903.

### Bremen

The Kunsthalle received a major grant from the Hermann Reemtsma Stiftung for the conservation of Dutch drawings in the Department of Prints and Drawings. The conservation project is estimated to take about two-and-a-half years. Virtual access will be provided through the museum's online collection database.

### Bruges

- The Flemish Research Centre for the Arts in the Burgundian Netherlands is organizing the first session of its museum research school in 2014-2015. Targeting art history students at the BA or MA level, the research school will take place in Bruges on November 22-24, 2014 and February 14-16, 2015. For more information follow the school on Facebook. Interested students should contact [museabruggeresearchschool@brugge.be](mailto:museabruggeresearchschool@brugge.be)
- The Groeningemuseum has acquired a pre-Eyckian breviary illuminated in Bruges c. 1415/20, the so-called Bowet Breviary. It is displayed for the remainder of the year in the museum before being transferred to the City Library.

### Edinburgh

The Scottish National Portrait Gallery has acquired the *Portrait of Robert, Lord Bruce, later 2<sup>nd</sup> Earl of Elgin and 1<sup>st</sup> Earl of Ailesbury* by Cornelius Johnson, 1635.

### Ghent

The *Ghent Altarpiece* is being restored. Of the twenty panels, eight are being conserved at the Museum of Fine Arts in Ghent. Ten remain on view in St. Bavo's cathedral. When the eight exterior panels have been restored, work will start on the upper section of the interior, followed by the lower section. The work will be completed in 2019.

### Kassel

Pieter de Grebber's *Feast of Belshazzar* (1625) in the Gemäldegalerie Alte Meister, Museumslandschaft Hessen, has been cleaned and restored over the past two years, regaining its original full colors. It has been back on display since June of this year.



## Leiden

Museum De Lakenhal has acquired a rare *Self-Portrait* of Jan van Mieris, c. 1685 (oil on canvas, 80.4 x 64.3 cm; photo Bob Haboltdt).



## London

- *Old Man in an Armchair* in the National Gallery, London, since the late 1960s mostly relegated to the store rooms because it had been demoted to school of Rembrandt, has been re-attributed to Rembrandt by Ernst van de Wetering in an article in *The Burlington Magazine*, June 2014. Signed and dated 1652, it will be included in the exhibition 'Rembrandt: The Final Years' at the National Gallery, London, October 15, 2014 – January 18, 2015, and the Rijksmuseum, Amsterdam, February 12 – May 17, 2015.

- Anthony van Dyck's last self-portrait was acquired by The National Portrait Gallery. It was previously sold to the British businessman and collector James Stunt who planned to take it to his home in Los Angeles but failed to secure an export license (see *HNA Newsletter* November 2013). After a successful appeal, the portrait went to the NPG (see Richard Shone in *The Burlington Magazine*, June 2014.)

- Art Detective is an initiative that connects public collections seeking information with specialists and members of the public with relevant knowledge: <http://thepcf.org.uk/artdetective/> Art Detective has been built by the Public Catalogue Foundation.

- Johannes Vermeer, *Saint Praxedis*, was sold at Christie's, London, July 8, 2014, on behalf of the Barbara Piasecka Johnson Collection Foundation to an unknown buyer.

## Melbourne (Australia)

Hugh Hudson of the University of Melbourne has made available free of charge ultra high resolution images of Jan van Eyck's *Virgin and Child (Ince Hall Madonna)* in the National Gallery of Victoria: [www.hughhudson.net/#Ince-Hall-Virgin-and-Child](http://www.hughhudson.net/#Ince-Hall-Virgin-and-Child)

## Munich

The Bayerische Staatsgemäldesammlungen have turned down a request from the descendants of banker Carl Hagen (1856-1938) for the return of the painting *Das Zitronenscheibchen* (*The Lemon Slice*) by Jacob Ochtervelt on the grounds that the available evidence does not support their claim that the painting was sunlawfully acquired as a result of Nazi persecution. (From *Codart News*, August 2014)

## New York

The Association of Print Scholars (APS) was launched in October 2014. The co-presidents are Britany Salsbury (CUNY Graduate Center and Metropolitan Museum of Art) and Christina Weyl (Rutgers University), vice-president is Alison W. Chang (RISD Museum, Providence). The website is [www.printscholars.org](http://www.printscholars.org)

## Rotterdam

The Tax & Customs Museum has acquired *The Governors of the Amsterdam Gold and Silversmith's Guild* (1701) by the Dutch master Juriaen Pool II. The painting comes from the estate of the Jewish entrepreneur Max Stern. It was found in a German casino and was returned to Stern's heirs in 2011 through the Max Stern Art Restitution Project, based in Montreal. (*The Art Newspaper*, September 2014)

## Oxford

The Ashmolean Museum has acquired *The Coronation of Henry IV* by Peter Paul Rubens, one of the oil sketches for the series celebrating the reign of Henry IV, commissioned by his widow, Maria de' Medici in 1627 but never completed.

## Vienna

The Getty Foundation awarded a grant of EUR 300,000 to the Kunsthistorisches Museum for the conservation of Rubens's *Stormy Landscape with Philemon and Baucis* and Caravaggio's *David with the Head of Goliath*. Both paintings are on panel. The project supports training of five conservators from Cracow, Dresden, Prague and Vienna; it will be supervised by the world's foremost panel paintings conservators, George Bisacca (Metropolitan Museum of Art) and José de la Fuente (Prado).

## Washington DC

- The new Art Discovery Group Catalogue (<http://artlibraries.worldcat.org>) was launched May 14, 2014 at the Art Libraries Society of North America annual conference in Washington DC. The catalogue will initially include the holdings of art libraries from Europe, North America and Australia. Additional art libraries will join the initiative.

- The National Gallery of Art acquired *An Ice Scene near a Wooden Observation Tower* (1646) by Jan van Goyen.

- Arthur Wheelock's *Dutch Paintings of the Seventeenth Century* is now online: <http://www.nga.gov/content/ngaweb/research/online-editions/17th-century-dutch-paintings.html>

## Scholarly Activities

### Conferences

#### United States

##### CAA (College Art Association)

New York, February 11-14, 2015.

There will be two HNA-sponsored sessions: a regular long session, chaired by John Decker (Georgia State University), titled "Blessed and Cursed: Exemplarity and *fama/infamia* in the Early Modern Period," and a shorter session, chaired by Catherine Scallen (Case Western Reserve): "Crowd-Sourcing the State of the Field: The Interpretation of Northern European Art in the 21<sup>st</sup> Century."

##### Frühe Neuzeit Interdisziplinär: Names and Naming in Early Modern Germany

Vanderbilt University, Nashville, March 5-7, 2015.

#### Europe

##### CODART Achttien

London, January 18-20, 2015. In cooperation with the National Gallery and the Wallace Collection.

##### Hofkünstler und Hofhandwerker in deutschsprachigen Residenzstädten des 16. bis 18. Jahrhunderts. Personen, Konflikte, Strukturen

Landesmuseum, Mainz, May 7-9, 2015.

##### Bildende Künstler müssen wohnen wie Könige und Götter. Künstlerhäuser im Mittelalter und der Frühen Neuzeit

Nürnberg, June 11-14, 2015.

##### Paul Coremans: A Belgian Monuments Man and His Impact on the Preservation of Cultural Heritage Worldwide

KIK-IRPA, Brussels, June 15-17, 2015.

##### Methodology between Theory and Practice: On Historical and Current Approaches to Netherlandish Art and Art History

International conference of the Arbeitskreis Niederländische Kunst- und Kulturgeschichte (ANKK), Bonn/Cologne, October 2-4, 2015.

A Call for Papers was posted on the HNA website and went out over the listserve.

### 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.

##### The French of Outremer: Communities and Communications in the Crusading Mediterranean

Center for Medieval Studies, Fordham University, March 29, 2014.

Elizabeth Moodey (Vanderbilt University), The 'banner of the Saracen king' at Philip the Good's Banquet.

##### International Congress on Medieval Studies

Western Michigan University, Kalamazoo, May 8-11, 2014.

Papers by or of interest to HNA members:

Sophia Rochmes (University of California, Santa Barbara), Devotion in Gray: Dissimilar Color in Fifteenth-Century Burgundy.

Anna Russakoff (American University of Paris), Animal, Human, or Both? The Monstrous Races in a Bestiary Compilation.

Stefano Martinelli (Univ. di Pisa), The Arnolfini-Cenami Prayerbook (Princeton University Library, MS 223): New Evidence of Artistic Patronage in Fifteenth-Century Flanders.

Margaret Goehring, Signs of the City in 'Veil Rentier': Vernacular Culture in a Thirteenth-Century Illuminated Rent-Book.

Thomas Rowland (St. Louis University), Framing Devotion: Intromersive Spaces in Books of Hours.

Stephen Perkinson (Bowdoin College), Morbid Beauty: New Thoughts on the Vogue for Memento Mori Themes in Ivory Carvings, ca. 1500.

Christine Kralik (University of Toronto), Violence, Death and Devotion: The Three Living and the Three Dead in Fifteenth-Century Books of Hours.

Maria Gordusenko (J. Paul Getty Museum), Towards Individualism: Origins and Developments of the Tradition of Self-Portraiture in Northern European Sculpture.

##### Autour du corps: de l'idée à l'invention (XVIe – XVIIe siècles)

Institut National d'Histoire de l'Art, Paris, May 19-21, 2014.

Specifically HNA related:

Birgit Ulrike Münch (University of Trier), Syphilis and Its (Visual) Metaphors. The Representation of a New Disease and the Infected Body in Early Modern Art.

Catherine Verron-Issad (Paris 1 Panthéon-Sorbonne), Quand le corps s'abandonne: le corps féminin entre vice, vertu et maladie chez Jan Steen et ses contemporains.



**Nathalie de Brézé** (Paris 1 Panthéon-Sorbonne), Nudité et allégorie dans les Pays-Bas.

**Colette Nativel** (Paris 1 Panthéon-Sorbonne), Le corps transfiguré du Christ chez Rubens.

**Sara F. Matthews-Grieco** (Syracuse University, Florence), Emblem Books on the Human Body as a Natural "Sign".

**Kitsirin Kitisakon** (Paris 1 Panthéon-Sorbonne), Corps et lumière. Le clair-obscur caravaggesque de l'école d'Utrecht: autour de Gerrit van Honthorst.

**Léonard Pony** (Sorbonne/Geneva), Des corps en garde, poses et repos du soldat dans la peinture de genre hollandaise du XVIIe siècle.

**Naïma Ghermani** (Grenoble II), Le corps du prince héroïsé: le rôle de l'armure dans les cours princières allemandes au XVIIe siècle.

**Anne-Sophie Pellé** (François Rabelais; Munich), Trop gros? Trop maigre? Le corps extrême en question dan l'art et la théorie des proportions de la Renaissance germanique.

### **Frans Francken and His Milieu**

Rubenianum, Antwerp, May 23, 2014.

<http://www.rubenianum.be/RBDefault.aspx?ptabindex=3&ptabid=9&tabindex=10&tabid=628>

**Ann Diels** (Vrije Universiteit, Brussels), **Natasja Peeters** (Koninklijk Legermuseum, Brussels), Inleiding/Status Quaestionis

**Ria Fabri** (Onze- Lieve-Vrouwekathedraal, Antwerp), Aengaende den sterffhuuse van wijlen Mr Franchoy's Francken schilder. Een greep uit zijn bibliotheek in 1617.

**Petra Maclot** (Bouwhistorica), On the painter Frans I Francken's House and Workshop.

**Didier Martens** (ULB, Brussels), Gothic Revival op het einde van de zestiende eeuw? Omtrent Frans Francken's Be-wening in de Sint-Jacobskerk.

**David Lainé** (Iparc, restorer, Antwerp), The Schoolmas-ters' Guild and the Soapboilers' Trade Triptych: Deontological Choices for Conservation and Reconstruction.

**Ralph Dekoninck** (UCL, Louvain-la-Neuve), Ressentir la peinture. L'application des sens à la peinture religieuse de la seconde moitié du XVIe siècle.

**Nathalie de Brézé** (Université Paris 1 Panthéon-Sorbonne), Les résurrections miraculeuses de Jésus peintes par Otto Vae-nius pour les cathédrales d'Anvers et de Gand.

**Katharina van Cauteren** (Koninklijk Museum voor Schone Kunsten, Antwerp), *Unum ovile et unus pastor*. Hendrick De Clercks *Wonderbare broodvermenigvuldiging* (1594) en de komst van de Laatste Wereldmonarch.

**Joost Vander Auwera** (Koninklijke Musea voor Schone Kunsten van België, Brussels), De impact van de Franckens op het vroege oeuvre van Abraham Janssen van Nuyssen (Luik? c. 1571-75 – Antwerpen 1632).

**Ben van Beneden** (Rubenshuis, Antwerp), Uit balans. Over de beeldjes op de kunstkamers van Frans Francken & Co.

**Ursula Härting** (Hamm, Germany), Veronica Offering Jesus the Veil - 1597 - Frans Francken I or Frans II.

### **Les idoles entrent au musée: La sculpture, son historiographie, sa muséographie (1650-1880)**

Paris, École du Louvre, June 10-12, 2014

Scientific committee: Caroline van Eck (Leiden), Pascal Griener (Neuchâtel), Maarten Delbeke (Ghent/Leiden)

**Frits Scholten** (Rijksmuseum Amsterdam), The Amsterdam Ivories of Francis van Bossuit (1635-1692): Reception and Transformation in the 18th Century.

**Erin Downey** (Temple University), Sculptures in Print: The Galleria Giustiniana as Exemplar and Agent of Taste in Early Modern Europe.

**Anne Ritz-Guilbert** (Ecole du Louvre), La sculpture comme source historique: Les dessins de la collection de François-Roger de Gaignières (1642-1715).

**Guilhem Scherf** (Musée du Louvre), Une collection révélée par le livre: Les Monuments érigés en France à la gloire de Louis XV de Pierre Patte (1765).

**Ruurd Halbertsma** (Musée National d'Antiquités and University of Leiden), Admiration and Indignation: Calvinistic Approaches to Classical Sculpture in the Netherlands.

**Claire Mazel** (Université de Nantes), Désenchantement et réenchantement de la sculpture européenne dans la collection de Robien.

**Thomas Beaufile** (Université Lille 3), Manque-t-il quelque chose? L'incompréhensible statuaire de l'île indonésienne de Nias dans les musées de France et des Pays-Bas.

**Cecilia Griener Hurley** (Ecole du Louvre), La présentation du paragone dans les dispositifs muséaux au XIXème siècle.

**Bram van Oostveldt** (University of Amsterdam), La mise en scène de la sculpture aux visites nocturnes du Louvre comme au théâtre.

**Stijn Bussels** (University of Leiden), "We are still trembling when we think of it". Honouring the Sculptures of the Amsterdam Town Hall.

**Pascal Griener** (Université de Neuchâtel), Les idoles au musée. Pour revisiter la description de l'Apollon Belvédère par Johann Joachim Winckelmann (1764).

**Tomas Macsotay** (Université Autonome de Barcelona), Baron D' Hancarville's Recherches on the Evolution of Sculpture: Submerged Emblems and the Collective Self.

**Caroline van Eck** (University of Leiden), Une histoire visuelle de la sculpture. Présence matérielle et trompe l'oeil dans le programme de décoration du Musée Charles X.

### **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**

Centre André Chastel, INHA, Paris, June 19-21, 2014. Conference organizers: Philippe Lorentz (Paris-Sorbonne & EPHE) and Dagmar Eichberger (University of Trier).

**Sabine Berger** (Paris-Sorbonne), Artistes et maîtres d'œuvre au service des conseillers royaux dans la France des années 1300.

**Ludovic Nys** (Université Valenciennes), Artiste de cour ou artiste à la cour? Le cas d'une petite cour sur les confins septentrionaux du Royaume: le Hainaut des Avesnes et des Bavières, 1280–1417.

**Thomas Rapin** (Université Poitiers), Les artistes du bâtiment installés à la cour du duc de Berry: Le témoignage des sources contemporaines.

**Philippe Lorentz** (Paris-Sorbonne/ Centre André Chastel), Peintre et valet de chambre: titre honorifique ou poste budgétaire?

**Krista De Jonge** (Katholieke Universiteit Leuven), The 'Emperor's Artists'. Between Court and the City in the Sixteenth-Century Low Countries.

**Natasja Peeters** (Royal Military Museum, Brussels), A Guild's Eye View on Art. Artistic Production and the Corporate World in Antwerp (ca. 1550–1600).

**Andrew Morrall** (Bard Graduate Center, New York), Urban Craftsmen and the Courts in Sixteenth-Century Germany.

**Bram Vannieuwhuyze** (Katholieke Universiteit Leuven) and **Boris Horemans** (Université Libre/ HOST, Brussels), Les anciens 'architects' bruxellois (15ième – 17ième siècles): artistes-fonctionnaires ou indépendants?

**Susana Abreu** (Universidade do Porto), Architects at Court: Diego de Sagredo, Francisco de Holanda and the Artistic Milieu in Spain and Portugal, c. 1500–1550.

**Madelon Simons** (University of Amsterdam), The Artists at the Courts in Prague and Vienna in the Sixteenth Century.

**Jacob Wisse** (Stern College/ Yeshiva University Museum, New York), Civic Patronage and the Recognition of Extraordinary Artistic Talent.

**Danica Brenner** (University of Trier/ artifex), Aufgabenfelder und sozialer Status der Stadtmaler im 16. und 17. Jahrhundert.

**Katrin Dyballa** (Städel Museum, Frankfurt), Zu Diensten der Stadt und des Hofes: Georg Pencz (um 1500–1550) – Ein 'ehrbarer Diener' der Reichsstadt Nürnberg.

**Tanja Levy** (Paris-Sorbonne), 'Je ne vis que de mon métier': la place des peintres dans la ville de Lyon (1460–1530).

**Michele Tomasi** (University of Lausanne), Cour et ville, commande et marché: orfèvres et princes en France, autour 1400.

**Aleksandra Szewczyk** (Wrocław University), Maître de corporation, artiste à la cour, émissaire de Monseigneur l'évêque – sur les divers emplois de Paul Nitsch, orfèvre à Wrocław.

**Juliette Allix** (Paris-Sorbonne), Armuriers libres et armuriers de Cour dans la Ville d'Innsbruck.

**Rose-Marie Ferre** (Paris-Sorbonne), Nicolas Froment, 'peintre du roi de Sicile', un étranger à la cour du roi René.

**Susan Maxwell** (University of Wisconsin, Oshkosh), Lazy Foreigners and Indignant Locals: Influence and Rivalry in Bavarian Court Patronage.

**Aleksandra Lipinska** (Technische Universität, Berlin), 'Item nach begerett S.F.G. einen gutten Niderlendischen Meurer Meister ...'. Netherlandish Artists and Craftsmen at the Court of Julius Duke of Brunswick-Lüneburg.

**Julia Trinkert** (University of Kiel), Kunstproduktion in der Stadt und am Hof. Zwei Szenarien im spätmittelalterlichen Mecklenburg.

**Martin Warnke** (University of Hamburg), Künstlerische Initiativen deutscher Fürsten im 15. Jahrhundert.

**Olga Vassilieva-Codognot** (École des Hautes Etudes en Sciences Sociales, Paris), Entre la ville et la cour: Otto Vaenius ou le prix de la liberté.

**Jeffrey Chipps Smith** (University of Texas, Austin), Wenzel Jamnitzer: Famous yet Free?

**Sandra Diefenthaler** (Staatsgalerie, Stuttgart), Ein städtischer Hofkünstler: Christoph Schwarz (um 1545–1592).

**Ursula Timann** (University of Trier / artifex), Hofmaler und Zunftmaler. Künstlerschicksale aus dem 16. und 17. Jahrhundert.

### ***Civic Guards and Painters: New Insights into the Function of Civic Guard Portraits in the Cities of Holland***

Koninklijk Paleis, Amsterdam, August 23, 2014.

**Renske Cohen Tervaert**: De tentoonstelling "In All Their Glory".

**Paul Knevel**, De historische betekenis van de schutterrijen in Holland.

**Pieter Roelofs**, De kunsthistorische waardering voor de schuttersstukken.

**Norbert Middelkoop**, Welke schutterstukken hingen waar.

With publication: *Jaarboek Amstelodamum: De Amsterdamse schutterstukken. Inrichting en gebruik van de doelengebouwen in de zeventiende eeuw*, no. 105, 2013. Ed. by Norbert Middelkoop, Judith van Gent, Marten Jan Bok and Wouter Kloek, Amsterdam: Lubberhuizen 2014.

### ***Ghent Altarpiece International Study Day***

Ghent, September 10, 2014.

For program see <http://org.kikirpa.be/ghentaltarpiece>

### ***Symposium XIX for the Study of Underdrawing and Technology in Painting Bruges, September 11-13, 2014.***

**Melanie Gifford**, Reattribution of an Early Work by Willem van Aelst: The Role of Technical Studies (keynote address).

**Livia Depuydt**, **Valentine Henderiks**, **Nathalie Laquière**, **Françoise Rosier**, **Jana Sanyova** and **Bart C. Devolder**, Contribution to the Study of the Underdrawing on the Reverse Sides of the Wings of the *Ghent Altarpiece*.

**Till-Holger Borchert**, A Possible 'Collaborator' of Van Eyck Reconsidered.



**Rachel Billinge**, The Beaune *Last Judgement*, Sorting out Rogier van der Weyden and His Assistants. Part 1: What IRR Can Tell Us.

**Griet Steyaert**, The Beaune *Last Judgement*, Sorting out Rogier van der Weyden and His Assistants. Part 2: The Paint Layers.

**Stephan Kemperdick**, Philipp the Good Bare-Headed: In Search for Original and Copy.

**Ingrid Ciulisova**, The *Saint Michael Altarpiece* in Spišská Kapitula, a Preliminary Report.

**Maryan Ainsworth**, The *Middendorf Altarpiece*.

**Anne Dubois**, XRF Analysis of Pigments in the *Donne Hours*.

**Véronique Bücken**, The *Adoration of the Magi Triptych* (Genoa-Turin): Collaboration or Division of the Work.

**Maria Clelia Galassi**, Revising Friedländer: The "Underdrawing Connoisseurship" and the Master of the Turin Adoration.

**Catheline Périer-d'Ieteren**, The *Passion Altarpiece* of Güstrow.

**Caterina Limentani Viridis**, A New *Virgo Lactans* of the Gold Brocade Group.

**Valentine Henderiks**, Albrecht Bouts in Sibiu: A Unique Self-Portrait in *Memento Mori*.

**Geert Van der Snickt, Matthias Alfeld, Till-Holger Borchert, Joris Dik and Koen Janssens**, Insights into the Creation Process of Hans Memling's *Moreel Triptych* by Means of MA-XRF Scanning, a New Analytical Imaging Technique.

**Carmen Sandalinas and Bart Franssen**, The *Polyptych of the Seven Sorrows of the Virgin* at the Museu Federic Marés: An Unusual Altarpiece.

**Matthijs IJssink**, The Bosch Research and Conservation Project (BRCP).

**Luuk Hoogstede**, Painting Techniques in the Bosch Group and Issues of Conservation.

**Ron Spronk**, The Underdrawings from the Bosch Group.

**Babette Hartweg, Antje Fee Köllermann and Eliza Reichel**, The "Goldene Tafel" from Lüneburg: Research on Technique, Context and Meaning of a Major Northern German Altarpiece from around 1400.

**Dagmar Hirschfelder, Beate Fückler, Katja von Baum and Lisa Eckstein**, Spontaneity by Design: Painted Alterations in the Pleydenwurf Workshop.

**Claire Chorley**, Identifying Hans: Hans Holbein's *Portrait of Hans of Antwerp*?

**Mary Kempfski and Lucy Whitaker**, Who is the Man in Red and Who Painted Him?

**Marjan Debaene and David Lainé**, Reading Between the Lines ... Attribution Problems Regarding Early 16<sup>th</sup>-century Louvain Painters.

**Judith Niessen and Margreet Wolters**, The Triptych of the Holy Cross in Veurne's Church of Sint-Niklaas: The Connection Between a Drawing and a Triptych and Their Problems of Attribution.

**Anne van Oosterwijk**, Technical Evidence Towards the Reconstruction of the Oeuvre of Pieter I Claeissens.

**Peter van den Brink and Dan Ewing**, Two "New" Paintings by Jan de Beer: Technical Studies, Connoisseurship and Provenance Research.

**Nicola Christie and Lucy Whitaker**, The Calling of Saint Matthew Attributed to the Master of the Abbey of Diligheim.

**Katrin Dyballa**, The Oeuvre of Jan Swart van Groningen Reconsidered.

**Molly Faries and Daantje Meuwissen**, Identifying Personnel and Influence in the Workshop of Jacob Cornelisz van Oostanen.

**Dominique Allart, Christina Currie, Pascale Fraiture and Steven Saverwyns**, A Case of Mistaken Identity: A Version of the *Good Shepherd* by Pieter Brueghel the Younger.

### **Residenzstädte der Vormoderne. Umriss eines europäischen Phänomens**

Kiel, September 13-16, 2014.

Papers of interest to HNA members:

**Volker Honemann** (Berlin), Neue Medien für die Stadt: Einblatt- drucke, Flugblätter und Flugschriften im 15. und 16. Jahrhundert. Zu kommunikativer Leistung und Funktion.

**Jens Fachbach** (Trier), Scheinriesen – Der Hofkünstler. Plädoyer für einen neuen Blick auf einen vermeintlich vertrauten Begriff.

**Konrad A. Ottenheim** (Utrecht), Den Haag als Residenzstadt im 17. Jahrhundert: Staat, Hof und Höflinge.

Martina **Stercken** (Zurich), Städte im Kartenbild. Kartographische Vermittlung politischer Verhältnisse.

### **Jesuit Image-Theory in Europe & the Overseas Missions**

WWU Münster, October 8-10, 2014

**Wietse de Boer** (Miami University), The Early Jesuits and the Catholic Debate about Sacred Images, 1530s-1560s.

**Anna Knaap** (Emmanuel College, Boston), Rhetoric, Enargeia and the Softening of Stone: Architectural Decoration and Hendrik van Balen's Marble Paintings for the Antwerp Jesuit Church.

**Judi Loach** (Cardiff University), The Image Theories of Early Modern Jesuits as Disciples of Thomas.

**Jeffrey Muller** (Brown University, Providence), The Jesuit Theory of Accommodation.

**Pierre-Antoine Fabre** (L'École des Hautes Études en Sciences Sociales, Paris), Le pacte précaire de l'image et de l'écrit dans le livre illustré d'époque moderne: le cas de la 'Peinture spirituelle' (1611) de Louis Richeome.

**Jacques Riche and Bernard Deprez** (Catholic University of Leuven, KU), Science and Politics in Some Jesuits' Frontispieces.

**Andreas Thielemann** (Bibliotheca Hertziana, Rome), Ascension in the Cylinder: Theory and Practice of an Image Machine of Athanasius Kircher S.J.

**Colette Nativel** (Université Paris I Panthéon-Sorbonne) The “De statura, plastice et statuaria” of Jules César Boulanger, S. J. (1558-1628): Formation of the Jesuit Orator or of the “Curieux”?

**Ralph Dekoninck** (Université catholique, Louvain-la-Neuve), Sandaeus and the *imago figurata*. The Jesuit Image Theory at the Crossroads of Speculative, Mystical and Symbolic Theologies.

**Agnes Guiderdoni** (Université catholique, Louvain-la-Neuve), Mystical Figures and Emblematic Practice in Maximilian van der Sandt’s Work.

**Joost Vander Auwera** (Royal Museums of Fine Arts of Belgium, Brussels), Abraham Janssen van Nuyssen (Liège? 1571/75 – Antwerp 1632): Jesuits in the Family and the Main Altarpiece of the Jesuit Church in Mons.

**Jan Graffius** (Stonyhurst College), Phoenix, Hen and Falcon: Robert Southwell and Henry Hawkins’ Influence on Helena Wintour’s Sacred Embroidery for the Society of Jesus, 1650-1660.

**Steffen Zierholz** (Universität Bern), “to make yourself present”: Space and Self in the Society of Jesus.

**Christine Göttler** (Universität Bern), Self-cultivation and Interior Retreat in Jesuit and Courtly Culture: The Hermitages of Wilhelm V, Duke of Bavaria.

**Walter Melion** (Emory University, Atlanta), “Libellus piarum precum” (1575): Iterations of the Five Holy Wounds in an Early Jesuit Prayerbook.

**Hilmar Pabel** (Simon Fraser University, Burnaby), Spiritual Perception in Peter Canisius’ Meditations on Advent.

**David Graham** (Concordia University, Montreal), Claude-François Ménestrier: The Founder of “Early Modern Grounded Theory.”

**Aline Smeesters** (Université catholique, Louvain-la-Neuve), “Simulacra Avorum”: Two Jesuit Imitations of Virgil, *Aeneid*, VI, 756-887.

**James Clifton** (Museum of Fine Arts, Houston), A Variety of Spiritual Pleasures: Anthonis Sallaert’s “Glorification of the Name of Jesus.”

**Andrea Torre** (Scuola Normale Superiore, Pisa), Writing on the Body and Looking through the Wounds: The Mnemonic Metaphor of Stigmata.

### **Sixteenth-Century Society and Conference**

New Orleans, October 16-19, 2014.

Papers by or of interest to HNA members

**Benjamin Kaplan** (University College London), Religious Divisions after the Reformation: A Spur to Secularization?

**Ingrid Cartwright** (Western Kentucky University), Grounded: Princely Education in the Low Airs of Haute école.

**Lisa Voigt** (Ohio State University), Illustrating Brazil in Sixteenth-Century Antwerp.

**Guita Lamsechi** (University of Toronto), Reading the Northern Forest.

**Susan Maxwell** (University of Wisconsin, Oshkosh), Menageries in Miniature: Johann König, Roelandt Savery, and the

Ordering of Nature **Hannah Thompson** (Texas Tech University), Experiencing Beyond the Visual: The Multisensory Appeal of Cabinets of Curiosity in the Long Sixteenth Century.

**Matthew Lincoln** (University of Maryland), Inferring Artistic Networks from Cultural Data: Engravings in the Early Modern Netherlands.

**Greg Prickman** (The University of Iowa), Towards a More Detailed View of the Spread of Printing in Europe, 1450-1500.

**Martin Skoeries** (University of Leipzig), Martyrs, Exiles and Dissemblers: The Networking of Protestants during the Marian Persecution (1553-1558).

**Anne Françoise Morel** (University of Ghent), Itineraries and Architecture in 17<sup>th</sup>-Century Spiritual Writing.

**Louise Arizzoli** (University of Mississippi), Allegories in Translation: Four Continents Allegories and the Dissemination of Geographical Knowledge in Early Modern Europe.

**Susan Wight Swanson** (University of Minnesota & Central College), Jost Amman’s Volatile Commerce.

**Stavros Vlachos** (University of Bremen), Transformations of Light in Works of the Virgin and Child in Panel Painting and Printmaking around 1500.

**Géraldine Patigny** (Université Libre and Royal Institute for Cultural Heritage, Brussels), Low Countries Sculptors and the Iberian World: Focus on Jérôme Du Quesnoy the Younger.

**Margaret Carroll** (Wellesley College), Dürer’s Winged Women.

**Rangsook Yoon** (Cornell Fine Arts Museum, Rollins College), The Gaze and Gestures in Tintoretto’s *Portrait of a Venetian Senator*.

**Barbara Haeger** (Ohio State University), Federico Zuccaro’s Innovative Annunciations in Santa Maria Annunziata in Rome and El Escorial: Symbolizing the Hypostatic Union.

**Karen Raber** (University of Mississippi), Making Meat in Sixteenth Century Butcher Shop Paintings.

**James Clifton** (Sarah Campbell Blaffer Foundation), The Pentalpha and the Five Wounds.

**Ingrid Falque and Agnès Guiderdoni** (Université catholique, Louvain-la-Neuve), The Afterlife of Henry Suso in the 16th Century: “Figurata Locutio” and Mystical Experience.

**Elliott Wise** (Emory University), “Living Mirrors,” the Window of the Eye, and Mystical Figurations in the *Mérove Triptych*.

**Irina Savinetskaya** (Central European University), A Landsknecht, a Christ-like Figure and a Caricature of a Frenchman: Re-examining Dürer’s *Syphilitic Man* in the Context of the Early Modern Social History of Syphilis.

**Josef Glowa** (University of Alaska, Fairbanks), Feasts, Dances, Games, and Sexual Ribaldry in the *Kunkelstuben* of Sixteenth-Century Germany.

**Catherine Walsh** (Boston University), Flowers, Fossils, and other Fragments as Marks of Time in Renaissance Sculptures.

**Sabine Hiebsch** (VU University Amsterdam), The Role of Amsterdam in the Religious Topography of the Low Countries.

**Jürgen Müller** (Technical University, Dresden), Of Bird-nesters and Godsearchers. A New Interpretation of Pieter Bruegel the Elder’s *Beekeepers*.



**Walter Melion** (Emory University), *Evidentiae Resurrectionis: On the Mystery Discerned but not Seen in Pieter Bruegel's Resurrection* of ca. 1562-1563.

**Larry Silver** (University of Pennsylvania), *Bruegel's Triumph of Death*.

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*HNA-sponsored session: Art about Artists in the Early Modern Netherlands (1500-1700), chaired by Stephanie Dickey (Queen's University).*

**Stephanie Dickey**, *Art about Artists in the Early Modern Netherlands: An Introduction*.

**Ricardo DeMambro Santos** (Willamette), *Karel van Mander's Narratives on Workshops and Studios in Het Schilderboek*.

**Robert Fucci** (Columbia University and National Gallery of Art), *The Studio of Parrhasius: Artistic Theory and the Illusionistic Curtain in Seventeenth-Century Dutch Painting*.

**Lara Yeager-Crasselt** (Catholic University of America), *The Liefhebber (Art Lover) in the Studio: Connoisseurship, Patronage and Artistic Practice in the Seventeenth-Century Netherlands*.

**H. Perry Chapman** (University of Delaware), *The Late Saint Luke*.

**Nicole Cook** (University of Delaware), *Schalcken Plays Himself: Erotic Fantasy, Voyeurism, and the Artist's Studio*.

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**Ping-Yuan Wang** (Ohio University Lancaster campus), *A Legitimate Spiritual Granddaughter of Saint Teresa: The Life and Career of Yolande de Croy, Discalced Carmelite of Brussels, 1593-1658*.

**Sarah Moran** (The Swiss National Science Foundation and University of Antwerp), *Casting a Wide Net: The Mademoiselles Le Mesureur at the Antwerp Beguinage in the Seventeenth Century*.

**Leslie Blacksberg** (Eastern Kentucky University), *The Medieval Dürer: Interpreting the Jews in Christ among the Doctors (1506)*.

**Michelle Moseley-Christian** (Virginia Tech), *Rembrandt's Outsiders*.

**Elissa Auerbach** (Georgia College), *Imagining Pilgrimage: A Marian Altarpiece from 1631 for Clandestine Dutch Catholics*.

**Nathaniel Prottas** (University of Pennsylvania), *Framing Holiness: Gossart and Blondeel Reframe Archaism*.

**Byron Hartsfield** (University of South Florida), *Jean Crespin and Eustache Vignon: Diagonal Relationships and the Networking Strategies of Huguenot Printers in Late Sixteenth-Century Geneva*.

### ***The Splendor of a Golden Age: Topics in Northern Baroque Art***

Bruce Museum, Greenwich (CT), October 25, 2014. In conjunction with the exhibition *Northern Baroque Splendor. The Hohenbuchau Collection from the Liechtenstein Museum, Vienna*.

**Christopher Brown** (Ashmolean Museum, Oxford), *Jacob Jordaens in the Hohenbuchau Collection*.

**Frederik Duparc** (former Director, Mauritshuis, The Hague), *Decisive Years in Dutch Landscape Art*.

**Walter Liedtke** (Metropolitan Museum of Art, New York), *Style in Dutch Art*.

**Arthur Wheelock** (National Gallery of Art, Washington DC), *Bringing Light into the Darkness: Gerrit Dou's Evocative Interiors*.

### ***The Art Market Past and Present: Lessons for the Future?***

Sotheby's Institute of Art, London, October 31-November 1, 2014.

HNA-related topics:

**Hans J. Van Miegroet**, *Global Trade Networks, Art Export and the Emergence of New Markets for Mass-Produced Imagery in the Americas*.

**Antoinette Friedenthal**, *John Smith, his Rembrandt Catalogue Raisonné and the Value of Provenance*.

**Jeremy Howard**, *Duveen versus Colnaghi and Knoedler: The Case of the "Overpainted" Holbein*.

**Sebastian de Vivo**, *Display of Art/Display of Self. Pierre Crozat and the Transformation of Magnificence*.

**Claartje Rasterhoff and Filip Vermeylen**, *Mediators of Trade and Taste: Early Modern Dealers and the European Art Market*.

**Joanna Smalcerz**, *Wilhelm von Bode and his Networks of Contacts in the Art Market for Old Masters Sculpture in Europe around 1900*.

### ***Trofeeënlijsten***

Mauritshuis, The Hague, November 4, 2014.

**Anne Lenders** (Mauritshuis, The Hague), *De trofeeënlijsten van het Mauritshuis: Inleiding op het project*.

**Renzo Meurs and Eric Bernhard** (Frame Restorers), *Bespreking van de resultaten van het onderzoek naar de oorspronkelijke afwerking en een verslag van de conservering en restauratie*.

**Hubert Baija** (Rijksmuseum, Amsterdam), *Vergulding in de zeventiende eeuw*.

**Vanessa Schmid** (New York City), *The De Ruyter-Bol Portrait Gifts to the Admiralty Colleges*.

**Eric Domela** (Rijksdienst voor het Cultureel Erfgoed), *Aanzetten tot verder onderzoek*.

### ***Utrecht and the International Caravaggesque Movement***

Paris Tableau. International Fair for Old Master Paintings, Paris, Palais Brongniart, November 13, 2014.

**Volker Manuth** (Radboud University, Nijmegen), *The Multifaceted Character of European Caravaggism - An Introduction*.

**Sebastian Schütze** (University of Vienna), A Hall of Mirrors: Caravaggio and His Followers in Rome.

**Liesbeth M. Helmus** (Centraal Museum, Utrecht), The Dutchness of Utrecht Caravaggism.

**Joost vander Auwera**, (Royal Museums of Fine Arts of Belgium, Brussels), The Caravaggesque Movement in the Southern Netherlands and Its Relationship with Caravaggio and His Followers Abroad. A Question of Chronology and Dissemination.

**Arnauld Bréjon de Lavergnée** (Conservateur général du Patrimoine, Former Director of the Mobilier national, Paris), Engravings after Caravaggesque Paintings in Abbot Marolles' Collection.

**Annick Lemoine** (Académie de France, Rome), Insultingly Beautiful: Caravaggesque *pittura dal naturale* and the *fica* Gesture.

**Sergio Benedetti** (formerly National Gallery of Ireland, Dublin), Caravaggio's Followers in Spain.

**Guillaume Kientz** (Musée du Louvre, Paris), Spain, 1600-20: New Trends in Painting.

**Arthur K. Wheelock** (National Gallery of Art, Washington), Bringing the Utrecht Caravaggisti to the National Gallery of Art: Why Did It Take So Long?

### **Rembrandt Now: Technical Practice, Conservation & Research**

National Gallery, London, November 13-15, 2014.

**Pierre Curie**, Young Rembrandt and Lastman: Scholarship or Partnership? New Results from French Collections.

**Jørgen Wadum**, In search of Rembrandt's Underdrawing.

Rachel Billinge, Four National Gallery Rembrandts Examined Using Infrared Reflectography.

**Yvonne Szafran**, The Self-Portrait at the Norton Simon Museum: New Findings.

**Rosanna de Sancha**, The Royal Collection Rembrandts Reconsidered (title tbc).

**Hélène Dubois et al.**, The Portrait of Nicolaes van Bambeeck: A Rediscovery.

**Bruno Mottin**, *The Supper at Emmaus* of 1648: Technical Observations Made During Restoration.

**Blaise Ducos**, *Bathsheba*: Re-establishing the Lines of Composition.

**Petria Noble et al.**, The Hat in *The Jewish Bride*, and Other Problems in Late Rembrandt.

**Dorothy Mahon**, Rembrandt's *Aristotle with a Bust of Homer* Revisited: Technical Examination and New Insights.

**Jonathan Bikker**, Rembrandt is Late Rembrandt; the Master's Technique Described by His Earliest Critics.

**Koen Janssens**, NAAR and MAXRF: Two Methods for Recording Elemental Maps of Paintings.

**Petria Noble & Annelies van Loon**, The Turbulent History of Rembrandt's *Homer*.

**Claudia Laurenze-Landsberg & Katja Kleinert**, Rembrandt Refurnished by Reynolds: New Insights into the Genesis of *Susanna and the Elders*.

**David Pegg**, The Use and Identification of Brazilwood Lake Pigments in Rembrandt and Other Dutch 17th-Century Works.

**Marika Spring**, Pale Grey or Deep Blue? Evaluating Smalt in Rembrandt's Paintings.

**Larry Keith**, *Frederick Rihel on Horseback*: A Restoration in Context.

**Ian McClure**, Karin Groen, Rembrandt Scholar: A Tribute.

**Ernst van de Wetering** (Keynote), The Relevance of Research on Rembrandt's Painting Technique.

**Erik Hinterding**, Should Prints Be Re-dated Because of Watermark Evidence? Some Examples and Considerations.

**Melanie Gifford**, Rembrandt and the Rembrandtesque: The Experience of the Artistic Process and Its Imitation.

**Erma Hermens**, Reflections on Samuel van Hoogstraeten, Rembrandt and the School of the High Art of Painting.

**Wietske Donkersloot**, The Rembrandt Database: Current Status and Future Plans.



# historians of netherlandish art

## Review of Books

General editor: Kristin Lohse Belkin

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

### Fourteenth and Fifteenth Centuries

**Anne Margreet W. As-Vijvers, *Re-Making the Margin. The Master of the David Scenes and Flemish Manuscript Painting around 1500*. Translated by Diane Webb (*Ars Nova. Studies in Late Medieval and Renaissance Northern Painting and Illumination* 11). Turnhout: Brepols Publishers 2013. 786 pp, 72 col. pls, 355 b&w illus. ISBN 978-2-503-51684-4.**

*Re-Making the Margin*, based on the author's 2002 dissertation, discusses a new style of decorating books that became prominent around 1500. As-Vijvers identifies the Master of the David Scenes as the inventor of this new decorating system, and she convincingly locates his activities in Bruges. As the title suggests, As-Vijvers offers a monograph of the master and a contextualization of his work. Nonetheless, the book accomplishes much more, providing an overview of the origins and development of the so-called "isolated motifs," with special attention given to the illuminators who occupied themselves with this kind of border decoration. Although the David Master played an important role in the invention and cultivation of this decorative program, other illuminators are prominently represented. Individual chapters are devoted to Simon Bening, to Cornelia van Wulfschkercke and the Carmelite convent of Sion in Bruges. In fact, As-Vijvers only arrives at the David Master by Chapter 5.

In the introduction, the author promises to "provide insight into the organisation of late-medieval Flemish manuscript production, the division of labor among illuminators and the use of models" (87), providing a careful study of marginal motifs on text pages, thereby effectively clarifying complex matters. By focusing on the margins of these richly illuminated books, she circumvents the problem of inserted miniatures, which are not always produced by the same illuminators as the rest of the manuscript.

The margins reveal how illuminators came into contact with one another and how models were distributed. Furthermore, the motifs help to demonstrate the working methods of illuminators, leading the author to conclude that "the quires were treated as individual entities, the constituent bifolia being

the illuminators' working unit" (184). Finally, isolated motifs add to the current knowledge of models. As-Vijvers provocatively deduces that motifs occurring on the same bifolium of a manuscript – the working unit – may well have come from the same source or sheet. This offers a possibility of constructing models. Moreover, she also comes to the conclusion that colored-in models, perhaps a finished or partially finished book, were more common than generally assumed.

As-Vijvers provides a comprehensive and meticulous study of manuscripts. With an eye for detail, she describes the books and unravels the production processes leading to the final products. Every argument is carefully constructed and underlined by at least three different examples. Although her arguments are persuasive, the sheer density of information presented occasionally makes the book hard to read. The complex organization of the book further challenges comprehension. The text is divided into two parts, the first dedicated to the isolated-motif manuscripts, forming the core of the book. The other addresses types of freestanding motifs. Although it is called Part II, it seems to function as an addendum with descriptions of the manuscripts that could not be fitted into the main corpus of isolated-motif manuscripts from the workshop of the David Master. Unfortunately, there is no index of illuminators or geographical sites, only of the objects, i.e. manuscripts. All this makes the book more difficult to navigate.

The author's discussion of pilgrims' badges is somewhat problematic. She states that "the backs of badges usually had a pin for fastening" and that "the badges pictured are all of the plaquette type." The word "plaquette" however is generally reserved for the thirteenth- and early fourteenth-century pewter pilgrims' souvenirs. After that date, open-work badges (*gittergusse*) almost completely replaced the earlier plaquette-type badges. Both the plaquettes and the open-work badges were cast and had a flat reverse. The badges, depicted in manuscripts, were stamped. This method of producing badges was introduced in the second half of the fifteenth century when open-work badges were still being cast. With stamped badges, the picture was not cast but hammered into a thin piece of metal producing a relief image. The form that protruded on the front was hollow at the back, and vice versa. These fragile badges could not have pins on the back. Instead, they usually had three or four holes along the edge for fastening. These kinds of badges were frequently sewn into religious books, which probably explains why illuminators liked to include them in their marginal repertoire. For instance, punched holes for fastening are depicted in the Hours of Joanna of Castile, including the threads with which the badges are sewn onto the page. Religious badges thus effectively connected the religious texts and miniatures of the book with well-known devotional practices.

As-Vijvers's attempts at explaining workshop processes by reconstruction are especially striking, as for example in

her description of the “invention” of the decorative system of isolated motifs and her discussion of the division of work in the Brukenenthal Hours (247). As far as the illuminator’s choice of motifs is concerned, she firmly believes in the dominance of the model sheet. She convincingly argues that illuminators picked from the models at hand when they were decorating a quire and that the finished borders on colored grounds influenced the choice of isolated motifs in the same quire. Illuminators did not let the contents of the page influence their choice of motifs. Without discarding this working method, which follows from As-Vijvers’s careful study of the manuscripts, it is necessary to add that the motifs were not entirely without meaning. Significantly, some marginal motifs only appear in religious books suggesting there was a hierarchy: some motifs were suitable for any context – with flowers and insects as the most obvious examples. Yet others, such as the pilgrim badges, were earmarked for particular manuscripts. This last category of motifs commented on the book and its function.

*Re-Making the Margin* presents a thorough study of illumination in Bruges around 1500. It is a rich publication, both in plate material and in text. It provides interesting new insights into the technical aspects of illumination, such as the structure of workshops, production processes, model sheets and networks of illuminators. *Re-Making the Margin* is an indispensable resource for anyone with a professional interest in workshop practices, late-medieval illumination and painting around 1500.

Hanneke van Asperen

Radboud University, Nijmegen

**Elizabeth J. Moodey, *Illuminated Crusader Histories for Philip the Good of Burgundy (Ars Nova. Studies in Late Medieval and Renaissance Northern Painting and Illumination XII)*. Turnhout: Brepols Publishers 2012. viii, 312 pp, 38 color illus. ISBN 978-2-503-51804-6.**

Elizabeth Moodey has written an elegant book with a clear and didactic structure. While starting out with the goal to “consider Philip [the Good] as a patron of history writing and of illuminated manuscripts concentrating on the visual and literary projects that supported his efforts to launch a crusade” (2), the author proceeds much further than that. The focus actually lies on the ideas and ideals of the crusade at the Burgundian Court and on the more or less fictional histories linked to these and their reception. The topic is indeed well embedded in the treatment of literature and book culture at the court at large, showing how crusade culture is tied up with the rest of court life and cannot be studied separately: thus a real *Gesamtbild* emerges.

The introduction does justice to the wider context of art patronage before focusing on manuscripts, emphasizing their usefulness as source material. Starting off from a clear overview of the role and place of historiography in the Middle Ages and especially at the court of Philip the Good, the first two chapters introduce us to texts and the reading culture (or “telling” culture, as the example of the *Cent Nouvelles nouvelles* nicely shows on pp. 60-63) at the Burgundian Court. Chapter I is about the historical and Chapter II about the fictional, but through the discussion of the various chronicles and *mises en prose* the “mix of real and plausible that entertained the Burgundian court” (48) is made perfectly clear. The example of Girart de Roussillon (63-67) shows how history and legends blend together.

In Chapter III Moodey successfully links book culture and literature at the Burgundian court with the actual historical crusades of the High Middle Ages (1096-1272) as well as with specific works present in the library of Philip the Good or written for him, such as Jean Germain’s *Mappemonde spirituelle* (p. 119). The definition of “crusade” should be interpreted broadly, including the defense against the Turkish progress in Europe and even pilgrimage (p. 81). It must have been important for Philip the Good that his father, John the Fearless, had been imprisoned after the disastrous battle of Nicopolis (1396) at the very moment when his son was born.

The fourth chapter is dedicated to the *Banquet du Faisan* (Feast of the Pheasant), organized by Philip the Good in Lille in 1454, about nine months after the Fall of Constantinople. Moodey provides a detailed explanation of the ceremonies. The pheasant theme transports hunting to the higher level of crusading. The pheasant (*Phasianus colchicus*) is an oriental bird, named after the river Phasis in Colchis, which not only takes us to the Middle East, but also to the heart of the myth of the Golden Fleece (138) by which the knightly order Philip had founded was inspired. It is important to understand the animosity that reigned against the Greeks, just as well (or sometimes even more) than against the Turks (147-148). Moodey explains convincingly that Philip’s crusading plans were realistic and strategic rather than unrealistic and naïve. This last point is worked out in chapter V. Philip the Good was not just the frivolous prince that some historians have made him out to be, but also a military leader and a serious planner of a crusade. A concrete example is the advance made by João, a nephew of his wife Isabella of Portugal, as far as Cyprus, which, however, terminated with his untimely death (159-160).

The last two chapters are the climax of the book: two case studies of texts and manuscripts forged for Philip the Good providing him with background to and legitimation of his crusading ideas (and at the same time of other aspects of his politics). The *Croniques de Jherusalem abregies* (Chapter VI), completed in 1455, served Philip on several levels. Showing a whole series of princes and knights who had fought against the infidels from Godfrey of Bouillon onwards, the text emphasizes their “Burgundian” ancestry. By carefully analyzing the heraldry and iconography of the decorations and illustrations of Philip’s manuscript (Vienna, Österreichische Nationalbibliothek, Cod. 2533), Moodey has shown that the “Southern-Netherlandish” origin of the people involved is even further stressed at the expense of the role of the French, i.e. Louis IX (201-203). The aim of the second manuscript, the *Cronicques et conquestes de Charlemaine* (Chapter VII) was to show on the one hand that Philip the Good was the only true descendant of Charlemagne and on the other that Charlemagne had started a crusading mission that was to be fulfilled by his descendants. The text and images of the magnificent manuscript (Brussels, Bibliothèque royale, MS 9066-9068), completed in 1458-1460, show how Charlemagne and others such as the young knight Doon de Mayence are examples of how one should stop fighting each other and fight the infidels instead. Moodey’s arguments shed new light on this manuscript and more generally on how Charlemagne was seen in the later Middle Ages.

Moodey starts off from the idea that “we have reason to take Philip seriously as a potential crusader” (3) and works this out in a convincing interdisciplinary study about the whole of crusading history at the Burgundian court. The book is more medievalist than art historical and in a way the title is mis-



leading, for even if the “illuminated crusading histories” are, of course, important in this study, in the end the structuring subject seems the whole of the crusading idea and its history at the court of Philip the Good, rather than (but including also) its manifestations in illuminated histories.

The book is the result of the author’s 2002 PhD dissertation at Princeton University. This means that the important study on the same subject by Jacques Paviot, published in 2003, is mentioned and cited in several footnotes but not very well integrated, as are some other works published in the last ten years.

The inventories of the ducal library, the originals of which are kept in the archives in Lille, Dijon and Brussels, are referred to via the various editions (among them Joseph Barrois’s 1830 edition), but Moodey’s references to them are not always clear. Moreover, whereas Appendix A is a very useful transcription of the complete text of the Jerusalem Chronicle in Vienna, the role of Appendix B is less evident. It contains information about the known documents informing us about Jean le Tavernier’s life and career but does not add much to the recent findings published by Avril, Verroken, Vanwijnsberghe and others. It is too short to do justice to the many problems that remain and it omits Anne Korteweg’s 2002 article about *The Hague Hours*. Moreover, even if the reconstruction of Tavernier’s oeuvre starts with the manuscript treated in Chapter VII, Appendix B is not really needed for the chapter.

In spite of these remarks, the reader learns a lot in this beautifully written, clearly structured, and well-documented book: Philip’s crusading plans were firmly anchored. The Fall of Constantinople in 1453, though investing them with a new urgency, did not mark their beginning. Louis IX, the crusading hero of the French kings, was replaced by Godefroy de Bouillon and Charlemagne at the fifteenth-century Burgundian Court.

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**Alfred Acres, *Renaissance Invention and the Haunted Infancy*. London: Harvey Miller Publishers, an imprint of Brepols Publishers, Turnhout, 2013. 292 pp, 146 b&w illus., 19 color illus. ISBN 978-1-905375-71-4.**

The beauty of Alfred Acres’s book is that it takes themes, or better, ideas that are so familiar – those intimations of the Passion or of evil in scenes of Christ’s Infancy – and shows how dense with meaning they are, how inventive they are, and how fully they contribute to the meaning of the art works in which they appear. Acres does not see his study as “iconographic” because the ideas he studies are not strictly based on literary sources, nor are they specific subject matters like, for example, the Annunciation or the Epiphany. But I see the book as an exemplary demonstration of the “new iconography”, that is, of the study of content within art works that goes beyond literary sources and symbolic decoding. This new iconography – for which James Marrow’s “Symbol and Meaning in Northern European Art of the Late Middle Ages and the Early Renaissance” (*Simiolus* 16, 1986) issued the clarion call – opens up wider ways of understanding what meanings are found in art, while also examining how these meanings are generated. For quite some time, the critiques of Panofsky have made iconography a fraught area of study within Northern Renaissance art (while

making “disguised symbolism” into a term-that-shall-not-be-mentioned). Acres’s impressive volume is sure to help turn this methodological tide.

After a brief introduction, which lays out the parameters of the project, Acres’s first chapter addresses the concept of the term “subject matter.” Here Acres examines scholarly traditions about the nature of subject matter and argues that subjects are more permeable than we generally think. He notes that the central ideas studied in the book – the references to the Passion in the Infancy (which he terms the “proleptic Passion”) and the presence of evil around the infant Christ – are never named in compilations of subject matters, but are deeply important, not peripheral elements of works. Their meanings arise out of relationships within the representations and function like stage whispers to attract the viewer’s attention.

Chapter 2, which at over 120 pages comprises the bulk of the book, addresses the proleptic Passion, a theme Acres has considered in some of his earlier publications. He begins by noting that this theme turns on “anticipations” and “premonitions” and thereby generates within the viewer a greater awareness of temporality. When turning to specific examples, Acres chooses not to arrange them by subject, medium, place or date – the art works span a variety of media from the fifteenth and early sixteenth centuries, produced in both Northern Europe and Italy – but instead groups them by similar tactics for allowing the Passion to intrude upon the Infancy. Among the tactics treated are: conjunctions (e.g., the pairing of Infancy and Passion in diptychs, although carved altarpieces that combine Infancy and Passion cycles also merit consideration here); various objects (e.g., crosses, the *arma Christi*, and symbolic plants); Eucharistic symbolism and tomb imagery; and postures (notably those suggesting sleep/death or Crucifixion). This section is distinguished by a very interesting variety of examples, some well-known, some less familiar, nuanced and convincing argumentation, and by an uncanny ability to notice – and interrogate – small details within art works that are easily overlooked but important not to; often I found myself kicking myself for not having noticed that myself! The section on “contingent vision,” however, would have benefitted from a fuller explication of terminology and of how the works included here manifest this particular representational strategy.

In Chapter 3, the author turns to the theme of evil in Infancy scenes. He notes that this idea was less frequent than the proleptic Passion – and drew less from theological sources and more from legend, literature and theater. Particularly strong here is Acres’s analysis of Bosch’s Prado *Epiphany* triptych, which considers not only the Anti-Christ-like figure in the stable, but also how Bosch places protectors around the sacred foreground of the work. In this section Acres also provides very stimulating analyses of Grünewald’s Isenheim Altarpiece, Botticelli’s *Mystic Nativity* and Hugo van der Goes’s Portinari Altarpiece. The chapter goes on to consider various stand-ins for demons, such as monkeys, cats, bugs and wasps. In a final section, titled “Menace,” the author considers how references to protection from evil form signs of the presence of evil. These include coral, protective plants, and the famous Mérode Triptych mousetraps (and its blown-out candle). At some points Acres could have considered additional interpretive lines: the garden gate behind Botticelli’s *Virgin and Child* tondo in the National Gallery could be read as a *porta coeli*, not just as an allusion to the gate of the Garden of Gethsemane, and the collapsing

stables of many Nativity scenes carry not only menace, but also references to humility.

In a final chapter, called "Motives," Acres addresses the question of why these references to the Passion and to evil are so frequently found in Renaissance images of the Infancy. He rightly acknowledges the difficulty of inferring intent, while (also quite correctly) affirming the integral role of intention for the interpretation of art, even if intention can only be partially understood. He then takes on the very ambitious task of showing how the ideas he treats relate to three central ideas of Renaissance art: engagement of the viewer, realism, and the rising status and self-consciousness of the artist. While not always convincing and occasionally veering toward overgeneralization, this final chapter is rich with insights, notably, that the "haunting" of the Infancy involves the viewer more intensely and stimulates devotion – and that the spatial unity of Renaissance art enhances the relevance of the temporal issues intrinsic to the haunted Infancy. However, in light of increasing questioning about "originality," Acres's claim that these hauntings offered opportunities for artistic invention (an issue highlighted in the book's title), warrants fuller examination within the context of medieval precedents and of the role of tradition and copying in the Renaissance.

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**Michelle A. Erhardt and Amy M. Morris, eds., *Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque (Studies in Religion and the Arts 7)*. Leiden: Brill 2012. xxxv, 453 pp, 107 illus., many in color. ISBN 978-90-04-23195-5.**

Mary Magdalene is hot – in current scholarship, that is. Although studies of the cult and iconography of the Magdalene were surprisingly limited until relatively recently, books by Susan Haskins (1993), Katherine L. Jansen (2000), and Penny Jolly (2014; reviewed below) – along with a Routledge volume of essays (ed. by Peter Loewen and Robin Waugh, 2014) – have significantly deepened our understanding of this saint. This Brill volume of essays is a welcome addition to the growing body of literature on this topic.

The volume is divided thematically into five sections. Unlike many other anthologies, the themes here are well conceived and, amazingly enough, the individual essays actually consistently address the relevant themes. Moreover, the numerous cross-references between the contributions give the volume a highly cohesive character. The book begins with a helpful introduction summarizing the treatment of the Magdalene in the Gospels and clearly explaining Gregory the Great's conflation of Mary with the sister of Lazarus, and most importantly, with the sinner who washed Christ's feet at the house of Simon – an identification which led to the conception of Mary as a reformed prostitute. The introduction also briefly examines the legends and cult surrounding Mary Magdalene.

The first section covers iconographic invention in the life of Mary, focusing on narrative cycles of the fourteenth and fifteenth centuries in Italy and Germany. The essays in this section (by Erhardt, Joanne W. Anderson and Morris) consider unusual scenes included within some imagery of the life of the Magdalene, most notably, Christ in the home of Martha and

Mary, the conversion of Mary Magdalene by Martha, Mary's sea journey and her arrival at Marseilles. These essays bring out the association of the Magdalene with penitence, preaching, and conversion, and demonstrate how these features explain her appeal to the Franciscans, female audiences and the Benedictines.

Part 2 examines the central theme of the Magdalene as a penitent sinner. While this section includes studies of well-known works by Tintoretto and Caravaggio (by Elizabeth Carroll Consavari and Patrick Hunt, respectively), it also includes a particularly intriguing essay by Rachel Geschwind on images of the Magdalene in popular prints in Italy. This essay examines chapbooks (cheap pamphlets sold by ballad singers and itinerant vendors), which held up the Magdalene as a positive exemplar for fallen women, and broadsheets, which portrayed the negative consequences of the lives of unrepentant prostitutes; these two print formats form positive and negative counterparts of a campaign against prostitution that was an important concern in early modern Italy.

The most famous scene featuring the Magdalene, the *Noli me tangere*, is the subject of Part 3. The first essay (by Barbara Baert) considers the topic more broadly, arguing that in the North the theme was associated with female spirituality – with the Magdalene linked to the bride in the Song of Songs – whereas in Italy, it was more closely connected to the mendicant blending of *clausura* and public teaching. The remaining essays in this section consider specific renderings of the subject: one that Michelangelo made for Vittoria Colonna (which the author, Lisa M. Rafanelli, relates to Colonna's devotion to the Magdalene and to a new emphasis on the value of women), and one by Rembrandt (which Bobbi Dykema links to the Calvinist interest in typology).

Patronage is the focus of the fourth section of this volume. Barbara J. Johnston's essay focuses on a unique book, the *Vie de la Madgalene*, which was commissioned in 1516 by Louise of Savoy, the mother of Francis I, after Louise's pilgrimage to the shrine of the Magdalene near Aix-en-Provence. The essay probes how elements of this book reflect the experiences and concerns of Louise, and even establish parallels between the lives of the two women, thereby enhancing Louise's devotional experience. Margaret A. Morse considers how Correggio's depiction of *Noli me tangere* made for a Bolognese patron, Vincenzo Ercolani, operated between personal and civic spheres. She argues that the unusual, luxurious gold dress worn by the Magdalene in the painting, which the patron hung in his palace, is a direct reference to Raphael's public altarpiece of Saint Cecilia – an allusion, which had both iconographic implications (recalling the Bride of Christ in the Song of Songs) as well as political ones (allying the patron with the papacy). A particularly unusual image of the Magdalene, the Penitent Magdalene shown in a seventeenth-century painting on the back of a piece of glass – using the technique of *verre églomisé* – is considered in an essay by Jane Eade. While the author's suggestion that the image is an allegorical portrait of Louis XIV's first mistress Louise de la Vallière remains hypothetical, her analysis of how the work's mirror-like, reflective character relates the spiritual choices of the viewer to those of the Magdalene provides a very sensitive and insightful analysis of the relationship between image and audience.

The last section of the volume centers on new roles for Mary Magdalene. While it is perhaps a bit less cohesive than the other sections, the first two essays (by Andrea Begel and



Vibeke Olson) complement each other in addressing gender issues not treated elsewhere in the volume. Begel examines the scene of the exorcism of the Magdalene in the Guidalotti-Rinuocini Chapel in Florence (also studied by Erhardt in Part 1), noting how the scene not only links the cult of Saint Francis with that of the Magdalene, but also reflects beliefs that women were more susceptible to demonic possession than men. Olson's essay on the tears of the Magdalene emphasizes how the Magdalene's image as penitent sinner provided a model for female behavior and piety. The final two essays touch on economic implications of the imagery of the Magdalene, with Annette LeZotte considering how images of the Magdalene in domestic environments addressed concerns of urban dwellers who sought to imitate Christ while acquiring wealth; and with Michelle Moseley-Christian arguing that the imagery of the nude Magdalene in a landscape had strong appeal on the open market for Netherlandish art in the fifteenth and sixteenth centuries.

The volume is available as pdf [https://lirias.kuleuven.be/bitstream/123456780/328823/2/0789004231955\\_08-Baert.pdf](https://lirias.kuleuven.be/bitstream/123456780/328823/2/0789004231955_08-Baert.pdf)

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**Penny Howell Jolly, *Picturing the "Pregnant" Magdalene in Northern Art, 1430-1550: Addressing and Undressing the Sinner-Saint (Women and Gender in the Early Modern World)*. Burlington: Ashgate 2014. 290 pp., 55 b&w illus., 18 col. pls. ISBN 978-1-4724-1495-3.**

Scholarship has often explained Mary Magdalene's great popularity in the Renaissance in terms of her flexible iconography and her ability to address diverse audiences. One of the many strengths of this publication is that Jolly focuses on roles for the Magdalene yet to be explored. Her novel approach offers a deeper understanding of Magdalene images, including a detailed examination of dress. The organization of the book also contributes to its overall effectiveness. In each chapter, Jolly considers a single painting or a group of related paintings in depth. The author also rightly points out that northern Magdalene images have not received nearly the attention that they deserve and sets out to correct that situation. Additionally, through the examination of Magdalene imagery, Jolly taps into engaging current topics including the production of works for the open market, the body and sexuality, the meaning of dress, and performative viewing (audience reception).

The first two chapters focus on Rogier van der Weyden's innovative representation of the Magdalene in his Prado *Descent from the Cross* and in the *Braque Triptych*. In Chapter 1, Jolly identifies the Magdalene as spiritually pregnant (the equivalent of divine inspiration): a new visual type invented by the artist. Rogier portrayed the Magdalene wearing spreading maternity laces as was customary for pregnant women. Furthermore, the low-slung belt, known as the *demi-cent de magnanimité*, emphasized her abdomen and indicates through the inscription on it (IHESVSMARIA) that her bridegroom is Christ. The transformation that Mary Magdalene underwent from sinner to saint was paramount to her popularity and accessibility. While this transformation was commonly shown in scenes where she wept at Christ's feet, artists found other ways to represent it. In the *Descent from the Cross*, the Magdalene's spiritual pregnancy

reveals her religious conversion. Viewers are encouraged to model their lives after the Magdalene by opening up a place within themselves where Christ might dwell. The Magdalene's body served as the locus of sin and as a vehicle of transformation. This duality is a recurrent theme in the book.

In Chapter 2, the author investigates the figure of Mary Magdalene from the *Braque Triptych*. Among the innovative elements introduced by Rogier is the figure's exotic head-dress. Similar to the figure of the Magdalene from the Escorial *Deposition*, the Braque Magdalene wears loosened maternity laces. Jolly demonstrates that these features establish a visual connection between Rogier's Magdalene and depictions of the Wise and Foolish Virgins. Particularly interesting is Rogier's presentation of the Magdalene as both a Wise and a Foolish Virgin, an iconographic detail that has precedent in Lucas Moser's *Tiefenbronn Altarpiece* (1432). Functioning simultaneously as both within the same image enacts Mary Magdalene's transformation from sinner to saint. The maternity laces and headdress also align the Braque Magdalene with contemporary images of sibyls. Like sibyls, Mary Magdalene is believed to possess divinely inspired knowledge. Her maternity laces and the Magdalene's metaphorical pregnancy reinforce this characterization. The identification of Mary Magdalene as the Wise and Foolish Virgin is particularly significant in the interpretation of the *Braque Triptych*. After all, the painting was commissioned by Braque's widow, Catherine de Brabant, in hopes of promoting her dead husband's heavenly ascent. The imagery includes many interactive devices that would have aided Catherine in her efforts. The Magdalene could also serve Catherine by providing her with a saintly intercessory.

Rather than focus on a specific painting, the third chapter addresses half-length Magdalene images made for the open market by artists including Cornelisz. van Oostanen, Quentin Massys, the Master of the Magdalene Legend and the Mansi Master. Jolly demonstrates that these images borrowed features from crypto-portraits and that their portrait-like qualities may have contributed to their accessibility. She also concludes that the Magdalene's elaborate dress and type of container are not mere attributes of her pre-conversion life or role as myrrhophore. These images are neither exclusive presentations of her sinful past nor her saintly redemption, but rather both. They present the reformed saint while simultaneously recalling her colorful past. Also significant is the ability of her garments and container to stand as a trademark for a region, or as a way to grab the audience's attention. There are performative elements in these paintings. Portrayed in the act of opening the jar, similar to the depiction of spreading maternity laces, the entire process of repentance and salvation occurs.

Continuing the exploration of half-length images, Chapter 4 focuses on images by the Master of the Female Half-Lengths and Jan van Hemessen in which the Magdalene plays a lute or harpsichord. This represents an iconographic innovation since no earlier tradition of the Magdalene as musician exists. Although the lute commonly indicated sexual availability, Jolly associates it with a love sickness or in the case of the Magdalene, her spiritual longing for Christ. As a metaphor for Christ the lute functions similar to the Magdalene's inscribed belt in the *Descent from the Cross*. This analysis rests on changing notions of music and the lute. Throughout this book Jolly considers the different audiences for these images. She suggests that these musical Magdalenes would have appealed to Catholics and Protestants as Antwerp had a significant population of

both. Additionally, the images cultivated an identity for Antwerp as a refined and cultured city.

Chapter 5 is dedicated to images of Mary Magdalene in a landscape setting by Adrian Isenbrant, the Master of the Female Half-Lengths, and others. Details of the Magdalene's attire, her activities, and the surrounding landscape all contribute to the meaning of the images. Jolly identifies an unrecognized thread of meaning present in these images – melancholia. Several details, including her head-to-hand gesture identify her as a melancholic. It is in this era that melancholy began to acquire more positive associations with creative genius. Mary Magdalene is one of the first saints and the first woman to be depicted as a religious melancholic. Similar to Saint Jerome she had the gift of prophecy and of divine inspiration. Several episodes in the Magdalene's legend alluded to her melancholic nature. These representations allow audiences to experience the melancholic state and to partake of its cures.

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**Mitzi Kirkland-Ives, *In the Footsteps of Christ: Hans Memling's Passion Narratives and the Devotional Imagination in the Early Modern Netherlands (Proteus: Studies in Early Modern Identity Formation 5)*. Turnhout: Brepols Publishers 2013. 212 pp, 16 b&w illus., 7 col. pls., 2 maps. ISBN 978-2-503-53406-0.**

Mitzi Kirkland-Ives's book focuses on three works by Hans Memling: *Scenes from the Passion of Christ* in Turin, the so-called *Seven Joys of Mary* in Munich and the *Greverade Altarpiece* in Lübeck – all works distinguished by elaborate continuous narrative centered on the life of Christ. The author's main argument is that viewers of these paintings would have read them in the light of devotional practices (primarily pilgrimage and procession) that involved the experience of movement accompanied by imaginative engagement with a sequence of events in Christ's life. As a result, in the late medieval period, these pictorial narratives would have functioned, like pilgrimages and processions, as a means of allowing the devout to imagine themselves following in the footsteps of Christ, and, in this way, to transform their souls into conformity with Christ. The linkage of these paintings with pilgrimages (both actual and spiritual) and processions is not new, as Kirkland-Ives herself recognizes. However, she does consider these devotional contexts in a more sustained fashion than previous studies of Memling's paintings do.

Chapter 1 is the only chapter to center on the paintings themselves. Here Kirkland-Ives considers how movement itself becomes a subject in each work and thereby engages the viewer in an imagined journey. The analysis provides valuable insights into how Memling used figural and compositional means to lead the viewer's eye from one scene to the next. In addition, Kirkland-Ives brings out ways in which Memling creates narrative foreshadowing and establishes non-chronological as well as chronological relations between various scenes. One issue that could have been explored in fuller detail is the difference between how continuous narrative works within the triptych format of the *Greverade Altarpiece* and within the single-panel formats in Munich and Turin. It also would have been helpful to provide larger-scale illustrations, since in some cases

the book's plates and figures are too small to allow a reader to follow all of the author's points.

Chapter 2 focuses on pilgrimages, particularly the pilgrimage to Jerusalem. Using a number of primary texts, and including very useful translations of the Dutch, Kirkland-Ives provides a thorough discussion of how the Jerusalem pilgrimages were organized and enacted. While there is little discussion of the Memling paintings in this chapter, Kirkland-Ives's claim is that pilgrimages served a function similar to that of the images in Memling's continuous-narration works. But perhaps more distinctions could be drawn between a direct experience of the places where Christ's Passion was enacted and the mediated experience provided by viewing representations of these places.

In Chapter 3 Kirkland-Ives examines a variety of Netherlandish processional practices, including the Bruges Holy Blood procession, Palm Sunday processions, Easter week ceremonies, Corpus Christi processions and *Blijde inkomsten* (ritual entries of monarchs into cities). These activities, like Memling's paintings, generally involved both processional movement and dramatic enactments of Christ's life – although the *Blijde inkomsten* also had political significances that may make them less relevant to an understanding of Memling's paintings than the other specifically religiously-oriented processions. Kirkland-Ives notes that in Memling's paintings, as in these sorts of processions, the motion between events is as important as the events themselves, making these paintings not merely sequential narratives, but a special form of truly continuous narration.

The book's final chapter examines the processional experience in a number of other artistic and literary forms. These include the Jerusalem Chapel in Bruges, the Stations of the Cross, the virtual pilgrimage, and devotions to the wounds of Christ. Kirkland-Ives then moves into a consideration of serial imagery in book illustrations and prints, including Dürer's *Large Passion* series. Here she demonstrates how Dürer's prints do not just incorporate one moment of time, but rather include hints of future narrative, creating similar kinds of narrative cross-references to those seen in Memling's works. But although Kirkland-Ives argues that the process of turning pages in an illustrated book involves a somatic act akin to a procession, there seems to be a significant difference between Memling's presentation of continuous narrative that moves across a single panoramic landscape setting and the experience of viewing individual narrative scenes on separate printed pages.

Overall, I think, the book provides a great deal of information that would be useful for an understanding of how late fifteenth-century viewers experienced these three Memling paintings. However, the book's focus on the concept of procession ends up being somewhat constraining. For while the accumulation of data on various processional activities in the Netherlands is of interest, it does not provide a deepening of our understanding of Memling's paintings as the book progresses, but rather results more in a reiteration of the book's initial arguments. Kirkland-Ives's points could have been developed and strengthened by consideration of a broader range of relevant issues, including the question of sources (which could help establish how novel Memling's approach here is); the role of the donor (which, given that one donor was German and one Italian, might point to influences from non-Netherlandish traditions); and the place of Memling's three paintings within the wider development of narrative and world landscapes in later fifteenth-century Netherlandish art (which could address how



much the pilgrimage/procession mindset influenced art more generally). However, Kirkland-Ives's book has established a strong foundation for scholars who wish to pursue these issues.

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## Sixteenth Century

**Érasme. Éloge da la folie illustré par les peintres de la Renaissance du Nord.** Translated and notes by Claude Blum, essays by Jean-Christophe Saladin and Yona Pinson. Paris: Diane de Selliers 2013. 350 pp, 161 col. pls. plus 82 Hans Holbein marginal drawings. ISBN 978-2-36437-022-7.

Probably no other subject from the early years of emerging "secular" art in the Low Countries recurs as frequently as folly in all its guises. And, of course, no text of the early sixteenth century did so much to spark a sense of folly as a fruitful counterpoint to spirituality and virtue as Erasmus's *Praise of Folly* (Basel: Froben, 1516), written as a *jeu d'esprit* for the author's close friend and Christian humanist peer, Thomas More (indeed, *Moria*, Greek for Folly makes a perfect allusion to More's name as a scholarly insider joke). This much is well known, and thirty years ago I devoted quite a few pages to the echoes of Erasmus on Quinten Massys's pioneer genre paintings in Antwerp as well as on the *rederijker* verses of local authors in that emerging city. But the topic remains a hardy perennial, and the long influence across sixteenth-century culture by Erasmus rewards further attention.

Hence this volume, a rather luxurious and elaborate French translation of the text, accompanied by well-chosen color plates from all over Northern Europe (France is naturally included along with Germany, Flanders, and Holland), selected and discussed in an essay by Yona Pinson of Tel Aviv University. Their time span reaches from the fifteenth century (Rogier van der Weyden, Bouts, Memling, Joos van Ghent) well into the seventeenth century to include Jan Steen at its latest reach. Most will be familiar (Bosch, Massys, Bruegel, and Cranach are prominent), though a number remain anonymous. There are also some surprises as well as up-to-the-minute inclusions, notably Bruegel's recently rediscovered canvas, *St. Martin's Day* (Prado, Madrid). One highlight is the inclusion at the appropriate parts of the Erasmus text of the marginal drawings by a young Hans Holbein II for a volume owned by schoolmaster Myconius (Oswald Geißhüsler) and shown to Erasmus himself in Basel publisher, Johannes Froben. In response, the scholar wittily responded about his own image as an author that "if Erasmus still looked like that he could readily get a wife." These marginal images (now in the Basel Print Cabinet) have been well examined in Holbein drawing literature, in particular by Christian Müller in his 1996 catalogue and in a dissertation (University of Washington, 1981; Garland reprint 1986) by Erika Michael.

There might well be some question about the audience for such a volume, since Erasmus has been translated into all major European languages, and this slipcased tome is not a

bargain. A colophon explains that the Institut Diane de Selliers is dedicated to "la recherche en histoire de l'art" and to aid in research and to enhance the value of works "du patrimoine de l'humanité." Pinson's valuable service to the French or Francophone intellectual community is to bring Erasmus's legacy into focus to a wider public. Of course, art historians will probably turn first (or find easier access) to Georges Marlier's *Erasme et la peinture flamande de son temps* (1954), or more recently to the valuable Rotterdam catalogue by Peter van der Coelen (Museum Boijmans Van Beuningen, 2008), with its essay "Praise of Folly" (213-229, nos. 98-120), where many of the same images appear, albeit those closer to Erasmus's lifetime (mostly Netherlandish but also including Cranach). Now to that literature – and to the references in the Rotterdam essay – one can add this volume and the brief essay by Pinson, "Le genre satirique au XVIe siècle" (31-41) but also her choice of images and marginal notes on every picture. HNA members will find this compendium a helpful starting point for assessing Erasmus's text as a work for the "patrimoine de l'humanité," especially for the North in the sixteenth (and even seventeenth) century.

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**Michel Weemans, Herri met de Bles: Les Ruses du paysage au temps du Bruegel et d'Érasme.** Paris: Hazan 2013. 320 pp, 202 illus., mostly color. ISBN 978-2-7541-0689-4.

Those familiar with Michel Weemans's recent books, as contributor to the exhibition catalogue, *Fables du paysage flamande: Bosch, Bles, Brueghel, Bril*, edited by Alain Tapie (Palais des Beaux-Arts, Paris, 2012-13), and as co-editor (with Walter Melion and James Clifton) of *Imago Exegetica: Visual Images as Exegetical Instruments, 1400-1700* (Brill 2014), will not be surprised either by the subject of the present monograph or its interpretative strategy of hermeneutics. Both author and subject are well served by the publisher's gorgeously produced, folio-size volume, beautifully filled with full-page and large-detail color reproductions.

Weemans begins by drawing attention to certain paradoxes that define Bles's career and output. The artist is abundantly documented in the posthumous literature and in international, aristocratic collection-inventories of the later sixteenth and seventeenth centuries, yet during his lifetime scarcely any contemporary information on him survives. Traditionally overshadowed by Patinir, founder of the Flemish "world landscape" tradition, and by the art of Pieter Bruegel, seen as that tradition's culmination, Herri met de Bles, nonetheless, was hardly a historical footnote. His influence was substantial, widespread, and enduring, exerting an impact on Bruegel, but even more so upon artists of the following generation, such as Jan Brueghel, Paul Bril, and Roelant Savery. As the present study makes clear, the subtlety and extent of iconographic meanings in Bles's work, plus his significant pictorial inventions, have not been sufficiently recognized or appreciated.

Weemans's commitment to reading Bles's paintings as an expression of the "Book of Nature" (Origen, Augustine, Bonaventure, among others), through an allegorical and exegetical lens, builds upon the precedents of Reindert Falkenburg's symbolic interpretation of Patinir's landscapes (*Joachim Patinir: Landscape as an Image of the Pilgrimage of Life*, Benjamins 1988) and, more recently, Boudewijn Bakker's argument for read-

ing Bles's *Earthly Paradise* (Rijksmuseum; Weemans fig. 40) as a dual allegory of the original Edenic paradise and the new Heavenly paradise (*Landscape and Religion: From Van Eyck to Rembrandt*, Ashgate 2012). This painting, which is the subject of Chapter Two and Weemans's first extended exegetical reading of Bles's work, underscores the dualism that the author sees in all of the artist's oeuvre. The contextual foundation for Weeman's reading of Bles's art is developed from Erasmus's exegetical and other writings, invoked throughout the book.

Bles repeated certain favorite themes, and this preoccupation provides a strategy for Weemans to organize the book and advance his hermeneutic ideas. Individual chapters detail the Blesian allegorical meanings of the Good Samaritan, the Preaching of John the Baptist, David and Bathsheba, the Flight into Egypt, the Conversion of Paul, and others. The fact that some of the artist's favored themes, such as the Earthly Paradise, the Good Samaritan, or the Sleeping Peddler Attacked by Monkeys, are themselves relatively unusual subjects underscores the artist's choice of themes in order to develop his symbolic program.

To take a rather straightforward example, one might turn to a common subject, such as the Flight into Egypt. In the artist's panel in Barcelona (Museu Nacional d'Art de Catalunya; fig. 165), Bles bases his composition on Patinir's earlier painting in Antwerp (Koninklijk Museum voor Schone Kunsten; fig. 166). But whereas Patinir represents the Holy Family traveling uphill toward the mountainous region on the left (the sacred realm), with their backs to the broad farmlands and harbor on the right (the profane realm), Bles added, in the lower center, a prominent sleeping figure. This figure cannot be accounted for by the biblical narrative; it is Bles's invention. Weemans interprets him as the human soul, who, in the pilgrimage of life, is faced with a choice: awaken and proceed to the mountaintop and celestial city, like the Holy Family, or else descend to the lower, shadowy realms, like two other travelers seen in the middle distance. Bles has taken a traditional iconography, recycled from Patinir, and by adding the sleeping pilgrim, the celestial city, and travelers in darkness, has reinscribed it as a meditation on personal choice and the importance of the Christian way.

A particularly deft chapter on the anthropomorphic rocks in Bles's art – his crypto-images of heads – offers a fascinating study in its own right as well as a mini-history of this phenomenon in European art (from Piero di Cosimo and Bosch to Arcimboldo and Joos de Momper), plus a signal instance of the paradox and duality informing much of Bles's art. Weemans relates this phenomenon (in part) to the age-old topos of man-as-microcosm. The creation of humans as the final installment of God's creation inscribed within man the four elements of all Creation and placed him at the center of the world, exemplifying the rest of Creation. In Bles's mountainous head-forms, each element of the landscape manifests an aspect of the crypto-image. Here, the Book of Nature literally renders a secondary visual text, even as the landscape painting records nature's topography. Weemans argues that this dual paradigm evokes the Christian concept of a double vision – external versus internal sight, sinful perception versus spiritual discernment.

The book opens with an overview of Bles's life and afterlife and an introduction to the author's interpretive themes. Weemans is skeptical of the frequent claim that Bles is the nephew of Patinir. He also reconsiders Bles's well-known practice of including an owl (*civetta* in Italian) as a personal brand and

hidden signature in his work. Weemans sees this as another manifestation of Bles's dual vision: the naturalistic appearance of the owl, plus its function as authorial identification. But he goes further, contending that Bles's owl was chosen for its larger emblematic signification as the two faces of spiritual vision: blindness and acute (nocturnal) perception.

One minor quibble: to invoke Bruegel in the subtitle is not strictly accurate. Bles died around 1550 or shortly thereafter, whereas Bruegel's Netherlands career began around 1555 in Hieronymus Cock's shop. They were not contemporaries, and Bruegel's ideas, unlike Erasmus's, do not parallel or precede Bles's career. Perhaps for marketing purposes the publisher wanted another name more familiar than Erasmus's.

This thoughtful book is filled with keen observations that repay careful study. The book displays the same virtues as the paintings it examines. Using the author's own terminology, these are the qualities of "distance," in the sense of enveloping comprehensiveness, and "meticulousness:" the vast accumulation of expertly observed and executed details.

Dan Ewing

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**Bertram Kaschek, *Weltzeit und Endzeit. Die "Monatsbilder" Pieter Bruegels d. Ä.* Paderborn: Wilhelm Fink 2012. 383 pp, 102 b&w, 6 col. illus. ISBN 978-3-7705-5147-7.**

Kaschek's book, based on his doctoral dissertation completed at the Technische Universität, Dresden, offers a radical reassessment of Bruegel's famous series *The Months*. Kaschek ultimately reads the paintings as typological representations of the Apocalypse and of end times, an eschatological program indebted to the theology of Sebastian Franck.

The book is divided into four parts. The introduction outlines previous scholarship on Bruegel's series and on the Netherlandish landscape tradition more generally. Methodologically, the author emphasizes the importance of contemporary religious debates. He is critical of recent Anglophone scholarship (Kavaler, Meadow, Sullivan; pp. 26-29) for describing how Bruegel's works intersect with various contemporary discourses (humanist, economic and social concerns) and thus, in his view, downplaying Bruegel's particular agency as an author. Perhaps unsurprisingly, he aligns his own project's aims and conclusions with the Bruegel monograph of his *Doktorvater*, Jürgen Müller, in *Das Paradox als Bildform* (Munich: Wilhelm Fink Verlag, 1999, reviewed: <http://www.hnanews.org/archive/2001/11/jm01.html>).

The book's first interpretive section, "Bruegel im Kontext," provides a useful summary of art theoretical debates around 1565, the year Bruegel signed the first panels of *The Months* and a year which also saw the publication of Lucas de Heere's famous *Invectie* against an unknown painter, presumed to be Bruegel. Kaschek describes *The Months* as Bruegel's critique of Italian-oriented artistic theory and of artists like Frans Floris. The author believes that *The Months'* patron, Nicolaes Jonghelinck, would have been vested in this artistic debate, citing the merchant's diverse art collection and the work of his sculptor brother Jacques. He dismisses the idea that Jacques's later series of bronzes (*Bacchus and the Seven Planets*) were linked at all to Bruegel's series, stating that Bruegel's images of peasant labor



would have been more readily understood as Saturn's children. However Bacchus was perhaps the most popular classical deity in Netherlandish culture, often equated with the harvest and agricultural labor. Romanists Maarten de Vos and Frans Floris used figures of Bacchus as the representative god of the autumnal harvest, while Bruegel himself included a peasant wreathed like a bacchant in his design for the engraving *Summer*. This overlap suggests a more complex picture of 'Italian' versus 'Netherlandish' styles and motifs in the period than Kaschek suggests here.

Despite the name of this section, remarkably little discussion is offered about the panel's original context – Kaschek discusses the villa as a space for *otium*, as well as the hanging height and order of the panels within *goed ter beke*, but he does not dwell on the particularities of the room in Jonghelinck's villa in which these works would have hung. He glosses over any discussion of how these works would have functioned in, say, a dining room, as opposed to another reception room in the home (his notes also surprisingly omit Rutger Tijs's article on this topic "De twaalfmaandencyclus over het land leven van Pieter Bruegels als interieurdecoratie voor het huis van play-santie 'ter Beken' te Antwerpen," *Berichten en rapporten over het Antwerps Bodenmonderzoek en Monumentenzorg* 3 (1999): 117–33).

Section II, "Weltzeit im Jahreslauf," comprises the bulk of the book. Here the author discusses each panel of *The Months* in turn, including the missing painting. Kaschek pays careful attention to the structure of each panel, closely describing minute details and providing useful summaries of how each panel draws upon and differs from iconographical precedents. In each case, Kaschek's aim is to uncover the eschatological program he sees at work in the series. Thus, in the case of *The Gloomy Day*, for example, he connects the rainclouds and scenes of foundering ships in the background to images of the Flood, reading the picture as a practical exegesis of the typological relations between the Flood and the coming Last Judgment (138). The viewer's role, in this reading, is to uncover and produce this relation between observed contemporary experience and biblical time (past, present and future). Kaschek usefully situates each panel within the local painting tradition, perhaps most successfully in his discussion of the Prague *Hay Harvest* in relation to the Patinir tradition of the Rest on the Flight into Egypt. While his readings of individual details are often well documented and occasionally compelling, his methodology sometimes (to use a proverb, like the artist himself) misses the forest for the trees. At the conclusion of the book, Kaschek raises some fascinating questions about the series as a whole – in particular the parallel between the six panels and the six days of God's creation of the world – which remain underdeveloped in this panel-by-panel view of *The Months*. One also wonders if more could be done to connect these panels to Bruegel's more overtly religious works; I was particularly surprised at the omission of the 1562 *Triumph of the Dead*, given its apocalyptic resonances.

A recurrent and intriguing leitmotif of *Weltzeit und Endzeit* is the author's interest in artistic theory and in contemporary debates about style, local and classical models. In some respects this falls outside of the book's central thesis, but it is a virtue of Kaschek's ambitious survey of these works that he incorporates this discussion into his larger argument. In his review of *The Return of the Herd*, for example, the author launches into a fascinating side note connecting Bruegel's loose brushwork to Lucas de Heere's *invectie* and to Pliny's account of classical

rhyparographers (222–30). This link follows a valuable reassessment of the extent to which Bruegel was indebted to the work of Flemish illuminators' calendar miniatures (203–21).

Though one may quibble with the author's overarching interpretation of the series as a Franckian commentary on the coming Apocalypse, the book remains a thoughtful and engaging volume, bringing together important literature on Bruegel's famous series and proposing new interpretations of often overlooked details. It will be of use to any Bruegel scholar, as well as those interested in the Netherlandish landscape tradition more generally.

Stephanie Porras

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## Seventeenth-Century Flemish

**Francis Haskell, *The King's Pictures: The Formation and Dispersal of the Collections of Charles I and his Courtiers*, edited with an introduction by Karen Serres. New Haven/London: Yale University Press 2013. 256 pp, 80 color and 40 b&w illus. ISBN 978-0-300-19012-0.**

*The King's Pictures* is a beautifully produced publication of the first Mellon lectures given in London in 1994 by Francis Haskell. Haskell died six years later, and this volume is as much an act of piety to honor a distinguished academic as it is a vehicle to transmit art historical findings. Indeed, it is a fitting memorial to a scholar not concerned with connoisseurship but with the historical and cultural contexts in which art was commissioned and collected and, in this case, sold.

The academic apparatus underpinning the texts, provided by the editor, Karen Serres, is worthy of the standard that Oxford's Professor of Art History would have set himself. As important, she has managed to preserve something of the freshness and vivacity with which Haskell beguiled his audience and held its attention. Lectures are performances, and the well illustrated chapters, each the record of an hour-long address with slides, are an easy, informative and stimulating read.

The book's full title conveys its ambitious scope; Haskell tells the story not only of King Charles I's collection of paintings but also those of three of his aristocratic courtiers – the Earl of Arundel and the Dukes of Buckingham and Hamilton – against the much studied backdrop of Buckingham's ascendancy, Personal Rule, Civil War, Interregnum and Restoration all over the course of some forty years. The lecture form imposed a synoptic treatment of a subject which maybe proved to be not so rich in potential as might have been hoped. The author looks beneath the glittering surfaces of an amazing accumulation of masterpieces and the ruffled confusion of their dispersal to ask why so little contemporary comment was engendered. And he has had to admit to being frustrated by a wall of indifference on the part of a highly literate public. We realize that a fascination with the fine arts was then the preoccupation of a small minority in England, a state of affairs different from Italy and the Low Countries.

Haskell is a skilled guide to the personalities involved – the factotums – and the collectors themselves – all four, in the

case of this book, very different. Other than their determined pursuit of works of art, he can only detect one other shared characteristic, namely ignominious failure on the battlefield. Although let it be said in favor of Arundel that while he gloried in the feudal office of Earl Marshal, when it came to the first Bishops' War of 1639 (his only whiff of what was no more than a skirmish), his role was chiefly ceremonial.

The survey of the paintings involved is also assured, though marked by a plethora of adjectives – attractive, ravishing, magnificent etc. – acceptable when heard as the image appears on the screen, but tending to the bombastic on the page. Haskell suggests that the popularity of paintings by the Bassano's, of which Arundel, Buckingham and Charles I owned multiple examples, points to a "specific individual English taste in Italian painting." It was in fact a Bassano painting, in need of conservation, that caused early unpleasantness in the relations between the court and Rubens, though Karen Serres (in her Introduction) has surely misinterpreted surviving written exchanges to assert that Rubens earned a rebuke from the king over problems that arose round it. Rubens in fact early reported favorably on Charles's love of painting as he had earlier praised Arundel as an "évangéliste pour le monde de l'art."

Arundel's noble aspiration concerning his collections are not dwelt on; rather emphasis is placed on the rivalry between the collectors. But in this respect it is surely unworthy to impute irritation on Arundel's part at his failure to secure the *Ecce Homo* by Titian (Kunsthistorisches Museum, Vienna) against Buckingham as a reason for his visit to Buckingham's assassin on the eve of his execution. In charting contemporary attitudes towards works of art, the correspondence concerning a suitable papal gift to Queen Henrietta Maria is analyzed. It was not so much the high minded Queen who was disturbed by the proposed painting of *Bacchus and Ariadne*, but (the bachelor) Cardinal Barberini who mistook the puritan criticism of the Crown as disparaging lascivious near nakedness rather than – as was more the case – idolatry. For Haskell "the survival of the untouched Whitehall ceiling remains one of the most amazing ... episodes of these times [following the execution of the King]." But there was nothing idolatrous in Rubens's allegorical tribute to King James I, the father of the executed king, and his reign. Certainly Cromwell would have had no objection to James's regal union of England and Scotland, whose personifications as devised by Rubens are not shown effecting the birth of the United Kingdom – a term that was only coined in 1801 – but probably supporting the Prince of Great Britain, the courtesy title by which King James's grandson, the future Charles II, was known.

Haskell well demonstrates the ambiguity of attitudes towards the impetus of making collections following the outbreak of the Civil War in 1642. The Earl of Northumberland, a moderate supporter of Parliament in the Civil War, rented the residence of the deceased Duke of Buckingham and successfully prevented the sale of its contents. He was to become the leading collector of the Interregnum. Neither so rich nor ambitious, was another collector but of more overt royalist sympathies, Sir Justinian Isham; he was left unimpeded to decorate the entrance hall of his Northamptonshire house with copies of two of Van Dyck's portraits of the dead king, the *Roi à la Ciasse* and the equestrian portrait with M. de Saint-Antoine.

Particularly well told are the melancholy dispersals during and after the Civil War of the collections that had briefly made London a center for the display of old masters which the well-

traveled Rubens had marvelled at. Arundel, already abroad before the outbreak of hostilities, gave financial support to the King, but his collection was in the hands of his wife in the Netherlands and its disposal took place over several decades until the final auction in Amsterdam in 1684. The Buckingham collection was eventually allowed to leave London; the second duke, soon declared a traitor by Parliament, sold it off in Antwerp in 1649/50. More complicated was the fate of Hamilton's collection entrusted to the care of his brother-in-law, a Parliamentarian; the means by which it came into the possession of the Archduke Leopold Wilhelm, governor of the Spanish Netherlands, however still remain a mystery – to Haskell's despair. As he says: "I hoped against hope that I would be able to clear up the mystery ... It seems impossible to me that archival research, will not, one day" reveal how the transaction took place. Such are the frustrations of the researcher into provenance!

Need of money was the decisive factor in these sales, and it was money, as much as ideology, that also determined the sale of the late King's goods, in which another factor was the fear of theft from the royal palaces. The sale was unprecedented and initially undertaken to finance the Parliamentarian navy and to satisfy Charles's numerous, indebted, household servants responsible for the running of his erstwhile court, like the "plumber ... silkman ... cutler and ... linen-draper." A second list of creditors was then drawn up, and Haskell shows how other ex-servants of the king like, for instance, Edmund Harrison, embroiderer to Charles I and prior to that to his father and later his son, headed syndicates of creditors and handled the sale of masterpieces such as Rubens's *Peace and War* (National Gallery). But the men who made the best returns were those with ready money, army officers like Colonels Hutchinson, Webb and Wetton, who were to profit from the well-documented competition between the Spanish and French ambassadors.

The sale was a complicated affair, brought to an end in 1651, and it still perhaps requires a full detailed analysis, following the good account given by Jerry Brotton in 2006. Francis Haskell had already pointed the way a dozen years earlier. He also illumined with both elegance and scholarship this whole episode in British cultural history. It was of comparatively short duration and of little or no influence on future developments, but it was extraordinary none-the-less.

Gregory Martin

London

**Christiane Hille, *Visions of the Courtly Body: The Patronage of George Villiers, First Duke of Buckingham and the Triumph of Painting at the Stuart Court*. Berlin: Akademie Verlag 2012. 301 pp, 58 illus., 6 in color. ISBN 978-3-05-005908-2.**

Christiane Hille is a notable German scholar of the younger generation teaching as an assistant professor in Munich. This, her first book, is a study of painting and the masque in the reigns of Kings James I and Charles I of Great Britain. After studying at the Courtauld Institute, she wrote *Visions of the Courtly Body* in English; the book was published in Germany following the successful submission of its text as a doctoral thesis at Humboldt University. Her's is a humbling product of evidently a voracious intellect – the extensive bibliography



taken alone will be of use to students – which is at home both on the wilder shores of Foucaultian modernism and on the homely plains of more traditional art history.

Stripped of the author's commitment to, and familiarity with fashionable structuralist theory and jargon, her thesis is that George Villiers, the notorious favorite of King James, by whom he was elevated to the highest rank of nobility as Duke of Buckingham, and the industrious, but much criticized "first minister" of King Charles, discarded participation in the masque for painted portrayals of himself as a means of promoting his image. By focusing on the flamboyant valido's neglected patronage of Van Dyck and Rubens (with a glance also at Honthorst), she seeks to right the imbalance of conventional art historical accounts of England round the third decade or so of the seventeenth century.

By way of introduction, portrayals of the chaste Elizabeth I, the virgin queen, in contrast to Holbein's destroyed fresco of Henry VIII, his forebears and wife in Whitehall Palace are reviewed. Holbein, we learn, by his "emblematic rendering of Henry's legs had served to confirm the Tudor monarch's right to sovereign rule by emphasizing the king's sexual power." Then is considered Villiers's "exploration of his courtly identity," which leads to a detailed discussion of the masque in the reign of King James. The favorite's recognition of the "appeal of his body" requires discussion of the topic of his relationship with the monarch, deemed both to be sexual, and less controversially, a "significant aspect" of the reign.

The two successive venues for masques in James's reign are surveyed with particular emphasis on Inigo Jones's Banqueting Hall and the career of its versatile begetter. From 1615 Villiers excelled in twelfth night productions, as Hille recounts in her chapter "Competitive Displays of Erotic Masculinity in the Court Masque." The favorite's growing ambition was then to be shown in the Running Masque, devised for his benefit in the winter of 1619/20, followed by his commission from Ben Jonson of *The Gypsies Metamorphosed* for the entertainment of the king at his newly renovated mansion, Burley-on-the-Hill, in the summer of 1621.

The favorite here played the main part as captain of the gypsies, but Villiers had already signalled a new cultural ambition in two paintings by Van Dyck in which he was depicted in the central role. Hille's very close reading of the Christ Church *Continence of Scipio* builds on John Peacock's analysis (*Art History*, XXIII, 2000) but she breaks new ground by suggesting that the painting may have been commissioned by the King for the favorite, and that the source of the pose of Scipio may have been that of Diomedes in the Ashmolean Felix Gem. Indeed a new link in the gem's provenance may thus have been envisaged: it could have been part of Villiers's collection for Van Dyck to have been influenced by it.

The other portrayal by Van Dyck is *Venus and Adonis*, which made a re-appearance at the Maastricht Fine Art Fair in the spring of 2014. In this full-length double portrait of Villiers and his wife, the former's body is revealed "as the main asset of his wealth." Here the artist abandoned Ovid's theme of conflicting desires by showing the mortal (Adonis/Villiers) and the goddess (Venus/Katharine Manners, Villiers's wife) joined in love, as, nearby, the "dog's exposed pudenda ... hint at the painting's hidden subject of erotic devotion." Talking of which (we might think), the author offers Alberti's engraving of *Socrates and Alcibiades* as a "particularly wittily conceived

design for the double portrait" where Alcibiades is shown holding a trophy of his mutilation of the Athenian herms. In Socrates' seduction by Alcibiades is found a comparison with Villiers's behavior with his king. The favorite's portrayal as Adonis was, it is proposed, the first "role-portrait" of an Englishman. And thus in this painting was accomplished "the kind of imagery that the English king [James I] had been trying to obtain from Van Dyck's master, Rubens, for the ceiling of Whitehall's Banqueting House since 1619."

But first is discussed Rubens's equestrian portrait of Villiers, now the Duke of Buckingham. Hille argues that it should be seen in the light of the sitter's journey to Spain as escort to Charles, then Prince of Wales in 1623. She draws attention to the proposal by Balthasar Gerbier – already in the Duke's employ – for a masque to celebrate the successful negotiations of the marriage for the hand of the Spanish Infanta. Gerbier's idea was for Buckingham as admiral of the sea to be shown directing a seaborne chariot carrying the Prince and the Infanta in their journey to England. In her view Rubens's equestrian portrait "shows a strong similarity with Gerbier's design."

While this work is placed in 1625 when Rubens and Buckingham met, Hille asks whether Rubens's other painting for the Duke which was destined for a ceiling in his London residence, York House, could not have been planned earlier. She points out that the Duke is not clearly recognizable in the National Gallery sketch or in the photograph of the "lost" modello. She has new proposals concerning the finished ceiling painting. The figure pulling at the Duke "alludes to the Gorgon" and served as a reminder of the status of the favorite under King James. Above, the Duke is ascending to the Temple of Jove, as a pointer to this identification is the object held aloft by a putto, which is seen not as a palm frond but a feather, seemingly alluding to those offered to Ganymede by Jove in Marlowe's *Dido Queen of Carthage*. And thus Buckingham in the painting is associated with Ganymede, with whom he had been scurrilously compared "because the myth of Jupiter and Ganymede seemed destined to serve as a metaphor for the intimate relationship between the British king and his greatest favorite." Hence "the ceiling ... was produced as the inversion of his [Buckingham's] image in contemporary libel."

The absence of any masque performances from after King James's death in 1625 until 1631 is seen by Hille as marking a shift in royal patronage "that privileged painting over the masque." In this light, she studies Honthorst's *The Liberal Arts Presented to Charles and Henrietta Maria* (Royal Collection) of 1628, in which Buckingham plays the central role as Mercury. He is "the first courtier ever to appear in a canvas with the portrait of an English king." She suggests that the composition is a "condensed version of the upper half of Federigo Zuccaro's engraved design of *Il lamento della Pittura*," and should be seen as "an allegory of Charles's devotion to painting."

1631 saw the revival of the masque at court, but their form and content were to differ from those earlier performed in so far as they now presented the king "in a framed image" as Charles sought "to reshape the masque after the nature of the painted image." At the same time he placed great emphasis on commissions to Van Dyck who had returned to London in 1632. Thus the king took over and developed the cultural preferences of his first minister, who had been assassinated in the same year in which Honthorst painted his huge canvas.

This bald summary of *Visions of the Courtly Body* hardly does justice to its comprehensive, informed content. Some may find the vocabulary and style a barrier to its appreciation, others may find its theoretical standpoint problematic and disagree with statements and conclusions, but there can be no doubt as to Christiane Hille's deep engagement with the culture of the period. This would have been even more evident had an index been provided.

Gregory Martin

London

Editor's note: Christiane Hille's book is the winner of the Historians of British Art Book Prize for 2014.

**Blaise Ducos and Olivia Savatier Sjöholm, eds., *Un Allemand à la cour de Louis XIV. De Dürer à Van Dyck, la collection nordique d'Everhard Jabach*. [Cat. exh. Musée du Louvre, June 20 – September 16, 2013.] Paris: Musée du Louvre 2013. 208 pp, 86 col. pls. ISBN 978-2-84741-274-0.**

Among the selection of magnificent drawings by Northern artists featuring Dürer (6), Hans Holbein the Younger (2), Paul Bril (5), Peter Paul Rubens (2 copies, 4 retouched anon. Italian) and Anthony van Dyck (3, all retouched by Rubens), but also lesser known artists like Augustin Braun and Gottfried von Wedig, another masterpiece has been placed in a vitrine. This neat and tidy document today is studied and looked after as much as the other objects on display: the *Inventaire des dessins collés et dorés* – the autograph inventory of framed and gilt drawings of Everhard Jabach IV (1618-1695), drawn up in preparation of the famous sale of 101 paintings and 5442 drawings of the Italian and Northern schools to Louis XIV in 1671.

Coming from a wealthy Cologne family of merchant bankers, Everhard Jabach IV was the youngest and only boy of five children. The early death of his father in 1636 left him in charge of the bank as well as a substantial house and office in Sternengasse 25-25a, the very street on which the Rubens family lived when exiled from Antwerp in the 1570s. In 1638 Jabach settled in Paris to become the first director of the French East-India Company and a key figure in Colbert's economic policies and thus a prominent man at the French court. In 1647 he received his French naturalization papers but never gave up his status as Bürger of Cologne where he assured the completion and installation of Rubens's *Crucifixion of St. Peter*, commissioned by his father for St. Peter's church (in situ since 1642). He returned to his hometown to marry Anna Maria de Groote in 1645. His commercial activities were between Paris, London, Cologne, Amsterdam and Antwerp.

Jabach's resources allowed him to buy and sell art with great gusto. Like his father he considered art to be a good investment. And like most art collectors at the time he preferred Italian art. When acquiring drawings he favored finished compositions that he called *dessins d'ordonnance*. He mounted them on ivory board and framed them with a gold border (*collés et dorés*). In 1649 he was the single largest buyer at the Commonwealth Sale after the execution of Charles I, acquiring about 100 paintings and over 6000 drawings. In 1655 he bought important pieces from the Arundel collection, among them four paintings by Hans Holbein the Younger, for whose art he developed a genuine passion. With these two major acquisitions his impor-

tance and prominence as collector changed profoundly. His collection now included works by Leonardo da Vinci, Raphael, Giulio Romano, the Caracci, Bronzino, Veronese, Hans Holbein, Antonis Mor, Peter Paul Rubens, Anthony van Dyck and Claude Lorraine, outshining most royal collections of the second half of the seventeenth century. In 1665 he received Bernini at his hôtel in Rue Saint-Mederic whom he gave a tour of his collection. Already in 1662 he sold several paintings to Louis XIV for the first time. The 1671 sale of 101 paintings and over 5500 drawings was a profitable affair for Jabach. He continued to buy and sell and in 1695 he still owned or owned again 22 drawings by Dürer, 20 paintings by Holbein, 70 of 167 drawings by Paul Bril and 13 drawings of the approximately 80 he had had in total by Rubens and his immediate circle.

The exhibition at the Louvre was inspired by the loan from a private Belgian collection of a little known *Portrait of Everhard Jabach* by Anthony van Dyck (1636-37; cat. 53). Jabach is here presented as the man responsible for laying the foundation to the French royal drawings collection as well as substantially increasing it: in 1683 still half of the collection had come from Jabach. It was Jabach too, who shaped the perception of Northern artists at the French court; from his estate came, for example, ten of sixteen paintings by Van Dyck. And, last but not least, Jabach firmly established France as a home to many generations of important connoisseurs like Pierre Crozat, Pierre-Jean Mariette or the Comte de Caylus.

In his essay Blaise Ducos, curator of seventeenth- and eighteenth-century Dutch and Flemish paintings at the Louvre, uses Van Dyck's portrait as a point of reference to outline the logic of Jabach's collection. In 1636 at the age of eighteen, Jabach went to London where he was introduced to Thomas Howard, the Earl of Arundel, as well as other members of the Whitehall circle. Deeply impressed with the paintings of Hans Holbein the Younger and Anthony van Dyck, the two artists would become most prominently represented in his collection together with Albrecht Dürer. With Van Dyck's portrait commissioned during the visit, Jabach initiated a strategy to successfully link himself to the intellectual circle around the Earl of Arundel, Whitehall and eventually the French court. Besides having himself portrayed by Van Dyck a second time a year later (Hermitage, St. Petersburg), he commissioned in later years portraits by Peter Lely, Sebastien Bourdon and Hyacinthe Rigaud as well as a family portrait by Charles Le Brun, recently acquired by the Metropolitan Museum of Art. The portrait of a wealthy influential merchant banker with high social aspirations was not an entirely new genre. A comparison is here made to the Fugger, the successful Augsburg family of merchants, mining entrepreneurs and bankers of previous generations that had acquired aristocratic rank and had its portraits painted by Albrecht Dürer and Christoph Amberger.

Jabach's collection of Northern art was truly exceptional and no other collector held as many paintings by German artists as he. Olivia Savatier Sjöholm gives an excellent account of the collection's status and value at the time. It is noteworthy that Jabach and his nephew Franz von Imstenraedt should, indeed, speak of a German school rather than the more common amalgamation with the Flemish school. Despite following the fashion of predominantly collecting Italian art, Jabach sold no less than 60 of 200 (31%) paintings by German, Dutch or Flemish masters to Louis XIV in 1671. These sixty paintings included a high number of landscapes – then a generally snubbed genre in Paris. Only few other collectors owned as many works by



Northern artists at the time and it was no less than Cardinal Mazarin who matched this aspect of Jabach's collection.

In his inventory of 1671 – discussed by Louis Frank and Lina Propeck – Jabach classified 309 of his 5542 drawings as by German or Flemish artists. All of them belonged to his masterpieces, mounted with a gold border, each one valued at one hundred livres. To this he added further 173 drawings from the *rebut* (the “rubbish” or leftovers, drawings without mount or border, but still classified as *dessins l'ordonnance*) in 1676, which previously had been uncategorized. This seems a comparatively small number measured against 640 (+266) drawings by Raphael and his school or 448 (+581) Venetian and Lombard drawings, but it was considerably more than anyone else had collected at this time. Jabach is here described as a semi-connoisseur. He did not mind buying drawings in bulk and rarely changed the attributions of the items he had bought. In his inventories he groups drawings into local or national schools but is not more specific than that. We have little concrete evidence of any in-depth knowledge of art on his part; his friend Charles Le Brun may have helped with his expertise. It is possible that despite his exquisite taste some of his acquisitions may have been guided more by their prospective market value or his desire to belong to certain circles than his actual liking for particular artists or pieces. Besides Rubens, Van Dyck, Paul Bril and Hans Holbein other artists who feature in the catalogue are Hans Baldung Grien, Denys Calvaert, Hans Speckaert, Friedrich Sustris, Lucas van Leyden, Jan van der Straet, Bernard van Orley and others. The excellent catalogue benefits from recent research at the Louvre by Bernadette Py on the Jabach inventory of 1695 and Lina Propeck on the collector's mark of Antoine Coypel reattributed to Claude Delamotte (L. 478), to name just two.

It seems that Jabach's strong sense for collecting Northern artists was motivated by his Cologne origin, his sense of heritage and tradition. That he and his nephew distinguished Flemish from German drawings indicates a good eye, but it remains difficult to say if Jabach did not simply buy “because he could.” It may well be that in owning a portrait by Holbein of Erasmus he saw himself as a similarly cosmopolitan person as the great philosopher, as suggested by Ducos, but it seems more likely that he just wanted to acquire another portrait by the German artist. It would be interesting to see how the same question would be answered in respect to his Italian collection. The methodology applied here would have to be tested in view of Jabach's Italian art: the continuous emphasis of Jabach's German and French nationalities in reference to his Northern drawings collection would not stand up with the Italian drawings. Be that as it may, the present reviewer keenly awaits a sequel to this beautiful exhibition, featuring Jabach's delightful Italian art.

Veronika Kopecky

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***Embracing Brussels: Art and Culture in the Court City, 1600-1800.* Edited by Katlijne Van der Stighelen, Leen Kelchtermans, and Koenraad Brosens, with contributions by Veerle De Laet, Harald Deceulaer, Karel Porteman, Maartje De Wilde, Elisabeth Bruyns, Beatrijs Wolters van der Wey, Eelco Nagelsmit, Dries Lyna, Piet Stryckers, Leen Kelchtermans, Jean-Philippe Huys,**

**Pierre-Yves Kairis, Koenraad Brosens and Guy Delmarcel. Turnhout: Brepols Publishers 2013. 277 pp, 120 b&w illus, ISBN 978-2-503-54228-7.**

The present volume contains the proceedings of a symposium held in December 2010 dedicated to art and art production in Brussels, organized by the Faculty of Arts, KU Leuven, and the Royal Museum of Fine Arts, Brussels. Other organizing partners were the Research Team Art History of the Faculty of Arts, KU Leuven, and the scientific research unit “Identity Function and Expansion of the Flemish Baroque in a European context” (Fund for Scientific Research - Flanders). The aim of the conference was “to reconsider the art-historical position of Brussels as a major hub of activity and place of residence for courtiers and artists alike.” Indeed, the individual contributions draw a multifaceted picture of cultural life in the capital of the Southern Netherlands, covering a broad field not only including the visual arts, but also literature, music, applied arts and economics of art. Regarding music, it is worth mentioning that the publication also includes a CD, entitled *'k Ben getrouwd met een quay Griet* (I'm married to a vile Griet) by Ensemble Canamella, offering the reader a revealing auditory introduction to seventeenth-century musical life in Brussels.

While some authors use a synthetic approach, offering a new, summarizing overview of a specific subject, such as Karel Porteman (literature), Piet Stryckers and Maartje De Wilde (music), the strong point of several other contributions lies in the introduction of new archival sources, allowing the author to make pioneering conclusions. This is the case with the essays by Veerle De Laet (art consumption), Harald Deceulaer (clothing trade), Elisabeth Bruyns (frames and framing) and Koenraad Brosens and Guy Delmarcel (tapestries). In the process it becomes apparent, as observed by many of the authors, that the historiography of Brussels has been largely neglected in recent times, an observation that becomes poignantly clear when we consider that the broad and in-depth study of Alexandre Henne and Alphonse Wauters, *Histoire de la ville de Bruxelles*, still a standard work in the study of Brussels (art) history, first appeared in 1845. For this neglect several historical, sociological and even political causes are identified, not in the least the loss of several important archives during the bombardment of the city in 1695 that also led to the destruction of many works of art or of their original settings. It is the latter that strongly determined the study of Beatrijs Wolters van der Wey on the identification and interpretation of Brussels group portraits. An additional problem is the poor accessibility of the existing archives (which are according to Deceulaer more numerous than is generally believed) due to the lack of inventories. Fortunately this is beginning to change thanks to several recent cataloguing projects.

The image of seventeenth- and eighteenth-century Brussels that emerges after reading the various contributions is that of a city where the art and luxury market was strongly developed, its goods not only confined to distinguished collectors (Dries Lyna) but more widely spread in urban society (Veerle De Laet). Because of the international character of the city in times of economic decay its art market was able to further develop thanks to product innovation based on the imitation of successful products from other regions (Harald Deceulaer, Koenraad Brosens & Guy Delmarcel). Moreover, as court city, Brussels was a pole of attraction for artists from other regions, depending on the personal preferences of the governor, the court officials or private patrons (Leen Kelchtermans, Pierre-Yves Kairis)

or on the fluctuations in the (international) artistic orientation, initially, during the early seventeenth century, towards Antwerp, later towards Italy or France (Jean-Philippe Huys). During the second half of the eighteenth century the Austrian court also played a key role in the revival of the arts and the culture in the Southern Netherlands due to the personal initiatives of Count Charles Cobenzl in view of, for instance, the launch of the *Académie Impériale et Royale des Sciences et de Belles-Lettres* or the liberation of artists from the restrictions of the corporations (Catherine Phillips).

But what about new insights regarding native artistic talent? Despite the fact that many immigrant artists determined Brussels' artistic life, the subject represents a certain lacuna in the publication. The only exception is the contribution of Eelco Nagelsmit on Theodoor Van Loon, stating that the artist not only adopted an original Italianizing style but also was able to serve his patrons with personalized iconographical programs for their paintings, thus confirming his extraordinary talent. Here contributions covering for example the recent research on the work of Hendrick de Clerck or the sculptor family Duquesnoy would have been welcome. The same goes for a contribution on architecture or on Brussels talent playing a key role in the artistic revival during the eighteenth century, to mention but one name: Gilles-Lambert Godecharle.

However, such relatively minor omissions may be unavoidable in a collection of essays by a wide variety of contributors rather than the more focused study of one individual. The editors and authors should be commended on tackling such an under-researched area, especially one for which the most significant publication appeared more than a century and a half ago.

Valerie Herremans

*Koninklijk Museum voor Schone Kunsten Antwerpen*

**Konrad Ottenheim and Krista De Jonge, eds., *The Low Countries at the Crossroads. Netherlandish Architecture as an Export Product in Early Modern Europe (1480-1680)* (Architectura Moderna 8). Turnhout: Brepols Publishers 2013. 514 pp, 350 b&w illus. ISBN 978-2-503-54333-8.**

This publication honors a promise: most immediately, it keeps the promise made to the research institutions that have supported the project over many years (VNC - Vlaams Nederlands Comité, NWO - Nederlandse Organisatie voor Wetenschappelijk Onderzoek, and FWO - Fonds voor Wetenschappelijk Onderzoek Vlaanderen); more broadly and deeply, it fulfills the expectations of the scientific community. Since some decades now the research paradigms of Netherlandish art history have changed, a change in which the editors of the present volume and some of its authors have participated as protagonists. Architectural history finally has liberated itself from the belief that the development of art history and architectural history expresses the nature of national, hypostatizing identities. As so often, it is more difficult than anticipated to transform ideas into action, as became already apparent in the attempt to exercise jointly North-Netherlandish and South-Netherlandish art history (cf. Hans Vlieghe, "Flemish art, does it really exist?", *Simiolus*, 26 1998, 187-2000, and the collegial dialogue between Krista De Jonge, Rudi Ekkart, Tom Verschaffel and Karolien De

Clippel, "La fracture entre les Pays-Bas du Nord et les Pays-Bas du Sud," *Perspective* [En ligne], 2 | 2011, mis en ligne le 30 juin 2013, consulté le 08 août 2013. URL: <http://perspective.revues.org/697>). To overcome such resistance in a collective European effort requires not only scholarly excellence but also patience and first-rate abilities in communication and organization, such as manifested by the editors of this volume.

Since the 1970s a clarion call for a post-national era has rung through the European humanities, which deepened in the 1990s after the unification at the end of the Cold War. In the process, architectural history had to confront specific problems: for one, there are comparatively few professorships, students, publications, etc., leading to a relatively long persistence on research perspectives; for another, architectural research is often locally oriented because of the monuments and their conservation as a profession. Thus, as regards the history of research, it seems emblematic that the first conclusion with the perspective of Central Europe was drawn from a transatlantic point of view by Thomas DaCosta Kaufmann (*Court, Cloister and City. The Art and Culture of Central Europe 1450-1800*, London 1995; see also idem, *Art and Architecture in Central Europe 1550-1620. An Annotated Bibliography 1550-1620*, Marburg 2003, and *Towards a Geography of Art*, Chicago 2004).

Despite the large number of contributions of a length between 10 to 35 pages each, the volume is clearly arranged in five parts, whereby some argumentatively important lacunae are closed by the editors themselves. After the presentation of the status quaestionis of 200 years of Netherlandish architectural history by the two editors (1.1: 15-30), Dirk Van de Vijver and Krista De Jonge deal with the historiography of the influence of Netherlandish architecture in Europe (1.2: 31-49). Beyond their appeal to experts, both articles are suitable for newcomers and for interdisciplinary dialogue. The second part of the book is dedicated to personal relationships and networks of patronage and commerce. Koen Ottenheim's "Travelling Architects from the Low Countries and their Patrons" (2.1: 54-88) is followed by Ethan Matt Kavaler's contribution on the diaspora of Netherlandish sculptors in the second half of the sixteenth century (2.2: 89-101) and Ottenheim's in-depth juxtaposition of Cornelis Floris and Hendrik de Keyser (2.3: 102-127). Hugo Johannsen and Jacek Tylicki respectively discuss two important Netherlandish families of sculptors and architects working in foreign countries: the Steenwinkels in Denmark (2.4: 128-141) and the Van den Blocke family in Danzig (Gdansk) and Central Europe (2.5: 142-157), the latter contribution amplified by Franciszek Skibinski's treatment of the expansion of Gdansk and the rise of taste for Netherlandish sculpture in the Polish-Lithuanian Commonwealth (2.6: 158-176). From the Baltic states the discussion catapults to Habsburg Spain with Bernardo J. García García who examines the cross-cultural influences in architectural patronage between Spain and the Low Countries at hand of the letters written by the Infanta Isabella Clara Eugenia between 1598 and 1621 (2.7: 177-191). In conclusion, Gabri van Tussenbroeck deals with the role played by the port city Amsterdam in the international trade in stone, brick and wood (2.8: 195-208).

However, it was not only the export of architects and sculptors and the commerce in building materials that constituted the transfer of Netherlandish architectural ideas but also the acquisition of knowledge and models by interested patrons from all over Northern Europe who sent their employees to the Netherlands or informed themselves through graphic mod-



els or books. Again it is Ottenheim who presents a survey of foreign architects in the Low Countries and the use of prints and books (3.1: 212-235). De Jonge documents the role of the Habsburg dynasty in the exchange of Netherlandish models from Spain, Germany and Denmark (3.2: 236-262). Case studies of an especially early Netherlands reception in Denmark (Birgitte Boggild Johannsen, 3.3: 262-276), of the building passions of Duke Eric II (1528-1584) in the Weser region, fed by his lofty intentions of acquiring the position of Netherlandish stadtholder (Heiner Borggreffe, 3.4: 277-299), or of the origins of Renaissance sacred architecture in Livonia (Ojars Sparitis, 3.5: 287-299) testify to the multitude of contexts and motivations that inspired the recourse to Netherlandish innovations. Anthony Wells-Cole offers a survey of paper architecture erected in England based on Netherlandish engravings, focusing on the mechanisms for the migration of architecture (3.6: 300-310). After many sixteenth-century examples, two contributions respectively by Van Tussenbroeck on Classicism in Berlin and Brandenburg after the Thirty Years' War (1648-1688) (3.7: 311-331) and Ottenheim on the reception of classicistic architecture in Northern Europe (3.8: 332-355), trace the multitude of influences in the late seventeenth century.

Conventional architectural historians would have been satisfied with this rich survey. However, the editors take seriously the structural dismantling of conventions when in Part 4 they deal with an especially significant sphere of influence of Netherlandish architectural ideas during the period under discussion: the important role of engineering, fortifications and city planning. Pieter Mertens discusses fortifications and water works (4.1: 360-378), Piet Lombaerde the export of urban models from the Low Countries to Denmark, Schleswig-Holstein, and North-Eastern Germany (4.2: 379-391) [without Wolfenbüttel?] and Nils Ahlberg city planning in Sweden in the period 1521-1721 with reference to the Low Countries (4.3: 392-406). The care with which the editors conceived the volume is also evident in Part 5 where the limits of the project are assessed. Dirk Van de Vijver offers an epilogue on the paradigm change in the early eighteenth century (408-430) and the two editors draw their "Conclusions" (431-439). This is followed by a bibliography (plus a good bibliographical introduction) of over sixty pages, testifying to the broad research range, and a useful index of historical personages.

The result of the methodical reflections in Part 1 is the disappearance of the sham problem of national explanatory patterns. Regarding Habsburg court artists, De Jonge writes: "not even Vredeman des Vries, who explicitly set Sebastiano Serlio's 'antique Italian manner and use' off against the architecture of 'ingenious masters and experienced architects of these low Countries' such as Du Broeucq, used the label 'Netherlandish' when alluding to the local manner of building in his 1577 treatise 'Architectura'." As in physics the concept of force became redundant after Einstein, so in post-national art-historical writings the notion of national (or regional) identity may be transformed into a mental state. Undeniably, inhabitants of a region or city, even in the early modern period, formed strong attachments to their daily surroundings, as seen for example in the debilitating homesickness of the Swiss in Italy while singing their native songs (see the dissertation by the Basel medical professor Johann Jakob Harder, *de nostalgia oder Heimwehe*, 1688). Similarly, people abroad with common roots formed networks or were otherwise regionally differentiated (see for example the differentiated view of the Bentveughels in Rome vis-à-vis their High German colleagues around 1600: Hessel

Miedema, "Karel van Manders Blick auf deutsche Maler," in: *Grenzüberschreitung. Deutsch-niederländischer Kunst- und Künstler Austausch im 17. Jahrhundert*, ed. by Nils Büttner and Esther Meier, Marburg 2011, pp. 13-22).

These findings however are of a different nature than the assertion of the art-geographical concept of "landscape" (terrain plus climate) as decisive formative factors of artistic production, introduced into the field by the precursor paradigm (in architecture complemented by transportation routes and geological availability of building materials). At least the national precursor paradigm, widely discussed in the 1930s, possessed a methodological inevitability as quasi-geographical condition (or even worse, in its biological specification as "Stammeslandschaft," see DaCosta Kaufmann, 2004, pp. 68-88). It is not very long ago that the respected art historian and long-time editor of the *Zeitschrift für Kunstgeschichte*, Harald Keller, represented this concept (Fusenig in *Grenzüberschreitung*, 2011, p. 30).

The tensions connected to the national and political agenda behind the concept "Netherlandish influence" may be illustrated in two examples not mentioned by Van de Vijver and De Jonge. In 1912 the concept of an independent "Weserrenaissance" was formed with the aim of minimizing Netherlandish cultural influence in Northern Germany at the end of the sixteenth century (see Fusenig in *Grenzüberschreitung*, pp. 23-44). On the other hand, in Poland the question of Netherlandish influences in the art of Danzig in the early modern period constituted a helpful argument immediately before World War II against the city's belonging to the German Reich (Jacek Friedrich, "Netherlandism of Early Modern Gdansk Art in the Eye of Polish Researches before 1945," in: *Netherlandish Artists in Gdansk at the Time of Hans Vredeman de Vries*. Proceedings from the conference organized by the Museum of the History of the City of Gdansk and the Weserrenaissance-Museum Schloß Brake, Lemgo. Muzeum Historyczne Miasta Gdanska, 20-21 November 2003, Gdansk 2006, pp. 23-29).

Although much fundamental data may be adopted from older research, new questions rise to the foreground (everything having to do with transportation and travel). One "disadvantage" of the paradigm shift is that old certainties in the interpretation of historical processes are disappearing. The paradigm of crossroads rather reminds us, like the famous flap of a butterfly's wings, that much was historically contingent. It is this reviewer's wish that the book becomes required reading in the foundation course: "European Architecture of the Early Modern Period" for all students of art history (for this a handy paperback edition for a student friendly price would be welcome). Even at the risk of practicing a form of political appropriation of the project, it should be stated that "Crossroads" is an architectural history of the Early Modern Period for an open society.

Thomas Fusenig

Essen, Germany

(Translated by Kristin Belkin)

**Anna C. Knaap and Michael C.J. Putnam, eds., *Art, Music, and Spectacle in the Age of Rubens. The Pompa Introitus Ferdinandi*. London/Turnhout: Harvey Miller, an Imprint of Brepols Publishers, 2013. 351 pp, 32 plates, most in color; 171 b&w illus. + music CD. ISBN 978-1-905375-83-7.**

Most multi-media spectacles of the early modern period, especially with a performance component, have been lost to history. Among the most lavish of these, dating back to the Burgundian dukes in the fifteenth century, is the “joyous entry” of a ruler into a major city of his realm. Often that ceremony marked an initial mutual contact and a binding contract with that city for the ruler, who promised to respect local, inherited privileges in return for civic allegiance as subjects. Fine recent scholarship has appeared on such entries as a general public spectacle in the Low Countries, notably by Mark Meadow (edited NKJ volume, 1998), Margit Thøfner (*A Common Art: Urban Ceremonial in Antwerp and Brussels during and after the Dutch Revolt*, Zwolle 2007), Emily Peters (*Renaissance Quarterly*, 2008), Stijn Bussels (*Spectacle, Rhetoric and Power: The Triumphal Entry of Prince Philip of Spain into Antwerp*, Amsterdam 2012; reviewed in this journal April 2014) and soon to be published by Brepols, Tamar Cholcman, *Art on Paper, Ephemeral Art in the Low Countries: The Triumphal Entry of the Archdukes Albert and Isabella into Antwerp, 1599*. Of course, this particular entry has been well studied in the initial Rubenianum volume by Jack Martin (London, 1972) and in probing analyses of content by Elizabeth McGrath (e.g. JWCI, 1974).

This book, then, grows upon strong foundations. But it ranges far, in both depth and breadth, to consider different aspects of the *Pompa* pageantry: 1) Historical Background and Intellectual Milieu (essays by Jonathan Israel and Peter Miller); 2) Music, Vernacular Theater, and Performance (Bart Ramakers on the latter; Louis Grijp on the former, with an accompanying CD recording of likely contemporary music); 3) “Art and Enlivenment” (Frank Fehrenbach and Caroline Eck); 4) Classical Antiquity (Michael Putnam and Carmen Arnold-Biucchi); and, finally, like Martin’s original study of the monument’s genesis, 5) Rubens’s Oil Sketches (Anne Woollett). Ivan Gaskell completes the volume with a characteristically reflexive essay on museum presentations of such material.

About the music, I must suspend judgment, but along with Anna Knaap’s Introduction, which retraces the stages of the procession in the city, Grijp’s essay reminds us of the multi-media aspect of the event in the lives of both honorand and citizens of Antwerp alike. Moreover, any study confined to the Rubens oil sketches and their translation into vivid etched commemorative illustrations by Theodoor van Thulden will neglect one unrepresented element of the *Pompa* ceremony: *tableaux vivants*, which became animated at the advent of the regent. Ramakers foregrounds those *tableaux* as well as the presence of named allegories, as he fruitfully underscores their joint origins in the heritage of local vernacular chamber of rhetoric presentations in Netherlandish cities.

Other understudied formal components of the *Pompa* include classical imagery, both literary and visual. Putnam’s learned investigation of Virgil imagery underscores the coded significance of not only Latinity *per se*, but also the implied equation by Gevartius of Archduke Ferdinand, the incoming regent and military hero of the recent battle of Nördlingen, with mighty Caesar Augustus, Virgil’s own patron. Specific

themes from the Aeneid – Neptune Calming the Tempest and the Temple of Janus – are already familiar, but the Latin program by Gevartius rings changes on the original as it bestows compliments on Ferdinand as both the new Aeneas as well as Augustus. Here, one may recall the foundational study about mythic Habsburg ancestral claims by Marie Tanner, *The Last Descendant of Aeneas* (New Haven, 1993; not cited). Besides this classical equation, Carmen Arnold-Biucchi uses a different visual source, classical coins – avidly collected and studied by Rubens, Gevartius, and their intellectual circle, including Charles de Croy – as sources for specific allegories and personifications used in the *Pompa*.

Perhaps the most conceptual and interpretive essays discuss further aspects of the spectacle, “enlivenment.” Frank Fehrenbach’s “Unmoved Mover” considers the dynamic tension between movement by the visiting dignitary (the subject of his title) and his temporary halts before newly enlivened scenic stages of arches or *tableaux* in his honor. But Fehrenbach also notes that now the previous balance in such ceremonies tilts considerably in the direction of those static stages, designed and supervised by Rubens, our usual focus as art historians. The arches, in turn, were decorated with sculptures as well as giant Rubens canvases (which, Knaap reminds us, formed a post-event gift to the new regent in lieu of tapestries to decorate his Brussels Coudenberg Palace; most of them burned in 1731). Yet Caroline van Eck goes further, to read between van Thulden’s etched lines and notice the three-dimensional supports of the arches themselves, viz. those sculpted supports, such as herms and animal heads, which also animate the scenery. She provocatively notes how this imagery depends on the Italian tradition of *grotteschi*, discussed and used by artist-designers such as Serlio and Pirro Ligorio in Italy and Bernard Palissy in France, where Primaticcio’s designs at Fontainebleau adopted some of this fantasy into the very frames of gallery pictures. One is also reminded of elaborate garden grottoes, where sculptures are linked up with such figures-coming-into-being as the Michelangelo “Slaves” and Giambologna animals in Medici grottoes. These conceptions were surely familiar along with their rusticated architecture to the court artist Rubens during his time in Italy. In an era where Palissy practiced aspects of alchemy, these rich cultural forms that van Eck observes in the Rubens arch designs may yet yield further significant, even fecund insights.

What can Anne Woollett add to the insights of Martin concerning Rubens’s oil sketch preparations? By focusing on the *Stage of Welcome*, after she invokes the artist’s 1634 letter to his friend Peiresc (subject of Miller’s essay on context) to describe his huge burden of responsibility on the short-term project, Woollett can focus on changes and expansion of designs. She considers the entry location of the stage beside the city Keizerspoort and how Rubens expanded it from his original oil sketch of an adapted classical *Adventus* into a giant triptych, including the *Neptune*. In the process, she highlights the added *modelli: Neptune* (Harvard) and *Ferdinand’s Meeting at Nördlingen* (Getty), including revisions during the process itself that resulted in what she terms a novel, “cinematic” viewing experience.

This review can hardly do justice to a rich range of material and approaches, from Israel’s thoughtful historical context overview to Gaskell’s display experiment. But all who are interested in Rubens and this sophisticated and learned multi-media project will find much serious yet also provocative scholarship



in this important volume. To Knaap and Putnam and the contributors we owe “spectacular” thanks.

Larry Silver

*University of Pennsylvania*

**Reviews of the Jacob Jordaens (Paris, Petit Palais, September 19, 2013 – January 19, 2014) and Erasmus Quellinus (Cassel, Musée de Flandre, April 5 – September 7, 2014) exhibitions and their respective catalogues are under Exhibition and Film Reviews (pp. 12-15).**

## Seventeenth-Century Dutch

**Angela Vanhaelen, *The Wake of Iconoclasm: Painting the Church in the Dutch Republic*. University Park: Pennsylvania State University Press 2012. 222 pp, 56 illus. ISBN 978-0-271-05061-4.**

In her important new book, Angela Vanhaelen argues that seventeenth-century Dutch church interior paintings address a particular moment in history – one of transition – in which the Dutch attempted to resolve the tension between their former and current religious affiliations through various means of repressing, repudiating, or reconciling with the past. She treats images by Pieter Saenredam, Emanuel de Witte, and others depicting formerly Catholic churches recently co-opted for Calvinist worship as meta-works of art that both confront and critique the Catholic history of their subjects and interrogate Dutch Calvinist identity. By assessing these images in light of the multi-confessional religious climate of the Dutch Republic, she establishes the seemingly self-evident but remarkably underappreciated idea that, as representations of church interiors, these paintings concern religion.

Vanhaelen’s investigation of the complex and sometimes contradictory relationship between art and the Reformation invites comparison with the scholarship of Joseph Koerner (*The Reformation of the Image*, Chicago 2004) and Mia Mochizuki (*The Netherlandish Image after Iconoclasm: Material Religion in the Dutch Golden Age*, Burlington 2008), work that demonstrates the continued usefulness of established Roman Catholic visual vocabulary during and after the Reformation as means of expressing Protestant tenets. For Vanhaelen, however, church interior paintings are, in a sense, palimpsests: they employ the opacity of paint to establish a material present that denies a spiritual past in a manner analogous to the whitewashed walls of the physical churches. For example, Vanhaelen treats Saenredam’s *Interior of the Buurkerk at Utrecht* of 1644 (National Gallery, London) as a meditation on the facture of the white wall, and characterizes Saenredam as a “painter of surfaces” (15) whose attention to the materiality of paint grounds his images in the visible world. Vanhaelen interprets the “time-stained walls” (22) of church interior paintings as hidden – or not quite hidden – archaeological layers that remind us of tradition as a way of emphasizing the dramatic religious and artistic departure from it.

In another instance, Vanhaelen cites De Witte’s *Interior of a Protestant Gothic Church* (Netherlands Institute for Cultural Heritage, Amsterdam), which depicts, in minute scale, a painter who hangs in a basket and whitewashes the wall of the church. A color detail that enlarges this figure adorns the cover of the book (the painting in its entirety is reproduced, disappointingly, in black-and-white within the text). Despite the approximately hundred-year gap between the establishment of Calvinism in Amsterdam and the creation of De Witte’s image, Vanhaelen interprets the figure as an “iconoclast painter” in the act of covering pre-Reformation devotional images (64). Vanhaelen argues that De Witte includes such reminders of iconoclasm to assert his painting’s “distinctiveness in contrast to the old image” (66), an idea she also applies to his *Interior of the Oude Kerk in Amsterdam* (Staatsgalerie, Stuttgart), which includes not only an image of the Holy Face in the foreground, but also a vault painting of a *koggeschip*, an outmoded cargo vessel, in the right background. Vanhaelen sees these details as evidence of the changed status of the image after iconoclasm. In particular, she points to De Witte’s signature on the image of the Vera Icon as an iconoclastic act that asserts the “deification of the artist” (56), whose artistic authority emerges in the post-Reformation era as a consequence of the desecration of the devotional image.

Surprisingly for a study that so intensively and insightfully investigates the interstice between the past and present faiths and art, Vanhaelen comes to the somewhat tired conclusion that these paintings reveal a secularization of art in the wake of the Reformation. She assumes, like Hans Belting (*Likeness and Presence: A History of the Image Before the Era of Art*, Chicago 1994) and Victor Stoichita (*The Self-Aware Image: An Insight Into Early Modern Meta-Painting*, New York 1997), a radical shift in this period from art that is valued for its religious content to art that is judged according to the skill and identity of the artist. For Vanhaelen, because they depict “the site of the image’s repression,” Calvinist church interior paintings “mark the demise and commemorate the vulnerability of art,” a strategy that asserts “the place of art in a disenchanted post-Reformation world” (159, 161). Vanhaelen’s insistence upon a pictorial rejection of pre-Reformation sacred space echoes Max Weber’s famous argument that the Reformation – and Calvinism in particular – precipitated the de-sanctification of physical churches by removing the “magic of religion” from these buildings (*The Protestant Ethic and the Spirit of Capitalism*, London 1930).

Vanhaelen views church interior paintings as self-reflexive images that “authenticate their new representational status” (88), which ultimately makes them more about art than they are about religion. According to Vanhaelen, church interior paintings demonstrate art’s “inability to show the inner spiritual realm” (93). In response to Vanhaelen’s assertion that De Witte’s *A Sermon in the Oude Kerk in Delft* (fig. 28, 1651, Wallace Collection, London) “cannot depict ... private thoughts about invisible truths” (93), it may alternatively be argued that paintings are means of, not obstacles to, suggesting interiority and visualizing the invisible. Unlike many earlier studies of church interior paintings, which almost universally ignore or downplay the religious content of the images, Vanhaelen advances the scholarship on these works by drawing attention to their faith context. But perhaps instead of understanding church interior paintings as gravesites designating the death of religious art, it is possible to consider these works as repositories for a new kind of religious subject – one that celebrates the spiritual life of the nascent Dutch Calvinist community.

The book is amply illustrated, with most of the key paintings reproduced in color, some accompanied by exquisite full-page color details. Some of the included illustrations are rarely reproduced in the earlier literature, particularly in such high quality.

Sara Bordeaux

University of Delaware

**Eric Jorink and Bart Ramakers, eds., *Art and Science in the Early Modern Netherlands (Nederlands Kunsthistorisch Jaarboek / Netherlands Yearbook for the History of Art 61, 2011)*. Zwolle: WBooks 2011. 367 pp, fully illustrated. ISBN 978-90-400-7808-0.**

Volume 61 of the *NKJ* is devoted to “Art and Science in the Early Modern Netherlands,” focusing upon topics from the seventeenth and eighteenth centuries. In the Introduction, the editors stress that the modern divide between art and science is largely a nineteenth-century construction. Especially in the seventeenth-century era of global navigation, during the European mania for collecting exotic fauna and flora, and the phenomenon of the *Kunst- und Wunderkammer*, plus the resulting proliferation of illustrated collection catalogues and naturalistic treatises, the borders between art and science were flexible. “*Ars* and *scientia* were complementary rather than opposites” (9).

Ten articles published here cover several broad categories. The first embraces optics, perspective, color theory, and the materiality of paint. Sven Dupré’s essay emphasizes that the distinction between *perspectiva naturalis* (the science of optics) and *perspectiva artificialis* (geometrical drawing techniques for rendering space), promoted by Panofsky in his 1927 study, did not exist in the Renaissance, when Alberti, Piero, Leonardo, and others included all aspects of optical science and its applications as manifestations of perspective. This combination is later evident in Holland in Simon Stevin’s two volumes on optics, published in 1605, and in Van Mander’s 1604 *Schilder-boeck*, in which the artistic rendering of reflections and surface lighting effects (*reflexy-const*) is regarded as part of the purview of optics.

The interface of art theory and experimental practice is taken up by Fokko Dijksterhuis in his study of the 1707-13 correspondence of Lambert ten Kate (scholar) and Hendrick van Limborch (painter), who each undertook systematic studies of the mixing of colors and the nature of light and color. Otto van Schrieck, a specialist in painting forest floor scenes, generally featuring poisonous snakes, animals and plants, explored in his art the material properties of paint, as Karin Leonard shows. He was obsessed with painting natural objects using the appropriate nature-derived pigments: earth with earthen materials, rocks with rock-based pigments, and herbs with dyes made from herbs. He went so far as to paste real butterfly wings into the wet paint of his renderings of butterflies.

With the increase in global exploration, the problem of how to depict new, often exotic life forms became more urgent, as discussed by three of the authors. Dánile Margócsy uses Maarten de Vos’s rendering of a camel as a case study. De Vos attached a horse’s head to a humped body, an example of “metonymic composition,” in which the unknown is represented by being grafted onto the known. But how did naturalists respond

to these seemingly fantastical images? Not necessarily with skepticism, since this kind of image embodied contemporary theories on how hybrid creatures came into being. Chief among these was the belief that they originated through mating across species. Even scientific treatises followed metonymic mixing in describing non-European animal species.

Jan Brueghel’s *Allegory of Air* (Louvre; repr. p. 88) reveals an accurate knowledge of exotic birds, as demonstrated by MARRIGE RIKKEN and Paul Smith. Many of Brueghel’s representations were based on studies from life, viewable in menageries of the time, especially the Habsburg collection in Brussels, which he would have known as their court painter. He also relied upon other artists’ knowledge of exotica, disseminated in prints. Brueghel’s resulting ornithological expertise even surpassed that of contemporary scientists, such as Carolus Clusius.

Johannes Swammerdam, microscopist and draftsman, is studied by Eric Jorink, who shows that his accurate representations, *naer het leven*, of one of the humblest categories of God’s Creation, insects, were intended to draw attention to the range of divine Creation and to honor God as their Creator. His efforts included the earliest drawings of insects’ internal organs, such as the intestines of beetles.

The impact of René Descartes’s philosophy frames the essays of Gijsbert van der Roemer and Rienk Vermij. The former compares the art theory treatise of Samuel van Hoogstraten (1678) with the less well-known book of Willem Goeree (1670), arguing that Van Hoogstraten, in Cartesian terms, is less modern and more traditional than Goeree, who remains committed to order, rules, and the conviction that nature is a precise mathematical work of art, regulated by a Supreme Artist – beliefs that inform his discussion of art practices and theories. Vermij analyzes the allegorical and symbolic imagery of the frontispieces of publications about the philosophical ideas of Descartes, Robert Boyle, and the anti-Spinozists, arguing that these frontispieces, which concisely summarize the book’s point of view, reveal the essentials of intellectual responses to the new philosophies of the Scientific Revolution.

Thijs Weststeijn discusses Dutch manifestations of the pan-European fascination with pictograms (writing via images rather than an alphabet). Egyptian hieroglyphs, Chinese characters, and Meso-American glyphs were all studied in the belief that these forms represented more primitive languages, tracing back to Adam, in place of the post-Babel Confusion of Tongues represented by alphabetic languages. This project also sought to identify a universal language of imagery. Several Dutch scholars (most notoriously Johannes Goropius Becanus in the mid-sixteenth century) argued that Dutch was the original language of Adam (!), though the influential Isaac Vossius claimed Chinese as the oldest pictographic language, stopping just short of suggesting that God spoke Chinese to Adam.

Hieroglyphics are addressed obliquely by the prolific Amsterdam printmaker, Romeyn de Hooghe, whose book, *Hieroglyphica*, as Joke Spaans details, was primarily a critique of traditional Christianity, the Catholic Church, and the Bible, in favor of a more enlightened spirituality along lines then being advocated by Spinoza and Thomas Hobbes. His views were so controversial that his book was not published until three decades after his death in 1708.

The final essay, by Bart Ramakers, substitutes literature for visual art to examine shifts in late eighteenth-century sci-



ence. The 1788 epistolary novel by Elisabeth Maria Post, which elaborates responses to nature during walks undertaken by two women friends, is analyzed as an index to new attitudes to nature. Part of the emerging romanticism, especially in German literature of the time, was the belief that nature is not a static form of "being" but rather a dynamic entity constantly in the process of "becoming." Also new were Post's expressions of Sublime sentiments (for a humble Dutch rather than Germanic Alpine landscape), aroused by vistas of the sea, by sunrises, sunsets, and thunderstorms. These literary ideas correspond to a changing view of science, in which nature is encountered not only by the mind and senses, but also through imagination and the observer's sensibilities.

This collection of articles, with each essay far more richly developed and nuanced than can be suggested here, is recommended for anyone interested in the relation between art and science and, more generally, intellectual history during Holland's Golden Age and the following century.

Dan Ewing

Barry University

**Jaco Rutgers and Mieke Rijnders, eds., *Rembrandt in perspectief. De veranderende visie op de meester en zijn werk*. Zwolle: Waanders Uitgevers, 2014. 359 pp, 20 b&w, 392 color illus. ISBN 978-94-91196-60-7.**

This lively book examines the history of critical responses to Rembrandt from the artist's own time to the present day. All ten contributors are Dutch, and the text was designed primarily for students at the Open Universiteit. For more advanced readers, it offers a cross-section of art historical methodology as it has developed around the study of Rembrandt, particularly in The Netherlands. The first half of the book traces the evolution of Rembrandt's reputation up to the end of the nineteenth century, and the second half focuses on art historical scholarship since 1900. Topics addressed in the individual chapters include Rembrandt's standing among his contemporaries (Thijs Weststeijn), the appreciation of Rembrandt's art by eighteenth-century collectors (Everhard Kortjes Altes), workshop methods and relations with students (Michiel Franken), prints and their impact on Rembrandt's reputation (Jaco Rutgers), Rembrandt's entrance into the canon of great artists (Evert van Uiter), the practice of connoisseurship (Anna Tummers, borrowing from her own important book, *The Eye of the Connoisseur*, 2011, reviewed here November 2012), the study of iconography as manifested in interpretations of Rembrandt's Biblical imagery (Xander van Eck), how technical examination contributes to solving questions of attribution (Ige Verslype), the history of efforts to define Rembrandt's oeuvre (Frans Grijzenhout), and Rembrandt's place within the Dutch Golden Age (Rutgers).

The main focus of the book is Rembrandt as a painter. There is no chapter on drawings, a few of which are introduced in relation to other topics. The chapter on prints is designed primarily to show how their widespread dissemination contributed to Rembrandt's fame as a painter, contextualizing his remarkable etchings in a marketplace that included numerous reproductions and copies. There are compact asides on Rembrandt and Caravaggio, Rembrandt's impact on French eighteenth-century artists, and academic classicism. Franken's essay on Rembrandt's studio practice ends with a list

of twenty-six documented pupils (103), leaving aside many more speculative associations. In summarizing recent research trends, Rutgers (173) observes that despite growing attention to Rembrandt's status in the art market, his relationship to seventeenth-century art theory, and the reception of his work, the field remains preoccupied with questions of authenticity: how to determine which of the many "Rembrandtesque" works of art are really by Rembrandt and which not. The fact that the chapters by Franken, Verslype, and Grijzenhout all address this issue, while only one chapter (by Van Eck) concerns studies of iconography, reflects the dominance of object-centered, materialist research. Theoretical studies are hardly mentioned in this text, perhaps because the impact of this line of inquiry has been relatively modest in the Netherlands. The bibliography overall, no doubt catering to its intended audience, is thin with respect to English-language sources.

The volume is thoroughly illustrated, mostly in color. Representations of many of the critics and historians who have contributed to Rembrandt studies, from Sir Joshua Reynolds to Joos Bruyn and Ernst van de Wetering, help bring the history of research to life. The book concludes with thumbnail color illustrations of all paintings by Rembrandt discussed in the text, arranged in chronological order. There are 88 of them, a bit more than a quarter of the 330 paintings now accepted by the RRP, illustrating the diversity and stylistic development of Rembrandt's painterly oeuvre.

In appraising scholarly tradition, the authors of this volume write with refreshing candor. An English translation would be welcome in order to reach a wider audience (Frans Grijzenhout's book of 1992 in the same series was published as *The Golden Age of Dutch Painting in Historical Perspective* by Cambridge University Press in 1999), but readers who can tackle the Dutch are urged to savor the blunt, contemporary prose of this edition. (I suggest it as an exercise for grad students learning to read Dutch!) Although terms such as *inzoomen* (Xander van Eck's rendering, 197, of the influential concept known by Christian Tümpel's German term *Herauslösung*) may be already halfway to English, it will be a challenge to capture the flavor of Mieke Rijnders's acerbic comment that, compared with Abraham Bredius's firm confidence in his own connoisseurial eye (*kennersoog*), the RRP, endlessly dithering amid their array of technological aids, were a bunch of professional doubters (*een stel deskundige twijfelaars*, 6) or Jaco Rutgers's description of Bredius and Cornelis Hofstede de Groot, pioneers of archival research, as *archiefsnuffelaars* (172). Rutgers (10) makes the valid point that, after centuries of ups and downs, there is hardly anybody left today who will admit to *not* admiring Rembrandt. There is amusement but also food for thought in these observations. For scholars interested in the historiography of our discipline, the history of responses to Rembrandt outlined here offers a useful case study.

Stephanie Dickey

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**Rudi Ekkart, *Deaf, Dumb & Brilliant: Johannes Thopas Master Draughtsman*. [Cat. exh. Suermondt-Ludwig Museum, Aachen, March 13 – June 22, 2014; Museum Het Rembrandthuis, Amsterdam, July 12 – October 5, 2014.] London: Paul Holberton Publishing 2014. 200 pp., 166 illus., some in color. ISBN 978-1-907372-67-4.**

Books that focus attention on unheralded masters of talent and historical significance are rarities these days. For that reason alone, Rudi Ekkart's *Deaf, Dumb & Brilliant* deserves special notice. This handsome production reconstructs the life and work of Johannes Thopas (c. 1626-1688/95), a singular Dutch draftsman and painter who was, until very recently, unknown even to most specialists in the Dutch field. It puts Thopas on the art-historical map, where he very much belongs. The book consists of three richly informative essays outlining Thopas's life story, artistic development, and place within the history of drawing, followed by an illustrated catalogue of the artist's extant and lost works. The entire book is printed in English with the essays reappearing at the end of the volume in their original Dutch as well as in German translation.

The book opens with a documented biography based in large part upon archival discoveries recently published by Bert Koene ("Portrettist Johan Thopas en de zijnen," *De Nederlandse Leeuw* 127 (2010), 62-73). As Ekkart painstakingly shows, Johannes Thopas lived a peripatetic existence from his earliest days. Born in Arnhem, probably in 1626, he likely dwelled in Emmerich for a time as a young child. When he was about fourteen years old, the future artist moved with his family to Utrecht, where he resided until 1656. He then relocated to Amsterdam and, sometime in the 1660s, to Haarlem. Thopas spent his later years in Assendelft and, probably, Zaandam.

Koene's research further revealed Thopas to have been both deaf and mute, conditions that, Ekkart demonstrates, profoundly shaped his life and career. Deemed unable to live independently because of his disorders, the artist remained under the legal guardianship of various family members throughout his life. He neither married, nor, it seems, supported himself financially. Nevertheless, Thopas found regular if not copious opportunities to work in his field, encountered many well-healed and distinguished clients, including the famous Amsterdam surgeon Dr. Nicolaes Tulp (1593-1674), and joined at least one professional organization, the Haarlem painter's guild, in 1668. Moreover, Thopas appears to have achieved some measure of literacy. As Ekkart observes, the master's "almost calligraphic" signatures are "evidence that a seventeenth-century deaf mute Dutchman could learn the art of writing extraordinarily well." (15)

Throughout his artistic career, which stretched from the mid 1640s to the mid 1680s, Thopas specialized in producing portrait drawings using plumbago (leadpoint) and wash on vellum. About 70 such works are present and accounted for today largely owing to Ekkart's own scholarly efforts; quite a few others remain lost. These portraits share some nearly unmistakable stylistic qualities. Almost without exception, they are small, microscopically conceived and finished productions that recall miniature paintings. They endow their subjects with placid and ruminative facial expressions, large heads and hands that seem a might out of scale with their seemingly undersized bodies, and often possess subtly curvaceous outlines that interact musically with the simple frames that contain them. To be sure, Thopas's style developed over time, a

phenomenon that Ekkart takes pains to emphasize. The earliest portraits set their subjects against backgrounds of unmarked vellum. Works associated with the artist's Amsterdam period often show sitters in front of detailed architectural backdrops, some washed in several colors. Those produced in Haarlem and Assendelft frequently feature finely constructed landscape settings behind their main subjects.

Although drawn portraiture was always his primary focus, Thopas did on occasion make representations of other kinds. At least once, the artist copied a history painting, replicating a lost *Venus, Mars and Cupid* by Cornelis van Haarlem, using his favored plumbago technique (Cat. 25). He also painted in oil: an exceptional panel representing a deceased girl (Cat. 66) has survived. Thopas invested these ventures with the same controlled, detailed execution and psychological sensitivity encountered in his portrait drawings.

Ekkart shows Thopas to be historically significant from a number of angles. As portrait drawing was still rarely practiced in the seventeenth-century Netherlands, the artist, who made almost nothing but works of this type, must be regarded as something of a pioneer in a genre that was only then just beginning to coalesce. He was also, it seems, one of only a small number of seventeenth-century artists to favor the leadpoint technique above all others, employing it in every one of his known drawings. Most importantly from the point of view of the social history of art, Thopas's sustained activity provides evidence that hearing and vocal impairment did not preclude a career as a portraitist in seventeenth-century Holland.

*Deaf, Dumb & Brilliant* was published to coincide with an identically named exhibition comprising about 40 of Thopas's most sparkling gems held at the Suermondt-Ludwig Museum in Aachen earlier this year. A slight variation of the show, happily retitled "Brilliantly Drawn: Portraits by Johannes Thopas" ("Briljant Getekend: Portretten van Johannes Thopas") is on view in the Rembrandthuis until October 5. Arranged chronologically within a small exhibition space, the selection beautifully represents Thopas's development and overall artistic achievement. In Amsterdam, a short film intended to introduce Thopas to the public, thoughtfully featuring a signer for the hearing impaired (posted on YouTube at <http://youtu.be/C8Po4mdlmFY>), runs on a continuous loop on one wall of the diminutive gallery. The video's loud musical soundtrack may exasperate some visitors interested primarily in looking at the drawings, as it did me well before hearing it repeated twenty or thirty times in succession. This slight miscue should not, however, dissuade anybody interested in Dutch art from seeing this stunning and important show.

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## Germany and Central Europe

**Ingrid Ciulisová, *Men of Taste. Essays on Art Collecting in East-Central Europe*. Bratislava: VEDA 2014. 174pp, 58 illus, most color. ISBN 978-80-224-1338-1.**

A milestone in art history scholarship was laid down a quarter-century ago with the founding of the *Journal of the History of Collections*, and incrementally our gaps of knowledge of provenance and collectors have been filled in. Recently, entire exhibitions have provided insights into both collectors and collections; a memorable instance was the 2009 Munich show on Kurfürst Johann Wilhelm von der Pfalz and his early eighteenth-century Düsseldorf Residenz, organized by Reinhold Baumstark. (See also the review in the present issue of the Louvre exhibition of Northern European drawings in the Jabach collection, pp. xx-xx).

Now our knowledge of Central Europe collectors is enriched by this series of essays by Ingrid Ciulisová in her new book. Ciulisová, senior research fellow at the Slovak Institute of Art History in Bratislava, will already be known to many HNA members, not least for her scholarly publication of the Netherlandish painting collection in Slovak museums (2006). Some of her subjects are celebrated already: Count János Pálffy of Hungary (though fine earlier research on him is largely inaccessible in Hungarian); and Count Antoine Seilern of Vienna and London, whose bequest of his Princes' Gate Collection enriched both the Courtauld Institute and the British Museum. Others are studied from new angles. Extant paintings that she discusses are illustrated in color.

Ciulisová's essays begin in Bratislava with Duke Albert of Saxe-Teschen (1738-1822) and eighteenth-century issues of "taste." Of course, his unsurpassed drawings collection became the Albertina in Vienna, so is long familiar, but most were acquired after Albert left Hungary. Instead, the author focuses on his Bratislava Castle interiors and wider range of collecting. In similar fashion, Count Pálffy and his Bojnice Castle in the second half of the nineteenth century became a major founder of the Budapest Szépművészeti Museum collection of today. Ciulisová quotes from his will (pp. 61f.) to note how he bequeathed 178 paintings "to bring these objects of fine art home and so help my homeland, which is so poorly endowed with such items."

Much the same generosity characterized Count Seilern's bequest, but he also maintained close association with such renowned Viennese scholars (several of them transplanted with him to London during the Nazi occupation) as Johannes Wilde, Ludwig Burchard, and Fritz Grossmann, as well as Oskar Kokoschka, whose contemporary works formed a major facet of his collection. Seilern's great passion for Rubens sketches and drawings now are a major resource of London, but his rigorous catalogue of his own collection is a lasting contribution to scholarship. One powerful recollection of the present reviewer is seeing those old master works on the walls of his London townhouse, along with the Kokoschkas and big game trophy heads on the staircase and to hear the count himself recounting their significance.

Perhaps the most poignant of essay, however (reminiscent of Edmund de Waal's family history, *The Hare with the Amber Eyes*, 2012) is Ciulisová's account of a lesser collection, now dispersed, that of Baron Karl Kuffner (1847-1924), a Jewish

patrician whose sugar fortune underwrote his artworks in a Sládkovicovo mansion. His son's life was disrupted by the Nazi occupation, and the collections were shipped first to Switzerland and later to the US, where they were auctioned (most found homes in American museums). Works remaining behind were nationalized to join the new Slovak National Gallery in 1948.

This kind of wider social history provides useful background to Ciulisová's tales of her case studies, both familiar and unfamiliar. Her book thus provides its own new chapter – in clear, idiomatic English – in the growing literature on histories of collections.

Larry Silver

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## New Titles

**Arces, Alfred, *Renaissance Invention and the Haunted Infancy*. London: Harvey Miller; Turnhout: Brepols 2013. ISBN 978-1-905375-71-4. Reviewed in this issue.**

**Ainsworth, Maryan W., *Jan Gossart's Trip to Rome and His Route to Paragone (Hofstede de Groot Lecture/Lezing, 3)*. The Hague: Rijksbureau voor Kunsthistorische Geschiedenis 2014. ISBN 978-90-71929-04-5, EUR 15.**

**Akkerman, Nadine, *Elizabeth Stuart (1596-1662) and Amalia von Solms (1602-1675). 'Courtly rivals in The Hague'*. Venlo: Van Spijk Art Projects 2014. ISBN 978-90-6216-790-6, EUR 18.**

**Als ich can. *Tanulmányok Urbach Zsuzsa 80. Születésnapjára* [Studies in honor of Zsuzsa Urbach on her 80<sup>th</sup> birthday]. Centre Art 2013. ISBN 978-963-88825-4-7. In Hungarian.**

**Baetens, R., *Hoven van plaisantie. Het 'soete' buitenleven in de provincie Antwerpen. 16de-20ste eeuw*. Antwerp: Petrarco-Pandora NV 2013. ISBN 978-90-5325-367-0, EUR 55.**

**Baines, Lorena, *Nicolaes de Bruyn (1571-1656)*. Ed. by Nadine Orenstein (*The New Hollstein Dutch & Flemish*). Ouderkerk: Sound & Vision 2014.**

**Beckmann, Inke, *Geflügel, Austern, und Zitronen: Lebensmittel in Kunst und Kultur der Niederlande des 17. Jahrhunderts*. Darmstadt: Wissenschaftliche Buchgesellschaft 2014. ISBN 978-3-53425-913-7, \$150.**

**Berger, Harry, *The Perils of Uglytown: Studies in Structural Misanthropology from Plato to Rembrandt*. New York: Fordham University Press 2014.**

***A Bibliography of Publications on Dutch and Flemish Paintings of the Seventeenth Century*. Vol. V: N-Z. Stuttgart: Rob Bonte Publishers, 2014. ISBN 978-3-9815059-4-8.**

**Blanchebarbe, Ursula (ed.), *Sila i patos / Power and pathos / Stärke und Pathos. Barokowy swiat mistrza Rubensa / Baroque World of Rubens the Master / Die Welt des Barock im Werk von Rubens*. Zakopane: Miejska Galeria Sztuki 2014. ISBN 978-83-60189-43-6, EUR 45. – Exhibition of prints from the Siegerland Museum on view at the Municipal Art Gallery, Zakopane (Poland), July and August 2014.**

**Boerma, Nico**, *Kinderprenten, volksprenten, centsprenten, schoolprenten. Populaire grafiek in de Nederlanden 1650-1950*. Nijmegen: Vantilt 2014. ISBN 978-94-6004-184-6, EUR 90.

**Boldan, Kamil**, et al., *The Reception of Antiquity in Bohemian Book Culture from the Beginning of Printing until 1547 (Europa Humanistica)*. Turnhout: Brepols Publishers 2014. ISBN 978-2-503-55279-1, EUR 70.

**Bouma-Kalshoven, Marleen, Aletta Fleischer and Taetske Hellinga**, *Het Oude Hof te Bergen. Kunst, kennis en natuur*. Wormer: St. Uitgeverij Noord-Holland 2014. ISBN 978-90-78381-72-3, EUR 29.50

**Braamhorst, Karin**, *Het poppenhuis van Petronella Oortman*. Amsterdam: Uitgeverij Luitingh-Sijthoff 2014. ISBN 978-90-245-6573-3, EUR 15. – Doll's house in the Rijksmuseum from 1688.

**Bücken, Véronique**, and Griet Steyaert (eds.), *L'Héritage de Rogier van der Weyden. La peinture à Bruxelles 1450-1520*. Tiel: Lannoo 2013. ISBN 978-94-01414-12-8. – Exhibition Musées royaux des Beaux-Arts de Belgique, Brussels, October 12, 2013 – January 26, 2014.

**Büttner, Nils**, *Rembrandt. Licht und Schatten. Eine Biographie*. Stuttgart: Reclam 2014. ISBN 978-3-15-010965-6.

**Carpreau, Peter**, et al., *M Collecties – Beeldhouwkunst*. Leuven: Museum M 2014. EUR 29.

**Cerutti, Wim**, *Een Haarlems-Amsterdamse duivelskunstenaar. De schilder en vrijdenker Johannes Torrentius (1588-1644)*. Haarlem: Uitgeverij Loutje Haarlem 2014. ISBN 978-94-91936-01-2, EUR 34.50

**Ciulisová, Ingrid**, *Men of Taste. Essays on Art Collecting in East-Central Europe*. Bratislava: VEDA, SAS Publishing House, 2014. ISBN 978-80-224-1338-1. Reviewed in this issue.

**Cuneo, Pia** (ed.), *Animals and Early Modern Identity*. Burlington (VT): Ashgate 2014. ISBN 978-1-4094-5743-5.

**Dam, Marius van, and John Endlich**, *Nederlandse zilveren tabaksdozen, 1660-1800*. Zwolle: Uitgeverij de Kunst 2014. ISBN 978-94-6262-012-4, EUR 32.50

**Davies, Alice I.**, *Antonie van Borssom (1630-1677). A Catalogue of His Drawings (Aetas Aurea XXIV)*. Doornspijk: Davaco Publishers 2014. ISBN 978-90-70188-09-9, EUR 175.

**De Bruyn, Jean-Pierre**, *Oude meesters in privéverzamelingen*. Keizerskapel Antwerpen, 2014. No ISBN, EUR 14.

**De Bruyn, Jean-Pierre, and Sandrine Vézilier-Dussart** (eds.), *Erasmus Quellinus. In de voetsporen van Rubens*. With contributions by Jean-Pierre De Bruyn, Alain Jacobs, and Sandrine Vézilier-Dussart. Ghent: Uitgeverij Snoeck 2014. ISBN 978-94-6161-143-7, EUR 32. – Exhibition Cassel, Musée de Flandre, April 5 – September 7, 2014. Reviewed in this issue.

**Deldicque, Mathieu**, *La Lamentation d'Albi. Un chef-d'oeuvre flamand redécouvert*. Ghent: Snoeck Ducaju & Zoon 2013. ISBN 978-94-6161-132-1, EUR 18. – Exhibition Musée Toulouse-Lautrec, Albi, December 3, 2013 – September 30, 2014.

**De Marchi, Neil, Sophie Raux** (eds.), *Moving Pictures. Intra-European Trade in Images, 16th-18th Centuries (Studies in European Urban History, 1100-1800)*. Turnhout: Brepols Publishers 2014. ISBN 978-2-503-54808-1, EUR 91.

**Devisscher, Hans, and Hans Vlieghe**, *The Life of Christ before the Passion. The Infancy of Christ (Corpus Rubenianum Ludwig Burchard)*. London: Harvey Miller Publishers, an imprint of

Brepols Publishers, Turnhout, 2014. ISBN 978-1-872501-71-0, EUR 175.

**De Rubens à Delacroix. 100 dessins du Musée des Beaux-Arts d'Angers**. Ghent: Snoeck Ducaju & Zoon 2014. ISBN 978-94-6161-150-5, EUR 25.

**D'haene, Virginie, and Evelien de Wilde**, *Virtuoos Maniërisme. Prenten van Hendrick Goltzius uit het Groeningemuseum*. With an introduction by Manfred Sellink. Special number of the *Museumsbulletin*. Bruges 2014. – Exhibition Groeningemuseum, Arentshuis, June 21 – October 19, 2014.

**Dicke, Matthijs, Boudewijn Pothoven and Annelies van der Zouwen**, *Topstukken Maritiem Museum Rotterdam*. Zutphen: Walburg Pers bv 2014. ISBN 978-90-5730-327-2, EUR 30.

**Egmond, Anne-Maria J. van, and Claudine A. Chavannes-Mazel** (eds.), *Medieval Art in the Northern Netherlands before Van Eyck: New Facts and Figures*. Clavis Publicaties 2014. ISBN 978-90-75616-00-2.

**Erfemeijer, Antoon**, *Frans Hals. A Phenomenon*. Rotterdam: NAI 2014. ISBN 978-94-6208-168-0, EUR 15.

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**Kaplan, Molly**, *Magdalene van de Passe, Geertruydt Roghman, and the Example of Seventeenth-Century Netherlandish Female Printmakers*. Delaware, P. Chapman

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**Nurre, Anastasia**, *Contextualizing Sixteenth-Century Lutheran Epitaphs from the Cranach Workshop: The Influence of Ideology on the Composition and Content of Reformation Funerary Monuments*. Ohio State, B. Haeger

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**Antos, Dorothea**, *Das ehemalige Zwettler Hochaltarretabel (1516–1525) im Kontext der "expressionistischen" Skulptur der Spätgotik*. Erlangen, Heidrun Stein-Kecks

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