

historians of netherlandish art
NEWSLETTER

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Frans van Mieris, A Woman Pulling a Dog's Ear.
1662. Oil on panel, 14 x 11 cm. Recently acquired by the Worcester Art Museum.

From the President

For many, April means tulips and cherry blossoms (and income tax). For Kristin and me, it also means another *Newsletter*, and an opportunity to bring you up to date on matters that concern the HNA as a whole.

This past February in Seattle, the Board devoted much attention to our next international conference. As we reported in the last *Newsletter*, it will take place in Washington DC in early November 2006, at the beginning of the National Gallery's exhibition on Netherlandish diptychs. The date is certain. The organizers are certain – Quint Gregory and Aneta Georgievska-Shine. The precise venue still remains to be determined. But as Aneta and Quint continue to search for the right auditorium and conference rooms, they are also beginning to assemble an official program committee. That committee will likely post a call for sessions by the end of the year. Watch this space. Watch the HNA website (www.hnanews.org) and your email in-box.

Last December I reported on discussions with the Rijksbureau voor Kunsthistorische Documentatie about closer cooperation between our two organizations. The Board decided to put this discussion on hold, at least until our meeting in February 2005. For the time being, the HNA will continue to base its operations entirely in the US. Kristin has been working well with Network Typesetting, an electronic service that allows her to bring the website up to date several times a year. And she hopes to learn how to make certain changes herself. It would be most helpful to our organization, however, if a member with electronic skills could step forward to serve as official Technical Consultant. This person would give technical assistance, offer advice about possible improvements, and work with Kristin on various related electronic matters. Any volunteers?

The 2005 Board meeting, which will coincide with the CAA convention in Atlanta, will be the last for the current officers. A Call for Nominations for President and Vice-President is included in this *Newsletter*. Sometime over the summer, a reminder will be sent out over the listserv. Don't be shy.

In the meantime, I wish you a delightful spring.

Alison McNeil Kettering

Carleton College

HNA News

Election Results

Three new board members were elected and introduced to the membership at the HNA Membership Meeting and Reception at CAA in Seattle, February 19, 2004. Krista De Jonge, Christine Göttler and Julie Hochstrasser are replacing Stephanie Dickey, Reindert Falkenburg and Linda Stone-Ferrier whose terms expired. The new board members are to serve for four years (2004–2008).

Nominations for New Officers

Nominations are in order for new officers to be installed at the CAA convention in Atlanta 2005. The nominating committee, Ellen Konowitz, Alison Kettering and Larry Silver, invites your suggestions. We are looking for a president and vice-president. We shall accept nominations until August 1, 2004. At this time the committee will assemble a slate for membership approval which will be sent to all members via listserv November 1; votes should be submitted by December 1, 2004.

Please send your suggestions for nominations to:

Ellen Konowitz
Department of Art History
SUNY at New Paltz
75 South Manheim Blvd.
New Paltz, NY 12561
konowite@newpaltz.edu

HNA at CAA, Atlanta 2005

The HNA-sponsored session in Atlanta (February 16–19, 2005) will be chaired by Matt Kavalier (University of Toronto). His topic is "The Uses of Italy and Antiquity: Reviewing a Renaissance in the Netherlands and Germany, 1400–1700." For more information, including Call for Papers, go to www.collegeart.org.

HNA Fellowship

The 2004 HNA Fellowship went to three recipients for book subventions: Jennifer Kilian, *Karel Dujardin* (John Benjamins), Chiyo Ishikawa, *The Retablo de Isabel la Catolica by Juan de Flandes and Michel Sittow* (Brepols), and Rebecca Brienens, *Visions of Savage Paradise. Albert Eckhout, Court Painter in Colonial Dutch Brazil* (Amsterdam University Press).

We urge members to apply for the 2005 Fellowship. Up to \$1,000 may be requested for a scholarly project: this might include travel to collections or research facilities, or subvention of a publication. Funds will be distributed in April 2005. The recipient(s) will be asked to write a short account of his/her/their project(s) for publication in the *Newsletter*. The application should consist of: (1) short description of project (1–2 pp); (2) budget; (3) list of further funds

applied/received for the same project; (4) current cv. A selection from a recent publication or (for students) a letter of recommendation may also be included. Please send the application by November 1, 2004, to:

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Personalia

Susan Urbach Honored

On December 15, 2003, HNA honorary member Zsuzsa (Susan) Urbach was presented with a *Festschrift* dedicated to her on the occasion of her seventieth birthday (*Acta Historiae Artium. An Art-Historical Journal of the Hungarian Academy of Sciences*, vol. 44, 2003, ed. by E. Marosi). Susan is well known for her studies on early Netherlandish and German art, especially as it pertains to issues of iconography. After studying in Budapest, Munich and London, she became curator of Old Master paintings at the Museum of Fine Arts in Budapest, a position she held for almost thirty years. Susan is one of the first scholars in Eastern and Central Europe who recognized the importance of technical investigations of Netherlandish paintings, and she early on became one of the regular participants at the famous underdrawing colloquium organized annually by Hélène Verougstraete and Roger Van Schoute. Since her retirement from the museum, Susan has been teaching at the Péter Pázmány Catholic University in Piliscsaba. The numerous contributions to her *Festschrift* show her wide range of interests as well as the appreciation and gratitude of her many friends and colleagues (the volume also contains a bibliography of Susan's many publications). The membership of HNA would like to add their congratulations.

Ingrid Ciulisová
Institute of Art History
Slovak Academy of Sciences, Bratislava

HNA Members who contributed to the volume are:

Béla Zsolt Szakács, From *imago to historia*: The Initials of the Istanbul Antiphonal.

Anna Eörsi, The Incarnation of the Word and of the Form. Some Thoughts about St. Luke the Painter, and about some Painters of St. Luke.

Henri Defoer, Scenes of the Passion of Christ by an Anonymous Haarlem Painter from around 1470–75.

Yona Pinson, Deniers of God. *Insipiens / stultus* on Board of the *Ship of Fools* (1494).

Larry Silver, Glass Menageries: Hunts and Battles by Jörg Breu for Emperor Maximilian I.

Roger Van Schoute and Hélène Verougstraete, *Le Jardin des Délices* dit “du comte de Pomereu”.

Walter Gibson, The Once and Future Judgments: Two Enigmatic Miniatures in the *Salting Hours*.

Olga Kotková, Zwischen Invention und Eklektizismus: Hans Brosamers *Kreuzigung* aus dem Jahr 1548.

George Keyes, Observations Concerning an Autograph Variant by Hans von Aachen.

Annamária Gosztola, Impressions of an Enigmatic Painting.

Teréz Gerszi, Eine Allegorie von Bartholomäus Strobel.

Ildikó Ember, The Subject of Lot and his Daughters in Rembrandt's Circle and an Early Work of Abraham van den Tempel.

Kristin Lohse Belkin, Rubens and Early Netherlandish Art.

Ursula Härting, “van Meester Quinten – na Meester Quinten”. Die Wertschätzung der Flämischen Altmeister im 17. Jahrhundert in Antwerpen.

Ingrid Ciulisová, The Picture Collection of the Brunswick Family of Dolná Krupá.

Imre Kovács, Liszt's Devotional Image. A Seventeenth-Century Abgar Image and its Two Possessors.

The volume may be obtained from Akadémiai Kiadó, Export Division, PO Box 245, H-1519 Budapest, Hungary, export@akkrt.hu

Erik Duverger died in Ghent on March 10, 2004. An outstanding archivist, he collaborated with his father in the monumental task of publishing all seventeenth-century Antwerp inventories: *Antwerpse kunstinventarissen uit de zeventiende eeuw* (Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, 12 volumes, 1984–2002). After the death of Erik Duverger senior, he continued the project singlehandedly to its completion.

Diane Russell died on March 4, 2004. She was curator and, until her retirement in 1998, head of the department of Old Master Prints at the National Gallery of Art, Washington. Among her exhibition catalogues, *Eva/Ave: Woman in Renaissance and Baroque Prints* (1990) is a valuable contribution to sixteenth- and seventeenth-century Northern prints.

Exhibitions

United States and Canada

The Morrison Triptych: A Visiting Masterpiece. Philadelphia Museum of Art, November 6, 2003 – June 11, 2004. Early sixteenth-century Netherlandish triptych on loan from the Toledo Museum of Art.

Real and Imagined People. Agnes Etherington Art Centre, Kingston (Ontario), November 30, 2003 – June 19, 2005. From the collection of Alfred and Isabel Bader.

Love Letters: Dutch Genre Paintings in the Age of Vermeer. Bruce Museum, Greenwich, Connecticut, January 31 – May 2, 2004. Curated by Peter C. Sutton, with a catalogue including essays by Peter C. Sutton, Lisa Vergara and Ann Jensen Adams, as well as contributions by Jennifer Kilian and Marjorie E. Wieseman. The exhibition comes from The National Gallery of Ireland, Dublin. To be reviewed.

Rembrandt's Journey: Painter, Draftsman, Etcher. Art Institute of Chicago, February 14 – May 9, 2004. The exhibition opened in Boston. To be reviewed.

Northern Visions of Rome and Ruins. Dutch, German and French Drawings, 1580–1780. Crocker Art Museum, Sacramento, February 21 – May 16, 2004.

The Glory of Baroque Dresden. Mississippi Arts Pavilion, Jackson, March 1 – September 6, 2004. Includes Rubens's *Diana Returning from the Hunt*, and Vermeer's *Procuress*.

Albrecht Dürer. Engravings and Woodcuts. Museum of Art, Dallas, until June 6, 2004.

The Netherlandish Proverbs by Pieter Brueghel the Younger. Robert Hull Fleming Museum, University of Vermont, Burlington, March 9 – June 6, 2004. For the conference held March 26–27, see *Past Conferences*.

Byzantium: Faith and Power (1261–1557). Metropolitan Museum of Art, New York, March 23 – July 5, 2004. Concerning Late Byzantine art and its influence. Curator: Helen Evans; with sections by Maryan Ainsworth on the influence of Late Byzantine art on northern Renaissance art (including the *Cambrai Madonna* and works by Rogier van der Weyden, Hayne of Brussels, Hans Memling, Gerard David, Simon Marmion, Jan Gossaert, and others). Catalogue by many authors, \$75 (hc), \$50 (pbk).

Pursuits and Pleasures: Baroque Paintings from the Detroit Institute of Arts. Muskegon Museum of Art, Muskegon (Michigan), April 10 – July 4, 2004.

Renaissance to Rococo: Masterpieces from the Collection of the Wadsworth Atheneum Museum of Art, Hartford. Kimbell Art Museum, Fort Worth, Texas, May 23 – September 5, 2004; Frist Center for the Visual Arts, Nashville, Tennessee, May 19 – August 21, 2005; Mint Museum of Art, Charlotte, North Carolina, September 17, 2005 – January 8, 2006. Includes *Boy with a Hat* by Michael Sweerts and Frans Hals's *Portrait of Joseph Coymans*.

The Unfinished Print. The Frick Collection, New York, June 2 – August 15, 2004. This is a smaller version of the exhibition curated by Peter Parshall, featuring works by Rembrandt, and on view at the National Gallery in Washington in 2001. With catalogue.

Drawn by the Brush. Rubens Oil Sketches from North American Collections. Bruce Museum of Arts and Sciences, Greenwich, Connecticut, September 17, 2004 – January 2, 2005; Berkeley Art Museum, Berkeley, California, January 26 – April 24, 2005; Cincinnati Art Museum, May 20 – August 28, 2005. Curated by Betsy Wieseman and Peter Sutton; with catalogue by the two curators, with a contribution by Nico Van Hout.

Rubens Drawings. Metropolitan Museum of Art, New York, January 14 – April 3, 2005. Coming from Vienna (see below).

European Bronzes from the Quentin Collection. The Frick Collection, New York, September 28, 2004 – January 2, 2005. Includes works by Hendrick de Keyser and other northern sculptors. With a catalogue by Patricia Wengraf and Manfred Leithe-Jasper.

Art from the Court of Burgundy. The Patronage of Dukes Philip the Bold and John the Fearless (1363–1419). The Cleveland Museum of Art, October 24, 2004 – January 9, 2005. The exhibition opens in Dijon (see below). With catalogue. A symposium is planned; no date yet.

Gerard ter Borch. National Gallery of Art, Washington, November 7, 2004 – January 30, 2005; Detroit Institute of Arts, February 27 – May 22, 2005. Catalogue by Alison Kettering, Betsy Wieseman and Arthur Wheelock.

Ruins in Dutch Art. Loeb Art Center, Vassar College, opens April 2005. Moves to the Ringling Museum, Sarasota (Florida) and Speed Museum, Louisville (Kentucky). Curated by Susan Kuretsky.

Size Matters: Composite Prints of Sixteenth-Century Europe. Davis Art Center, Wellesley College, opens fall 2005. Curator: Larry Silver. The catalogue contains contributions by Stephen Goddard, Suzanne Boorsch, Alison Stewart, and Jane Carroll.

Painted Prayers: Medieval and Renaissance Books of Hours from the Morgan Library. J. Paul Getty Museum, Los Angeles, October 18, 2005 – January 8, 2006. With a catalogue by Roger Wieck (published by Braziller, 1997).

Austria and Germany

Dürer & Co. Meisterwerke der europäischen Graphik. Städtische Galerie, Albstadt, until May 2, 2004.

Barocke Tafelfreuden. Herzog Anton Ulrich-Museum, Braunschweig, February 19 – May 9, 2004.

Vergnügliches Leben, verborgene Lust: Holländische Gesellschaftsszenen von Frans Hals bis Jan Steen. Hamburger Kunsthalle, January 31 – May 16, 2004. Curated by Pieter Biesboer and Martina Sitt. With catalogue.

“Schilderijen” des Sichtbaren. Niederländische Gemälde, Zeichnungen und Druckgrafik des 17. Jahrhunderts. Sammlung Christoph Müller. Kunsthalle, Tübingen, February 28 – May 30, 2004.

Hans Holbeins Madonna im Städel. Der Bürgermeister, sein Maler. Städtisches Kunstinstitut, Frankfurt, March 2 – May 23, 2004. Holbein's 'Meyer Madonna' (Darmstadt) together with preliminary studies lent by the Kunstmuseum, Basel. After the show, the painting will remain at the museum until the end of 2005. With publication (Michael Imhof Verlag, Petersberg).

Copper Rust and Support Lice. Residenzgalerie, Salzburg, until July 4, 2004. Exhibition using Old Masters (including Gerrit Dou) from the permanent collection to explain how artists used paints and painting tools, and investigates the special techniques of specific workshops, the use of a variety of supports, and the nature of pigments. With a display of optical aids.

Pieter Hollsteijn d.Ä. Zeichnungen aus dem Tieralbum. Schloss Brake, Lemgo, March 13 – July 11, 2004.

Pan und Syrinx, eine erotische Jagd: Gemälde und Graphik von Peter Paul Rubens, Jan Brueghel und ihren Zeitgenossen. Gemäldegalerie Alte Meister, Staatliche Museen, Kassel, March 18 – June 13, 2004; Städtisches Kunstinstitut and Städtische Galerie, Frankfurt, June 25 – August 22, 2004. Curator: Bernhard Schnackenburg. With catalogue.

Rembrandt: “Die Opferung Isaaks”. Alte Pinakothek, Munich, March 24 – June 7, 2004. Rembrandt's *Sacrifice of Isaac* from the Hermitage hangs side by side with the painting of the same subject belonging to the Alte Pinakothek.

Rembrandt. Gemälde, Zeichnungen, Radierungen. Albertina, Vienna, April 2 – July 4, 2004.

250 Jahre Museum. Von den fürstlichen Sammlungen zum Museum der Aufklärung. Herzog Anton Ulrich-Museum, Braunschweig, April 29 – August 22, 2004.

European Goldsmiths' Works 1560–1860. Museum für Angewandte Kunst, Frankfurt, until August 1, 2004.

Carel Fabritius (1622–1654). Staatliches Museum, Schwerin, May 14 – August 29, 2004.

Glaube & Macht. Sachsen im Europa der Reformationszeit. Schloss Hartenfels, Torgau, May 24 – October 10, 2004. With 3-vol. catalogue, 1: Kunst- und Architekturführer zur Stadt Torgau, 2. Catalogue, 3. Essays. Michel Sandstein Verlag, Goetheallee 6, D–01309 Dresden, www.sandstein.de

Rembrandt und sein Kreis. Kupferstichkabinett, Dresden, August 7 – October 3, 2004.

Peter Paul Rubens. Barocke Leidenschaften. Herzog Anton Ulrich-Museum, Braunschweig, August 8 – October 31, 2004. Curated by Jochen Luckhardt, Nils Büttner, Ulrich Heinen, Andreas Vetter and Barbara Welzel. The catalogue contains contributions by Nils Büttner, Thomas Döring, Birgit Franke, Christine Göttler, Fiona Healy, Ulrich Heinen, Andreas Vetter, and Barbara Welzel (Hirmer, ISBN 3–77742–165–0, euro 35).

Drawings by Rubens. Albertina, Vienna, September 15 – December 5, 2004; Metropolitan Museum of Art, New York, January 14 – April 3, 2005. Curated by Anne-Marie Logan; with catalogue.

Paintings by Rubens. The Kunsthistorisches Museum, Gemäldegalerie der Akademie der Bildenden Künste and the Liechtenstein Museum each will be showing its Rubens paintings, starting December 5, 2004.

Crown and Veil: The Art of Female Monasticism in the Middle Ages. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, and Ruhrlandmuseum, Essen, March 17 – June 26, 2005. See also under *Conferences*.

Rembrandt, Rubens, Tizian, Vermeer: The Czernin Collection. Johann Rudolf Count Czernin of Chudenitz, a Contemporary of Mozart. Residenzgalerie, Salzburg, 2006.

Belgium

A House of Art: Rubens as Collector. Rubenshuis, Antwerp, March 6 – June 13, 2004. Curated by Kristin Lohse Belkin and Fiona Healy. With catalogue by the curators, with an introductory essay by Jeffrey Muller (Rubenshuis/Rubenianum, ISBN 90–76704–69–4 [hc], 90–76704–70–8 [paper]).

Een hart voor boeken. Rubens en zijn bibliotheek. Museum Plantin-Moretus, Antwerp, March 6 – June 13, 2004. Curator: Marcus de Schepper. With catalogue (Plantin-Moretus, ISBN 90–76704–72–4).

Van Delacroix tot Courbet. Rubens ter discussie. Koninklijk Museum voor Schone Kunsten, Antwerp, March 6 – June 13, 2004. Juxtaposing French paintings from the Palais des Beaux-Arts in Lille and the art of the Flemish Rubenesque tradition.

Rubens and Diamonds. Diamond Museum, Antwerp, April 29 – July 11, 2004.

De uitvinding van het landschap. Vlaamse landschap-schilderkunst van Patinir tot Rubens. Koninklijk Museum voor Schone Kunsten, Antwerp, May 8 – August 1, 2004. Coming from Essen and Vienna.

Rubens, Jordaens en van Dijck: tekeningen van de Vlaamse meesters. Arentshuis, Brugge, May 15 – July 31, 2004.

Copyright Rubens. Rubens en de grafiek. Koninklijk Museum voor Schone Kunsten Antwerpen, June 12 – September 12, 2004. In collaboration with the Musée du Québec. Curator: Nico Van Hout. With catalogue.

England and Scotland

Dürer and the Virgin in the Garden. The National Gallery, London, March 24 – June 20, 2004. With publication by Susan Foister (ISBN 1–85709–016–0, £ 6.00).

Enchanting the Eye: Dutch Paintings in the Golden Age. The Queen's Gallery, Holyrood House, Edinburgh, May 14 – November 7, 2004. 51 genre scenes from the Royal collection.

France

The Choice is Rubens. Palais Rameau, Lille, until May 7, 2004.

Rubens. Palais des Beaux-Arts, Lille, March 6 – June 14, 2004. With catalogue, under the direction of Arnauld Brejon de Lavergnée, Hans Devisscher and Hans Vlieghe (Snoeck, Ghent, ISBN 90–5349–500–2). Reviewed in this issue.

Watteau et la fête galante. Musée des Beaux-Arts, Valenciennes, March 5 – June 14, 2004. Curated by Martin Eidelberg. With catalogue. Shows influence of Rubens.

Rubens contre Poussin. La querelle du coloris dans la peinture française à la fin du XVII^e siècle. Musée des Beaux-Arts, Arras, March 6 – June 14, 2004. With catalogue.

Regards sur l'art hollandais du XVII^e siècle: Frits Lugt et les frères Dutuit collectionneurs. Institut Néerlandais, Paris, March 18 – May 16, 2004.

Paris 1400. Musée du Louvre, Paris, March 26 – July 12, 2004.

La peinture hollandaise du XVII^e siècle. Musée des Beaux-Arts, Strasbourg, until August 2, 2004.

The Book of Hours of the Duc du Berry. Musée Condé, Chantilly, March 31 – August 31, 2004.

Art from the Court of Burgundy. The Patronage of Dukes Philip the Bold and John the Fearless (1363–1419). Musée des Beaux-Arts, Dijon, May 27 – September 15, 2004; The Cleveland Museum of Art, October 24, 2004 – January 9, 2005. With catalogue.

Rembrandt Drawings from the Hermitage. Musée des Beaux-Arts, Dijon, until January 15, 2005.

Italy

Anton van Dyck: riflessi italiani. Palazzo Reale, Milan, February 19 – June 20, 2004.

L'età di Rubens: dimore, committenti e collezionisti genovesi (The Age of Rubens: Genoese Homes, Patrons and Collectors). Palazzo Ducale, Genoa, March 20 – July 11, 2004. Reviewed in this issue.

The Netherlands

Fish: Still Lives in the Netherlands, 1550–1700. Centraal Museum, Utrecht, until May 9, 2004.

Albert Eckhout (1610–1666). Mauritshuis, The Hague, April 1 – June 1, 2004. The artist who accompanied Johan Maurits von Nassau to Brazil. With catalogue by Quentin Buvelot *et al.* (Zwolle: Waanders, ISBN 90–400–8969–8).

Carel Fabritius (1622–1654). Mauritshuis, The Hague, until January 9, 2005. With catalogue by F. Duparc *et al.*

Pieter Claesz, Still Lives. Frans Hals Museum, Haarlem, November 27, 2004 – April 3, 2005. The exhibition will be shown in the Kunsthau, Zurich, and the National Gallery of Art, Washington.

Rijksmuseum aan de Maas. Bonnefanten Museum, Maastricht, March 12, 2002 — December 31, 2007. Includes works by Gerard David, Jan Brueghel, Anthony van Dyck, Jacob Jordaens, Hendrick Goltzius, Pieter Brueghel the Younger, Pieter Coecke van Aelst, Joachim Beuckelaer and Pieter Aertsen.

Other Countries

Estonia

Albrecht Dürer, St. John the Baptist and St. Onofrius. Kadriorg Art Museum, Tallinn, April 9 – May 9, 2004. On show is a panel of *John the Baptist* from a 1505 altarpiece before it is being returned to the Kunsthalle in Bremen, from where it was stolen by Russian soldiers at the end of World War II. It is placed alongside its counterpart, *St. Onofrius*, from the Bremen Kunsthalle, reuniting the two wings of the altar after 60 years.

Low Sky, Wide Horizon. The Art of the Low Countries in Estonia. Kadriorg Art Museum, Tallinn, September 17, 2004 – April 17, 2005. For the conference held in conjunction with the exhibition, see under *Scholarly Activities*.

Hungary

Dutch and Flemish Paintings. Szépművészeti Múzeum, Budapest, April 1 – June 1, 2004. Exhibition opening the new display of the collection.

Poland

Rubens i Rembrandt, ich poprzednicy i następcy: rysunki flamandzkie i holenderski XVI–XVIII w. ze zbiorów polskich (Rubens and Rembrandt, their Predecessors and Successors: Flemish and Dutch Drawings of the 15th–18th Centuries from Polish Collections). Muzeum Narodowe w Warszawie, Warsaw, March 12 – May 4, 2004.

Wystawa Ryciny Rembrandta (Rembrandt Etchings). Zamek Królewski w Warszawie, Warsaw, March 15 – May 9, 2004.

Exhibition Reviews

Rubens in Lille and Genoa

In response to their elevation to the status of European capitals of culture for 2004 (whatever that Eurospeak phrase means), the cities of Lille and Genoa both selected Rubens as the focus of their cultural presentations. Lille went for a full scale survey of his art, while Genoa mounted an over-view of Genoese collections round the time of Rubens's career. Both exhibitions are praiseworthy achievements, but neither is perfect: so first are high-lit faults that they share.

The displays at the Palais des Beaux-Arts and the Palazzo Ducale (the main, but not the only venue for the Genoa show) seem to have been 'designer-led' in so far as the paintings have been arranged with an eye to the overall effect in the specially constructed spaces that often break away from the simple rectangles of the rooms in which they are housed. The result is the more oppressive in the Palazzo Ducale, where greater reliance is regrettably placed on the dreaded spotlight – the bane of many temporary exhibitions today – and where, with two exceptions, the spaces are often too confined for the size of the works on view.

The policy of not always placing visual emphasis on individual works calls forth another issue that merits serious debate among those responsible for the governance of public museums and galleries. Granted the inherent risk in transporting works of art (there was a scare recently when the plane transporting the Metropolitan Museum of Art's *Dawn Landscape* by Rubens caught fire), it surely behoves the host institution to properly display the masterpieces that have been lent. Yet at both venues some loans were hung too high, presumably to enhance the appearance of the room: for instance, a pair of step-ladders would be necessary to study Van Dyck's *Portrait of Raffaele Raggi* (?), lent by the Washington National Gallery to Genoa. Would it not be timely if institutions made the loan of a work of art conditional on its being responsibly hung? The level at which paintings are hung is a thorny question (this reviewer recalls Bergen's [Norway] small collection of old masters hung in the town library so low – "for the children" – that the adult visitor had to kneel). At Lille, even many of the medium-sized pictures were hung too high. For instance, it was impossible to study the handling of the face in the rarely seen, three-quarter length *Portrait of the Marques de Leganés*, the bottom of whose frame was at eye level.

One of the great merits of the Lille show is to draw attention to little known works. A good many Rubens lovers will not have seen the wonderful *Study for St. Domitilla* from Bergamo, or the dour husband and wife from Aix-en-Provence, or the less impassive family group from Karlsruhe. From private collections are two little known oil sketches, a *Stigmatisation of St. Francis* (hung near the big picture from Arras) and a *Contenance of Scipio*. And what a pleasure it was to see the Queen's *St. George and the Dragon*, much larger than one remembered, and appropriately hung beside the National Gallery's *Allegory of Peace and War*. Another less than familiar star was the *Samson and the Lion* from a private Spanish collection, last seen in public in 1987.

Less than familiar is the extraordinary *Miracle of St. Justus* from Bordeaux: the closest comparison with whose handling must be the preparatory work – probably of the early 1630's – for the *Story of Achilles* tapestry series. It is perhaps not helpful to suggest that Rubens received the commission "round 1629," as this was the year he hardly spent in Antwerp. Harder to place is the *Ecstasy of St. Mary Magdalene* from Lille, which in spite of its early mention in Ghent in 1627, seems difficult to assimilate into Rubens's oeuvre. The closest

similarity perhaps lies between the female angel and that in the preparatory work for the *Elijah and the Angel* in the *Triumph of the Eucharist* tapestry series. The drapery seems about as much articulated as in the cartoon for the same series of the *The Four Evangelists* at Sarasota. Perhaps the Lille picture is by the same studio hand that executed this cartoon (and that for the *Elijah*), working under Rubens's inspiration, about the middle of the 1620's; the work would thus be somewhat later than the date of c.1619–20 proposed in the catalogue (no. 147).

Lille in fact presents a remarkable and original showing of Rubens's lifework (and not discussed here is the fine group of his drawings). Inevitably there are *lacunae*: for instance, the representation of the Marie de' Medici cycle is surprisingly meagre. The catalogue is a competent *vade mecum*, but is not likely to become a scholarly tool. Its introduction by Arnauld Brejon, who was the inspirational begetter of the exhibition, is remarkable for its retrospective chauvinism that somehow assumes that north-eastern France deserved its Rubenses, when it chiefly came by them through the warmongering of Louis XIV. A study of the area under Spanish rule – that is in Rubens's lifetime – would have been welcome.

In some contrast, Piero Boccardo's catalogue is a weighty monument to scholarship, which makes the lack of an index the more regrettable. Here is documentation on all the major, Genoese, seventeenth-century collections. For the most part, only works mentioned in inventories are exhibited, and the grouping is by collections. To this extent, Rubens is a peg on which to promote an exhibition of works chiefly by Italian artists in a fine exposition of art historical *campanilesimo*. Of the eleven paintings given to Rubens, outstanding are masterpieces (one each) from public collections in Berlin, Cologne, Genoa, London and Washington; the two paintings from Turin seem to be in very compromised condition and to be by different hands, one probably once being that of Rubens. The *Portrait of Giulio Pallavicino* (Private Collection) seems not certainly right, while the *Venus Mourning the Death of Adonis* (Private Collection) is a disappointing copy.

Gregory Martin

London

Arnauld Brejon de Lavergnèe, Hans Devisscher, Hans Vlieghe, *Rubens*. [Cat. exh. Palais des Beaux-Arts, Lille, March 6 – June 14, 2004.] Paris: Éditions de la Réunion des musées nationaux; Ghent: Snoeck, 2004. 320 pp, fully illustrated. ISBN 90–5349–500–2.

Piero Boccardo, assisted by Clario Di Fabio, Anna Orlando and Farida Simonetti, *L'età di Rubens: dimore, committenti e collezionisti genovesi*. [Cat. exh. Palazzo Ducale, Palazzo Rosso and Palazzo Spinola, Genoa, March 20 – July 11, 2004.] Milan: Skira, 2004.

Museum News

Amsterdam. During the period of the Rijksmuseum's renovation, 2003–2008, the finest 17th-century works are being exhibited in the redesigned Philips Wing.

Amsterdam. The Rijksmuseum has acquired Jan Steen's *Burgomaster of Delft and his Daughter*, one of the finest Dutch pictures remaining in a British country house, Penrhyn Castle, Gwynedd, Wales. Although the house belongs to the National Trust, most of the contents are owned by the family. The purchase price was euros 11.9 million (\$14.6). It is the Rijksmuseum's most expensive acquisition ever. It is virtually certain that a UK export licence will be

deferred, but it would be difficult for any UK institution to match the price. (From *The Art Newspaper*, April 2004.)

Brugge. The Groeningemuseum has lent Gerard David's *Baptism of Christ* triptych to the Museo Thyssen Bornemisza, Madrid, from the end of May till August 2004.

Brussels. The Musée d'Art Ancien has opened a new wing, It has a large room for tapestries on the ground floor, a suite of galleries for Dutch seventeenth- and eighteenth-century paintings, and an enlarged bookshop. Its entrance is a restored Art Nouveau hallway designed by Léon Govaerts in 1903.

Budapest. The Museum of Fine Arts has installed a new permanent display of German and Austrian paintings from the middle ages to the 18th century, following the renovation of the so-called City Park Wing. The display includes new acquisitions as well as works formerly in storage.

Künzelsau (Baden-Württemberg). The German billionaire and collector Reinhold Würth has bought 74 fifteenth- and sixteenth-century German panel paintings from the collection of the princely house of Fürstenberg. The group includes works by Hans Holbein the Elder, Lucas Cranach the Elder and Younger, Bernhard Strigel and Hans Schäufelein. The panels will be exhibited in a company museum in Künzelsau and a gallery is Schwäbisch Hall near Stuttgart.

Los Angeles. The Los Angeles County Museum received a gift of eleven seventeenth-century Dutch paintings from trustee Hannah L. Carter and her late husband Edward W. Carter, among them works by Jacob van Ruysdael, Aelbert Cuyp, Aert van der Neer, Pieter Saenredam and Emanuel de Witte.

Maastricht. The Bonnefantenmuseum has received 50 Old Masters from the Rijksmuseum for the duration of the latter's renovation (March 2 until the museum reopens in 2008). The main core of the collection is works by Rubens, Jordaens and Van Dyck. Among the Rubens paintings is *Cimon and Pero*, until June 13 on view at the Rubenshuis, Antwerp, in the exhibition on Rubens as Collector.

Worcester (Massachusetts). The Worcester Art Museum acquired a pair of paintings by Frans van Mieris (the works had been on loan since 1987): *A Soldier Smoking a Pipe*, 1662, and *A Woman Pulling a Dog's Ear*, 1662.

Scholarly Activities

Conferences to Attend

United States

Crown and Veil: The Art of Female Monasticism in the Middle Ages, 750–1530

Center for the Study of World Religions, Harvard Divinity School, Harvard University, May 13, 2004. Conference featuring nine principal contributions to the exhibition at the Ruhrländmuseum, Essen, and the Kunst- und Ausstellungshalle, Bonn, March 17 – June 26, 2005.

Make reservations at 617–495 44 76, or rkline@hds.harvard.edu

For speakers see www.hds.harvard.edu/cswr/events/Crown_and_Veil.html

The Future of the Past: The Low Countries in the New Europe

The American Association for Netherlandic Studies. Twelfth Interdisciplinary Conference on Netherlandic Studies (ICNS), University of Minnesota, Minneapolis, June 3–6, 2004.

With a pre-conference workshop on the teaching of Dutch language and Dutch and Flemish literature and culture on June 2–3, 2004.

Looking at Seventeenth-Century Painting

Symposium in memory of Leonard J. Slatkes. Graduate Center, CUNY, New York, November 12, 2004.

Albert Blankert, Hendrick ter Brugghen Revisited.

Eddy de Jongh, Signs from Heaven. Traces of Astrology in Sixteenth- and Seventeenth-Century Netherlandish Art.

Susan Koslow, Aristotle's Apron: Science and Epistemology in Rembrandt's *Aristotle with a Bust of Homer*.

David Levine, Rembrandt's *Johannes Wtenbogaert* and the Modern Devotion.

Jeffrey Muller, Caravaggio's *Madonna of the Rosary* in the Antwerp Dominican Church.

A fund has been established in support of the symposium as well as a series of annual lectures in Leonard Slatkes's honor. Contributions to this fund should be sent to The Graduate Center Foundation, The Graduate Center, CUNY, 365 Fifth Ave., Room 8204, New York, NY 10016, with checks made out to "The Graduate Center Foundation, for the benefit of the Leonard J. Slatkes Symposium Fund." Details about the symposium will be posted on the web site of the Art History Program at the Graduate Center, at www.gc.cuny.edu, in the fall.

CAA 93rd Annual Conference

Atlanta, Georgia, February 16–19, 2005.

Sessions chaired by HNA members:

Wayne Franits (Syracuse), Historical Anthropology and the Art of Early Modern Europe.

Martha Hollander (Hofstra), Art and Shame.

Matt Kavaler (University of Toronto), The Uses of Italy and Antiquity: Reviewing a Renaissance in the Netherlands and Germany, 1400–1700. Sponsored by HNA.

Carol Purtle (University of Memphis), Art of the Northern Renaissance (Open Session).

"Going Dutch:" Holland in America, 1609–2009

University of Denver, March 25–26, 2005

For more information, see under *Opportunities*.

Europe

Les Femmes en Europe entre Moyen Âge et Renaissance

Université de Lille 3, Charles de Gaulle, May 24–26, 2004. Organized by Anne-Marie Legaré.

Janet Van der Meulen (Vrije Universiteit Amsterdam), L'Escole de Foy (1327) de Brisebare et le bréviaire de Belleville: un double Credo en français pour Jeanne de Valois, comtesse de Hainaut et de Hollande.

Marie-Élizabeth Henneau (Université de Liège), La diffusion de la *Devotio Moderna* dans les abbayes féminines du Nord.

Thérèse de Hemptinne (University of Ghent), Lire et écrire, c'est prier un peu. Culture écrite et pratiques de dévotion féminines aux Pays-Bas à la fin du Moyen Âge.

Bertrand Schnerb (Université de Lille 3), Les livres de Marguerite de Bécourt, dame de Santes, d'après son testament.

Hanno Wijsman (University of Leiden), Les Livres d'une "damoiselle de Dreux": une bibliothèque féminine du début du XVIe siècle.

Judith Oliver (Colgate University, New York), Nuns' Books and the 'Nonnenbücher' Style: A Case Study.

Gaïlle Cordier (Université de Lille 3), L'illustration du livre du chapitre de l'abbaye Notre-Dame-des-Prés de Douai (fin XIIIe siècle): peut-on parler d'une iconographie 'féministe'?

Philippe Lorentz (Université de Strasbourg), Images d'une pèlerine dans le livre de prières de Lorette d'Herbeville.

Anne Korteweg (Royal Library, The Hague), La collection de livres d'une femme indépendante: Marie de Luxembourg (v. 1470–v. 1547).

Jacqueline Cerquiglini-Toulet (Université de Paris IV), La femme au livre dans la littérature de la fin du Moyen Âge.

Colette Beaune and Élodie Lequain (Université de Paris X), Marie de Berry (1375–1434) et les livres. L'exemple de la fille de Jean de Berry, duchesse de Bourbon.

Marie-Françoise Damongeot (Bibliothèque nationale de France), La Bibliothèque de Marie de Bretagne, abbesse de Fontevraud.

Liz Lestrange (Universities of Leeds and Liège), Duties and Desires? Strategies for Reading Two Books of Hours Owned by Angevin and Breton Duchesses.

Ariane Bergeron (EPHE, Paris), Deux femmes et Prudence: Sainte Jeanne de France (1464–1505), fondatrice de l'Ordre de l'Annonciade et Catherine d'Amboise (1481–1550), auteure du *Livre des prudens et imprudens* (1509).

Delphine Jeannot J (Université de Lille 3), Les bibliothèques de princesses au temps de Charles VI.

Roseline Claerr (Centre Roland-Mousnier, CNRS-Université de Paris IV), Catherine de Coëtivy (vers 1460-vers 1528) et les livres.

Jeanne Verbij Schillings (Université de Paris IV-Sorbonne), Les femmes et la production des livres aux XIVe et XVe siècles dans les Pays-Bas.

Mary Beth Winn (State University of New York, Albany), "Louenges envers Louise": un manuscrit enluminé d'Antoine Vérard pour Louise de Savoie.

Catherine M. Müller (University of Zurich), "Monstrum inter libros": La perception de la femme lettrée chez les humanistes de la Renaissance française (le cas de Camille de Morel).

Francesca Español (University of Barcelona), Les livres dédiés aux dames dans les domaines de la Couronne d'Aragon au Moyen Âge.

Gennaro Toscano (Université de Lille 3), Mécénat et Bibliophilie à la cour d'Aragon de Naples: la reine Isabella de Chiaromonte et Ippolita Maria Sforza.

Federica Toniolo (University of Padua), Lectures de femmes et iconographie à la cour des Este à Ferrare au XVe siècle.

For information contact Christine Lefebure, ARTES, Domaine universitaire du Pont de Bois, BP 149, F-59653 Villeneuve d'Ascq Cedex, Tel.: 03.20.41.65.99, artes@univ-lille3.fr

Sculpted Portraits of Rulers and Royalty

Conference of the Low Countries Sculpture Society, Wallace Collection, London, July 2-3, 2004. info@lowcountriessculpture.org.

Low Sky, Wide Horizon. Art of the Low Countries in Estonia

Kadriorg Palace, The Kadriorg Art Museum, Tallinn, September 17-18, 2004.

For more information, contact museum@kadriorg.ekm.ee

Rewriting Homer. From the Enlightenment to the Present

Netherlands Institute, Athens, November 5-6, 2004.

Includes papers by Fiona Healy and Ilja Feldman.

Crown and Veil: The Art of Female Monasticism

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, and Ruhrlanmuseum, Essen, May 18-22, 2005. In connection with the exhibition, "Crown and Veil: The Art of Female Monasticism in the Middle Ages" (March 17 - June 26, 2005). Details on the exhibition and the proposed areas of discussion can be found at the following websites: http://www.ruhrlanmuseum.de/http://www.bundeskunsthalle.de/ausstellungen/frauenkloester/index_e.htm

Past Conferences

United States

The Netherlandish Proverbs

An international symposium on the Pieter Bruegel(h)els, University of Vermont, Burlington, March 26-27, 2004.

Alan Dundes (UC Berkeley), "How far Does the Apple Fall from the Tree?" Pieter Bruegel the Younger's Netherlandish Proverbs.

Margaret Sullivan (Norwich, Vermont), "Muti Magistri:" Learning from the Bruegel(h)els, Father and Son.

Yoko Mori (Meiji University, Japan), "She Hangs the Blue Cloak on Her Husband:" The World of Human Folly in Proverbial Art.

Mark Meadows (UC Santa Barbara), "For this Reason or that, the Geese Walk Barefoot:" Ways of Knowing in Pieter Bruegel the Elder's Printed Proverbs.

David Kunzle (UC Los Angeles), "Belling the Cat:" The Iconography of Proverbs about Soldiers.

Malcolm Jones (University of Sheffield), "Imitation, the Sincerest Form of Flattery?" David Teniers's *Netherlandish Proverbs*, Homage or Critique.

Wolfgang Mieder (University of Vermont), "One Picture that's Worth More than a Thousand Words." Pieter Bruegel the Elder's *Netherlandish Proverbs*, Past and Present.

Midwest Art History Society Annual Conference

University of Notre Dame, April 1-3, 2004.

Papers of interest to HNA

Heidrun Hultgren (Kent State University), Conrad von Soest and the Altarpieces of Frondenberg.

Amy Morris (Wittenberg University), The Motivations Behind the Sixteenth-Century Renovation of Lucas Moser's *St. Magdalene Altarpiece*.

Charles Yannopoulos (Case Western Reserve University), Ter Brugghen's *St. Sebastian Tended by Women*. A Multivalent Image for a Plague.

Rebecca Tucker (Colorado College, Colorado Springs), A New Look at Rembrandt's *Passion Series*.

Wendy Schaller (Ashland University, Ashland, OH), Chariots to Heaven: Memorial Portraits of Children in the Guise of Venus.

Rumiko Handa (University of Nebraska), Between Mathematical Precision and Architectural Illusion: Inigo Jones's Understanding and Application of Linear Perspective.

Europe

Netherlandish Artists in Gdansk in the Time of Hans Vredeman de Vries

Muzeum Historyczne Miasta Gdanska, November 20-21, 2003.

Thomas DaCosta Kaufmann (Princeton), Ways of Transfer of Netherlandish Art into Gdansk.

Jacek Friedrich (University of Gdansk), Netherlandism in Gdansk Art in Polish Twentieth-Century Studies.

Arnold Bartetzky (Geisteswissenschaftliches Zentrum für Geschichte und Kultur Ostmitteleuropas, Leipzig), Anthonis van Obbergen and the Great Arsenal of Gdansk.

Piet Lombaerde (University of Antwerp), Anthonis van Obbergen and his Fortification Works in Gdansk and the "Vistula Land."

Konrad Ottenheim (Rijksuniversiteit Utrecht), The Classicist Tradition and the Invention of Architectural Ornaments in Northern Europe around 1600.

Piotr Oszczanowski (University of Wrocław), Hendricksz. and Hendrik Vroom, Dutch Artists in Gdansk in the Second Half of the Sixteenth Century.

Bernard Vermet (Amsterdam), Hendrick Aerts, a Gdansk Painter.

Jacek Tylicki (University of Torun), Gdansk Drawing by Rombout van Uylenburgh.

Krystyna Jackowska (Library of Polish Academy of Science, Gdansk), The Gdansk Design of a Fountain.

Beata Purc-Stepniak (National Museum of Gdansk), Do We Have a Painting by Paul Vredeman de Vries?

Frank Muller (University Nancy II), *The Allegory of Sin and Salvation* by Hans Vredeman de Vries and its Religious and Political Context.

Jerzy Miziolek (University of Warsaw), "Exempla iustitiae" at Arthur's Court in the Context of Netherlandish Art.

Juliusz Chroscicki (University of Warsaw), Paganism and Christianity. *Orpheus* by Vredeman de Vries. Bozzetto, Realization and Reconstruction.

Anna Stankuc (Muzeum Historyczne Miasta Gdanska), Interpretation Attempt of the Symbolic Meanings of the Animal Presentations in the Painting *Orpheus among Animals* by Hans Vredeman de Vries, on the Basis of the Chosen Examples.

Tomasz Pienkowski (University of Lublin), The Ideological Context in the Izaak van den Block Altar in St. John's Church.

Thomas Fusenig (Essen), Netherlandish Painted Church Interiors around 1600: Their Meaning and Use.

Christopher Heuer (Getty Research Institute, Los Angeles), Three Drawings in Gdansk. Notes on the Limits of Influence.

Hugo Johannsen (National Museum Copenhagen), Villem van den Blocke and his Monument (1585–86) for Christoph von Dohna in the Cathedral of Odensee: An Example of the Spread of the Style of Cornelis Floris in the Baltic.

Renata Sulewska (University of Warsaw), The Influence of Hans Vredeman de Vries's Designs on Wood-Carving in Northern Poland.

Opportunities

Call for Papers: Conferences

"Going Dutch." Holland in America, 1609–2009

University of Denver, March 25–26, 2005

This interdisciplinary conference will explore the place of Dutch history and the influence of Dutch art, design, trade, religion, politics, philosophy and culture in the United States over the past four centuries. From Henry Hudson to Piet Mondrian and beyond, this conference seeks to understand how and why Dutchism (cf. Hispanism) has fared the way it has in America. Topics might include: Dutch themes and literary tropes in American arts and letters; the vicissitudes of Dutch studies in American education; the influence of Dutch art on American artists, collectors and museums; the place of the Netherlands in American historiography; shifting interest in Dutch culture (elite and popular); Dutch-American folklore; the Dutch Reformed Church in America; Dutch Immigrant Communities. Before October 1, 2004, send abstracts of no more than 250 words and a brief CV to both:

Joyce Goodfriend
Department of History
University of Denver
2000 Asbury Avenue
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Fellowships

HNA Fellowship

We urge members to apply for the 2005 Fellowship. Up to \$1,000 may be requested for a scholarly project: this might include travel to collections or research facilities, or subvention of a publication. Funds will be distributed in April 2005. The recipient(s) will be asked to write a short account of his/her/their project(s) for publication in the Newsletter. The application should consist of: (1) short description of project (1–2 pp); (2) budget; (3) list of further funds applied/received for the same project; (4) current cv. A selection from a recent publication or (for students) a letter of recommendation may also be included. Please send the application by November 1, 2004, to:

Ellen Konowitz
Department of Art History
SUNY at New Paltz
75 South Manheim Blvd.
New Paltz, NY 12561
konowite@newpaltz.edu

Allen Whitehall Clowes Fellowship at the Indianapolis Museum of Art

The Indianapolis Museum of Art announces a nine-month fellowship (beginning September 1, 2004) for junior scholars who wish to pursue curatorial careers. Please send application materials (academic transcripts, cv, statement describing areas of research, writing sample and three letters of recommendation) before May 15, 2004, to:

Ronda Kasl
Indianapolis Museum of Art
4000 Michigan Road
Indianapolis, IN 46208–3326

Courses

MA in the Dutch Golden Age

The MA in the Dutch Golden Age is designed to give students a thorough understanding of the history and culture of the Netherlands in the early modern period, focusing on the Dutch Republic during its seventeenth-century efflorescence. Jointly offered by UCL, King's College, and the Courtauld Institute, the programme draws on the full range of expertise within the University of London for study of this subject. Interdisciplinary, it combines three fields: history, art history, and Dutch language/literature. Students take a course in each of these fields over the autumn and spring terms. In addition, they attend a bi-weekly research skills seminar. In the third term and over the following summer, they write a dissertation that links the different fields covered in the taught courses. Most students take the programme full-time over one year (September to September), but the option also exists to take it part-time over two.

The program takes advantage of the unique resources in London's museums, libraries, archives, and institutes for study of the Dutch Golden Age. The National Gallery, the British Museum, the Wallace Collection, the Courtauld Museum, and Kenwood House all hold major collections of Dutch art. In addition to its outstanding general collection of rare books, the British Library contains the

world's largest collection of Elsevier imprints, as well as a microfiche copy of the Knuttel collection of Dutch pamphlets in The Hague. The University of London's Institute for Historical Research has an important collection of Dutch books and periodicals, specializing in research aids. In addition, the Institute hosts the Low Countries Seminar, where scholars from Britain and abroad present the findings of recent research.

To apply to the program, students must have an upper second class honours degree or equivalent from a university (e.g. a bachelor's degree with a GPA of 3.4). Prior knowledge of the Dutch language is not required; depending on their linguistic skills, students will be placed in one of three language/literature courses and trained in the reading of Dutch texts. However, students who have no acquaintance at all with Dutch will be expected to begin informally their study of it in the summer before they commence the programme. Students will be provided with information about resources available for doing so.

For more information:

<http://www.ucl.ac.uk/history/2003/admissions/maadmiss/dutchfull.htm> Persons with further questions should contact Prof. Benjamin Kaplan: b.kaplan@ucl.ac.uk

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HNA Review of Books

Fourteenth and Fifteenth Centuries

***Medieval Mastery: Book Illumination from Charlemagne to Charles the Bold, 800–1475.* [Cat. exh. Stedelijk Museum Vander Kelen-Mertens, Leuven, September 21 – December 8, 2002.] Turnhout: Brepols; Leuven: Davidsfonds, 2002. 342 pp, col. illus. ISBN: 90–582–6209-X (Davidsfonds); 2–503–52211–4 (Brepols).**

The history of the illuminated codex, as the exhibition catalogue *Medieval Mastery* reminds us, more or less coincides with the Middle Ages. The centrality of reading and writing to medieval life and thought gives such an exhibition license to weave the study of manuscripts into much larger investigations. Here, these larger questions, as well as more traditional art-historical ones, are focused on a body of manuscripts created roughly between the Meuse and the North Sea and westward into modern France between 800 and 1475, a period nicely bracketed by the rules of Charles the Great and Charles the Bold. The exhibition drew from many libraries and included works from areas outside Flanders – and even “Flanders,” the inaccurate if convenient notname used to describe a much broader swath of the southern Netherlands; this distinguished it from many previous shows devoted to the manuscript art of the area of modern Belgium. The catalogue is dedicated to the late Maurits Smeyers, founder and long-serving director of the Center for the Study of Flemish Illuminators in Leuven.

Medieval Mastery opens with an introductory essay that sketches (rather breathlessly, of necessity) medieval manuscripts in their political, historical, and economic dimensions, even as it lays out the organization of the exhibition and the rationale for that organization. There follow two parts: I (Word and Image in Context), a series of seven essays on a range of topics related to the use and significance of books in the Middle Ages, and II (Looking at Books), which pairs four essays with the four sections of the catalogue entries, divided chronologically. The entries themselves are a bit uneven, given the equally difficult challenges of summarizing plentiful material for a famous manuscript and introducing an obscure manuscript about which very little can be known; in any case the fine and generous color reproductions are a blessing.

“Word and Image in Context,” comprising the seven contributions in the first part of the catalogue, is more theoretical in approach. It begins with Samuel IJsserling's essay, “The Book, the Writing and the Image,” a philosophical meditation on writing, drawing, and reading. It is probably most useful to art historians for the author's original observations about identifying marks, tracks, and drawings (though they may be puzzled by statements such as, “They [miniatures] create distinction and difference, whereby not everything is the same and indistinct.”). Brigitte Dekeyzer's essay, “Word and Image: Foundations of the Medieval Manuscript,” introduces the reader to the thorny history of images in medieval (sacred) art, the links between image and text, and theories about the way a medieval viewer might have experienced images. Herman Pleij begins his essay, “Carrying Books,” by discussing a bilingual handbook for learning French or Dutch, written in Bruges ca. 1340. This *Livre des métiers/Bouc van*

Ambachten exemplifies the new enthusiasm for books and the increasing number of vernacular texts available to ordinary people with an eye to self-improvement, and offers glimpses (via the lives of the fictive craftsmen) of a society that has embraced the written word. Pleij explores the social aspects of late-medieval reading – books borrowed per diem for a fee, public readings of entertaining *gestes* held in rented halls, and a more participatory experience of illustrated books.

A subheading – “Using Books” – distinguishes the next four authors and their apparently more practical subject matter. Christopher de Hamel’s masterful low-key introduction to the varieties of liturgical and devotional texts, “Books in the Church,” is constructed as an imagined tour through a church, as if a casual visit had prompted the tour guide to an off-the-cuff disquisition on medieval liturgy. The reader is guided through the use and composition of various books for public and private observance, introduced to the bewildering interaction of fixed and movable feasts and their celebration, and invited to appreciate the functional logic of layout and decoration. Will Noel’s “Books in the Home: Psalters and Books of Hours,” explores the combinations of texts and pictorial accompaniments that lay patrons favored, as the psalter gradually gave way to the book of hours in popular devotion. Such was the elasticity of the personalized book of hours that one owner is depicted in his book not as an observer or even as a supplicant before a holy figure, but as Lazarus himself, presumably soon to be raised from the dead. Bert Cardon’s essay, “Books at Court,” focuses on a string of rulers and their tendencies, political as well as aesthetic, in manuscript patronage, including Carolingian, Ottonian, Capetian, and Valois bibliophiles. Karen de Coene’s essay, “My Wisdom in a Book: On the Collection of Knowledge,” expands the subject of collection-building into psychology and the social motivations for amassing a collection. Her discussion next turns to manuscripts that are themselves collections – compendia and encyclopedias – linking intellectual and physical collecting.

The historical component of the catalogue, Part II, is divided into four sections, all outstanding summaries of complex material, that deal with the making and use of books by different groups of manuscript patrons over time – imperial, monastic, private, and ducal. Lawrence Nees’s essay, “Imperial Networks,” traces the recurrence of themes and artistic personalities in the ‘Court School’ and the “chains of friendship” that bound intellectuals across the Carolingian empire, and adjusts our notion of the way a scriptorium operated. As royal patronage becomes weaker, more diffuse centers of patronage emerge and artists cater increasingly to local aristocrats and independent monasteries. Walter Cahn’s essay, “Monastic Spirituality,” discusses the efflorescence of monasteries in the eleventh and twelfth centuries, reminding us of the “ascetic dimension” of monastic culture. He discusses texts that had particular appeal for the readers in and around northeastern France and Flanders and were illustrated frequently: Flavius Josephus and saints’ lives (especially local saints). Adelaide Bennett’s essay, “Continuity and Change in the Religious Book Culture of the Lowlands in the Thirteenth and Fourteenth Centuries,” makes her point about the region’s perplexing wealth of traditions with the cautionary example of Valenciennes, a Francophone city under the aegis of the German-speaking Holy Roman Empire, one side of the city belonging to the diocese of Arras and the other to Cambrai. She follows manuscript production as it “thrived, peaked or bottomed out” in various towns, noting the growing reliance of church personnel on professional rather than monastic artists, and the increasing initiative of the laity in commissioning books. Dominique Vanwijnsberghe’s essay, “At the Court as in the City: The Miniature in the Burgundian Netherlands in the Fifteenth Century,” besides

delivering the expected survey, has a judicious historiographic slant. He wisely suggests that we tear our eyes away from the patronage of the dukes and take a closer look at the character of individual towns and their artisans (though he stops short of proposing scholarship ‘in the city as at the courts’), and the migration of talent that clearly helped make the Southern Netherlands such a promising home for illuminators.

Elizabeth Moodey

Princeton, New Jersey

***Recent Developments in the Technical Examination of Early Netherlandish Painting: Methodology, Limitations, & Perspectives*, edited by Molly Faries and Ron Spronk, with contributions by Maryan Wynn Ainsworth, J.R.J. van Asperen de Boer, E. Melanie Gifford, Susana Halpine, Teri Hensick, Peter Klein, Henry Lie, Suzanne Quillen Lomax, Gianfranco Pocobene, and Michael R. Schilling. Cambridge: Harvard University Art Museums; Turnhout: Brepols, 2003. 213 pp, numerous b&w illus., 30 color plates. ISBN 1-891771-35-3.**

This volume functions as the proceedings of the 1996 Harvard University symposium held in conjunction with the opening of the expanded Straus Center for Conservation and Technical Studies, the reopening of Harvard’s Warburg Hall exhibition gallery, and the opening of the exhibition *Investigating the Renaissance* at the Fogg Art Museum. Published seven years after the symposium, the papers have been revised and updated to include the results of additional research. Two symposium papers, Lorne Campbell’s analysis of Jan van Eyck’s *Portrait of Giovanni (?) Arnolfini and His Wife*, and Richard Newman’s study of Rogier van der Weyden’s *St. Luke Drawing the Virgin*, were published elsewhere. One paper not presented at the symposium, on the painting medium of the pre-Eyckian Antwerp-Baltimore quadriptych by Melanie Gifford, Susana Halpine, Suzanne Quillen Lomax, and Michael Schilling, is included here as a fortunate bonus for the reader.

Molly Faries opens the volume with a critical overview of recent developments in the examination of Early Netherlandish Paintings through the techniques of X-radiography, materials analysis, dendrochronology, infrared reflectography, and digital imaging. The paper is intended to serve as both an introduction to the technical study of paintings, and as a summary of the state-of-research in the field. Faries achieves both of these goals admirably, demonstrating throughout her essay a thorough understanding of each of these methods, as well as an impressive command of the related literature. The reader will appreciate in particular the author’s highlighting of potentially unfamiliar technical terms, definitions of which can be found in a glossary at the back of the volume.

Ron Spronk follows with an essay on the historiography of the field, focusing on the pioneering role played by the Fogg as the first museum in the United States to establish, under the leadership of Edward W. Forbes in 1928, a department for conservation research and technical studies. Noting the significant contributions made by Forbes, X-radiographer Alan Burroughs, conservator George Stout, and chemist John Gettens, Spronk summarizes the “Fogg Method” of hands-on training which led to the publication, in 1932, of *Technical Studies in the Field of the Fine Arts*, the first quarterly journal dedicated to the subject.

Three papers, by Dutch physicist J.R.J van Asperen de Boer,

University of Hamburg professor Peter Klein, and Straus Center director Henry Lie, discuss in detail the history, methodology, and recent technical advances in the analytical techniques of infrared reflectography, dendrochronology, and digital imaging, respectively. While the information conveyed by these authors is essential for the specialist's thorough understanding of the field, the highly technical nature of these papers may make their accessibility rather challenging for the uninitiated reader.

As case studies for the application of the various technical methods discussed, three papers in the volume are devoted to the analysis of specific Netherlandish paintings. Teri Hensick reports on the conservation history, treatment, and technical examination of the Fogg's version of Jan van Eyck's lost *Woman at Her Toilet*, identifying it as a sixteenth-century copy, painted sometime after 1511. Gianfranco Pacobene and Ron Spronk provide a step by step summary of the technical examination and recent conservation treatment of the Fogg's *Virgin and Child* from the workshop of Dirk Bouts, linking its composition convincingly to Bouts's *Virgin and Child* in the Städelsches Kunstinstitut in Frankfurt. Melanie Gifford, Susana Halpine, Suzanne Quillen Lomax, and Michael Schilling report on their microscopic, chromatographic, and microchemical analysis of the pigment, medium, and painting technique in panels from the so-called Antwerp-Baltimore quadriptych, identifying the primary medium as linseed oil throughout.

Finally, in the role of 'respondent,' Maryan Ainsworth ties the various symposium topics together in a paper devoted to the question of attribution in Early Netherlandish paintings. Ainsworth notes the crucial role that technical analysis has played in the evolution of modern connoisseurship since the early, pioneering efforts of James Weale and Max J. Friedländer. Through several well-known examples, Ainsworth reminds the reader that convincing attributions can only be realized through the cross-disciplinary collaboration of art historians, conservators, and research scientists.

Although some of the papers may be too technical in language or tone for the general reader, this volume has tremendous reference value for the specialist or initiated amateur, and would be a highly desirable acquisition for any research library. The illustrated glossary and extensive bibliography are invaluable tools for the specialist, scholar, and student alike. By providing a thorough and detailed analysis of the 'state of the field,' Faries and Spronk have succeeded well in achieving their intended goal.

Nancy E. Zinn

The Walters Art Museum

Sixteenth Century

Dagmar Eichberger, *Leben mit Kunst, Wirken durch Kunst. Sammelwesen und Hofkunst unter Margarete von Österreich, Regentin der Niederlande (Burgundica V, ed. by Jean-Marie Cauchies)*. Turnhout: Brepols, 2002. XIV, 527 pp., 139 illus., XII plates, 8 of which in color. ISBN 2-503-99129-7.

Dagmar Eichberger's seminal study on Margaret of Austria, regent of the Low Countries (1507-1530), as a collector, has set a new standard in the study of Netherlandish court art of the Early

Modern Period. It is part, rightfully so, of a major series of studies on the history of the Burgundian 'long' fifteenth century, called *Burgundica* and edited by the noted historian Jean-Louis Cauchies of the Centre européen d'études bourguignonnes (Brussels). Started during the author's stay at the University of Melbourne, it was finally presented as a 'Habilitationsschrift' to the University of Saarbrücken.

Eichberger's work offers new, and often very detailed, answers to old questions. Her study is admirably thorough in its overview of older and newer literature; she knows the source material very well and is thus able to exploit it fully. The perspective chosen here is that of female collecting, a rapidly developing field in which the author is a major player. The Introduction offers an excellent *status quaestionis* on this point, as well as a useful overview of the historiography. The first chapter establishes Margaret of Austria's multiple identities: as a princess belonging to a dynasty proud of its Burgundian ties, the Habsburgs; as a noble widow, officially free of the demands of the marriage market; and as a regent. These multiple identities reflect themselves in the composition of the collection, as the many subtly analyzed case-studies in the following chapters show. The author examines two fundamental aspects of Margaret's self-representation: heraldic motifs on the one hand and portrait types on the other. The latter sub-chapter offers, amongst others, an interesting interpretation of the image of Margaret as *Caritas/Iustitia*.

The second chapter reconstructs the Palace at Mechelen (Hof van Savoyen) as locus of the collection. Architecture and collection must indeed be viewed as an undividable and significant whole. The spatial organization of the residence corresponds to the requirements of the court ceremonial. The location of a particular object in a particular space is not a neutral given, as the author will go on to prove in her detailed analysis of the contents of the *petit cabinet* and *cabinet emprès le jardin* in Chapter VII. Chapters III and IV take up particular aspects of Margaret's self-image through the objects in her collection. Chapter III, on art in the service of dynastic interests, concentrates again on heraldic and genealogical themes: the portraits in Margaret's *première chambre*, a portrait gallery *avant la lettre* which highlighted her ties with the houses of Habsburg, Burgundy, Spain and Tudor, and secondly, the portraits, books, and exotic objects in the library, which also served as a representational space. Chapter IV is dedicated to Margaret's piety and its reflection in the religious part of her collection, chiefly located in the chapel and her official bedchamber. Suffice it to mention here the author's discussion of the famous diptych of Juan de Flandes and his workshop, a showcase of the regent's devotion to the Passion of Christ, and her account of Marian devotion in Mechelen and in Brou.

The fifth and sixth chapters play a pivotal role in the book, since they address fundamental issues: the problem of 'Renaissance' culture in the Low Countries, and linked to that, stylistic pluralism and connoisseurship at the northern courts c.1500. The question whether Margaret of Austria was a 'true' princess of the Renaissance (i.e. a true lover of Italian art), is present throughout much of the older literature. Dagmar Eichberger offers a much more nuanced view on the problem, stressing instead that cultural diversity and internationality were the true characteristics of a 'modern' collection in the court milieu of the time. On the subject of stylistic pluralism in the architectural field, though, we would have liked a more direct response to Matt Kavalier's contention that the 'new art' – the Flemish version of flamboyant architecture, cf. Brou – was seen as equivalent to the 'antique art,' as works in the Renaissance idiom are called in contemporary sources, and was especially appreciated because of its complexity of form (Ethan Matt Kavalier, "Renaissance Gothic in the Netherlands: The Uses of Ornament," *The Art Bulletin*, 82 (2000) 2: 226-251). There is also no evaluation of the architecture of the palace

itself, which shows no obviously 'antique' features (most of the present ones are due in fact to Blomme's restoration of the 1880s).

In the next chapter, the detailed analysis of the most precious and personal part of Margaret's collection, kept in her private cabinets, abundantly illustrates her personal taste. The book concludes with an evaluation of the collection within the context of the development of the modern *Kunst*—and *Wunderkammer* (Chapter VIII). As a collector, the regent indeed belongs to the avantgarde of her time.

There are several reasons why Dagmar Eichberger's work should be required reading for all historians interested in the subject. For the history of female collecting in the Low Countries during the sixteenth century, this book is in fact a first. Although a good start was made, in 1993, with the exhibition catalogue *Maria van Hongarije 1505–1558. Koningin tussen keizers en kunstenaars*. Eds Bob van den Boogert and Jacqueline Kerkhoff. Zwolle: 1993 [Rijksmuseum Het Catharijneconvent, Utrecht; Noordbrabant Museum, 's-Hertogenbosch], its section on court culture lacked coherence and did not always include the latest research (especially on court architecture). Now is the time to have another look at Mary of Hungary's collection, in many ways as innovative and original as her aunt's, and especially at its links with her predecessor's collection. There seem even to be interesting parallels with her grandniece, the Infanta Isabella of Spain, Philip II's daughter (see Margit Thøfner's recent studies on Isabella's self-image). For the architectural historian, the second chapter of Dagmar Eichberger's study on the Mechelen palace constitutes a model of its kind. The book also offers an excellent view of Habsburg court culture in the Low Countries in general. Regrettably, as the author stresses on p. 409, comparison with other contemporary Netherlandish collections is not possible as yet; Erard de la Marck, Jean Carondelet, Hendrik III of Nassau, Mencia de Mendoza, Filips of Cleve, Antoine de Lalaing are not yet known as collectors. This assessment, in fact a research program in nucleus, will hopefully have to be modified in the near future: Mencia de Mendoza, for instance, is now being studied by a multidisciplinary team under the aegis of the Getty Research Institute.

Krista De Jonge

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Seventeenth-Century Flemish

Gero Seelig, *Jan Brueghels Antwerpen: Die flämischen Gemälde in Schwerin*. [Cat. exh. Staatliches Museum Schwerin, August 15 – November 30, 2003.] Schwerin: Staatliches Museum, 2003. 176 pp. ISBN 3–86106–083–3.

The art collection of Schwerin's Staatliches Museum was largely assembled by the Dukes of Mecklenburg, and in particular by Duke Christian Ludwig II (1683–1756). The merit of the dukes consists in having gathered and preserved a rich collection of Dutch and Flemish prints and paintings from the sixteenth and seventeenth centuries. Since the early 1990s, the museum has been presenting those treasures to the public in a series of thoughtful exhibitions featuring various parts of the permanent collection. With the presentation of Gero Seelig's catalogue of Flemish paintings under review here, another important aspect of the collection is unveiled for the first time. Apart from some large-sized pictures as Rubens's early *Lot and*

his Daughters or the enigmatic *Night Vision* by Jacob Jordaens, the majority of the more than 120 Flemish paintings are cabinet size. The emphasis is noticeably on genre painting, with masterpieces by Adriaen Brouwer, David II Teniers and David III Rijckaert, as well as on landscape painting, represented by artists such as Gillis van Coninxloo, Joos de Momper, Alexander Keirinx and, most of all, Jan Brueghel the Elder. That the latter's work is well represented by a number of first rate examples may justify the catalogue's title "Jan Brueghels Antwerpen."

This user-friendly catalogue is divided in two different sections, both with alphabetically arranged entries. The first part provides an overview of the most important Flemish pictures from the museum, on show in the special exhibition. Each of these 64 paintings is handsomely reproduced with a good-quality color photograph and extensively described in an entry that comprises the relevant technical and biographical data, as well as offering a detailed stylistic and iconographic analysis and addressing problems of attribution. The second section lists and illustrates all Flemish paintings in the possession of the museum, and providing technical, provenance and up-to-date bibliographical information, at times supplemented with additional remarks. An enumeration of 32 lost or disposed pictures wraps up the catalogue.

Over the last decades a sharper light has been shed on an important number of Flemish seventeenth-century painters, other than the celebrated and 'classic' trio of Rubens, Van Dyck and Jordaens. Illustrative in this respect is the monographic research recently carried out on artists such as Jan Boeckhorst (Vlieghe 1990), Abraham Govaerts (Borms and Härting 2004), David III Ryckaert (Van Haute 1999), David II Teniers (Klinge 1993) and Cornelis Schut (Wilmers 1996). As a result of these sustained efforts, attributions continue to change. The new attributions related to those artists and assembled in the concordance table at the end of the catalogue are proof of the exemplary art historical research that the makers of the Schwerin exhibition have undertaken. And new attributions continue to be made. The author was seemingly unaware that the attribution to Gonzales Coques of the *Painter's Studio* and a pair of pendant portraits (Inv. Nos. G 171 and G 2376–2377) was rejected by Marion Lisken-Pruss in her dissertation on the artist (*Studien zum Oeuvre des Gonzales Coques (1614/18–1684)*, diss., Bonn, Rheinische Friedrich-Wilhelms-Universität, 2002. Scheduled to appear in the *Pictura Nova* series 2005/2006). Furthermore, the authors of the exhibition catalogue *Pan und Syrinx: eine erotische Jagd* (Kassel, Staatliches Museum, 2004) have challenged the attribution in the Schwerin catalogue of the landscape passage of the *Pan and Syrinx* (Inv. Nr. G 163) to Jan Brueghel the Elder, proposing instead Jan Breughel the Younger or his studio as the author. Moreover, other attributions can be questioned, such G 421: it's hard to find a convincing resemblance to the work of Gillis van Tilborch; most likely it is an eighteenth-century pastiche from the type made by painters such as Jan Josef Horemans I and II and Frans Xaverius Hendrik Verbeeck. Inv. Nos. G 325 and G 2349 are probably done by a Dutch, instead of a Flemish artist.

The collection in its entirety presents a surprisingly representative selection of painting production in the Southern Netherlands from the end of the sixteenth until the beginning of the eighteenth century. In this respect it is a bonus that the ensemble with its predominance of small-scale pictures thus allows the viewer/reader to get an idea of the kind of paintings that decorated the walls of the burgher houses in a seventeenth-century Flemish town. If we were to reconstruct such a bourgeois house, Erik Duverger's published inventories suggest that we would commonly find a 'Lantschap met Pan ende Siringa vluchtende', a 'herbergsken van Brouwer', a 'stuck van Huijsmans

Lantschap', a 'schilderyken synde St. Antonis Temptatie, naer Davit Teniers', a 'schilderije Vismerct ende Scheepvaert voor de schouwe', a 'Conterfeijtsel representerende een Manpersoon copye naer Van Dyck', een 'schilderye vuytbeeldende de Dry Coningen', 'een schoustick van Van Dauw wesende een Merct' and 'noch eenighe cleyn schilderykens' —in short, precisely the kind of high-quality, cabinet pictures comprising the collection of Flemish paintings in Schwerin. Presenting such a fascinating ensemble to a wider public in a finely-edited catalogue therefore deserves our gratitude and congratulations.

Karolien De Clippel
Rubenianum

Luc Duerloo and Marc Wingens, *Scherpenheuvel. Het Jeruzalem van de Lage Landen. Leuven: Uitgeverij Davidsfonds, 2002. 192 pp, 2 b&w illus., 144 color plates. ISBN 90-5826-182-4.*

The pilgrimage church of Our Lady of Scherpenheuvel is arguably the most significant building commissioned by the archdukes Albrecht and Isabella during their reign as sovereigns of the Spanish Netherlands. Moreover, it is intact, its appearance unchanged in the course of almost 400 years. Thanks to the splendid monograph by Luc Duerloo and Marc Wingens, this stunning but curiously overlooked and underrated church (the exceptions are the works of Tine Meganck and Margit Thøfner*) has been brought back to life, its meaning recovered by the authors' remarkable knowledge of south Netherlandish culture, society, and history. The text's lucid and lively exposition is complemented by beautiful color plates that invariably highlight the import of an argument. Addressed to a broad audience, specialist and non-specialist alike, this volume will reward its reader with its far-reaching approach.

Regarded as the national shrine of the Netherlands, Our Lady of Scherpenheuvel is the first church in the Spanish Netherlands built in Roman baroque style with a central plan and a monumental dome. Since the archdukes' role in designing the church is attested by contemporary accounts there is no doubt that the decision to introduce the modern style of Roman ecclesiastical architecture rested with them, as the authors indicate. Aside from dynastic reasons, additional political and symbolic factors were decisive. Use of the baroque manner affirmed the archdukes' fervent accord with Post-Tridentine aims to reinvigorate and reform the Roman Catholic Church: style in this instance was a polemical weapon. Furthermore, in the Act of Cession, which granted sovereignty to the Archdukes, the rulers were directed to cleanse their lands of heresy and make them a bastion of the true faith. The Roman style made these aims patent. As for the symbolic aspect, the rationale is considerably more complicated. It depends on particular devotions and religious notions cultivated at the Archdukes' court. An abundance of texts and images reveal the intricate spiritual and intellectual network that disposed the archdukes to fashion an edifice of surpassing originality and beauty. Duerloo and Wingens are the first to identify and recognize the importance of all these trends and weave them together into a coherent, persuasive

* T. Meganck, *De kerkelijke architectuur van Wensel Coebergher (1557/61-1634) in het licht van zijn verblijf te Rome* (Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, Klasse der Schone Kunsten, 60, 1998, no. 64), Brussels 1998. Margit Thøfner is editing a volume of essays to be published by Brepols. Her work on Scherpenheuvel was presented at the HNA conference in Antwerp in 2002.

argument that Scherpenheuvel is ideational architecture. This is surely one of the book's most important contributions. Given this approach, it is not surprising that traditional formalist analysis is deemphasized.

The cult of Our Lady of Scherpenheuvel is traceable to a miracle-working wooden statuette of the Virgin, discovered attached to an oak tree on a hill-top, known as Scherpenheuvel or Montaigu, in the township of Zichem, in northeast Brabant. Interest in this particular Madonna grew significantly in the 1580s when Spanish soldiers sought her aid as war raged in the area. However, the cult of the Madonna of Zichem, as she was known initially, probably would not have gained national and international recognition were it not for the Archdukes' support. Following two military victories against the Dutch, at 's-Hertogenbosch and at Ostend, in 1603 and in 1604, the Archdukes came to believe that the Madonna of Scherpenheuvel was the guardian of their lands, a point emphasized by the authors.

To acknowledge their gratitude, the archdukes bestowed gifts on the Madonna, including the keys of the city of Ostend, undertook pilgrimages, secured a plenary indulgence for pilgrims visiting the Marian site, and launched a major publicity campaign on her behalf. In 1603, a small wooden chapel was erected beside the oak tree; the following year a stone chapel was constructed to shelter the Madonna which had been removed from the tree, and in 1607, Wenzel Coebergher, the archdukes' architect, presented a plan for the heptagonal church, with the high altar on the site of the oak. Building began in July 1609 and was completed seventeen years later; the church was dedicated on June 6, 1627. Coebergher not only supervised construction but also secured a team of artists with whom he routinely collaborated: the sculptor Robrecht de Nole and the painter Theodoor van Loon. De Nole's classicism and affinity for Michelangelo contrasts sharply with the affective vernacular of van Loon's Caravaggesque manner. His seven Marian altarpieces, thanks to the superb illustrations in this book, show him to be an artist of outstanding ability and individuality, whose work deserves closer study.

Throughout the sixteenth century the Madonna of Scherpenheuvel had brought solace to many, but no miracle of special note. Only with the advent of the archdukes in 1599 did circumstances change. Among the three great miracles of 1603 and 1604 was that of Hans Clements born with a deformity, whereby his legs were crumpled against his body, held in place by skin. He traveled throughout the Netherlands on his knees, begging. Clements eventually went to Scherpenheuvel, where Mary answered his prayers; the flesh that crippled his legs slipped off and he was able to stand and walk unaided. The archdukes quickly mounted a campaign to publicize the miracles, which were described in numerous books, such as that by Filips Numan, published in 1604 and translated into French, Dutch, Spanish, and English. Replicas of the Madonna of Scherpenheuvel, prints showing the miracles and other devotional representations were mass produced to spread the devotion.

Replicas of the Madonna were carved from the ancient oak, which was cut down in 1604. Isabella gave sculptures as gifts to cloisters and to the politically influential; Marie de' Medici, for instance, received two. Sculptures could be found in Madrid, Rome, Paris, Nancy, and possibly London, since Henrietta Maria erected an altar devoted to Our Lady of Scherpenheuvel in the Queen's Chapel. The diffusion of the statues created satellite centers, where the veneration of the Virgin of Scherpenheuvel flourished, making the original site even more famous. Its place in Marian geography was assured.

While some of the most illustrious pilgrims to Scherpenheuvel have long been identified, others have remained largely anonymous.

Using data from books that record authenticated miracles, Duerloo and Wogens tabulated information concerning the pilgrims' gender, rank, age and ailments. They also observed long-term trends. Of the 272 verified miracles, 40 women and 37 men were cripples who travelled to Scherpenheuvel to be healed. A map (p. 57) indicates where the pilgrims came from. Though largely centered around Scherpenheuvel, a good number came from the area around Antwerp and Brussels on the west and Cologne on the east, as well as from the United Provinces. Not all pilgrimages were personal trips; some were group excursions, and others undertaken for criminal acts. Regrettably, data is scant considering the thousands who went to Scherpenheuvel; reputedly 20,000 in 1603.

In a mere ten years, Scherpenheuvel became the national shrine of the Spanish Netherlands, a pilgrimage center with aspirations to be the Loreto of the north. Again, the intervention of the archdukes must be acknowledged in cultivating this connection. Their delight and immersion in the Marian metaphors of the Litany of Loreto and the Marian thematics of the Rosary, the Joys of the Virgin, and the Seven Sorrows of the Virgin, were crucial for the design, décor, and spiritual experience of the Scherpenheuvel church, as Duerloo and Wogens explicate in detail. In their opinion, emblematic literature was equally significant, concluding that the 1608 publication *Paradisus sponsi et sponsae* by the Jesuit Jan David, specifically the section titled *Pancarpium marianum* (dedicated to the Archduchess Isabella), was the most influential. Consisting of fifty typological emblems, Old Testament motifs prefigure Mary in her various New Testament identities. To assist the reader, Latin, Dutch and French texts are appended to explain the emblem's significance. Duerloo and Wogens coin the term "emblematic architecture," as they argue convincingly that Our Lady of Scherpenheuvel is infused with the spirit and even the letter of these emblems. This notion is controversial yet compelling. Certainly the Archdukes and their court were versed in these texts, but whether pilgrims of lower status or from distant places were conversant with these notions is unknown, but it is possible that word of mouth or pastoral instruction gave them currency. 'Reading' the structure with the *Pancarpium* in hand, the clock tower becomes a Marian metaphor, the Tower of David of the Song of Songs; like Mary, the tower protects God's chosen people. In the same vein are emblems depicting the Fortified City and the City of Asylum. These were particularly appropriate given the location of the church – enemy forces could be seen massed on a nearby hilltop from the tower. Confirmation for the *Pancarpium's* importance both conceptually and architecturally is found in an unusual architectural feature that, as the authors point out, has been overlooked; it is a staircase constructed on one of the dome's ribs. That the staircase is not simply a service feature but imbued with emblematic meaning is made obvious by the juxtaposition in the *Pancarpium* of an illustration of the staircase and an emblem showing *The Dream of Jacob's Ladder*. While domes have long been held to be a symbol for heaven, no dome was ever embellished with gilded stars affixed to studs projecting from a lead-covered surface as at Scherpenheuvel. Seven pointed, the stars are a manifestation of Marian numerology.

The number seven plays a fundamental role in the conception and design of the church; it is the number assigned to Mary, who was likened to a seven-pointed star. Seven determined the unique heptagonal plan of the church, the star-shaped garden surrounding it, as well as the town plan of Scherpenheuvel. By all accounts, Albrecht selected the number and sketched a plan which Coebergher worked up into a finished model.

The decision to build a national shrine from 'scratch,' in an isolated rural region, remains problematic despite the authors' detailed account of Our Lady of Scherpenheuvel's growth from local

cult to national and even international prominence. The fact that the church was situated in the barony of Diest is of greatest importance. As Duerloo and Wogens indicate, Diest was a possession of the house of Nassau, Spain's enemy. However, in the period when Scherpenheuvel was undergoing its amazing transformation, the barony was held by Philips Willem, the eldest son of William the Silent. Kidnapped as a youth by Philip II and imprisoned in Spain, where he converted to Catholicism, Philips Willem did not return to the Low Countries until 1600, at age fifty; he resided in the south, at Brussels and at Diest till his death in 1618. He is known to have contributed to the Scherpenheuvel cult, not least by commissioning the high altar, with his arms prominently displayed, for the 1604 stone chapel; this act publicly attested his devotion to the Roman Church and was potent political propaganda, portending the ultimate triumph of Catholicism in the Low Countries.

Flashpoints that searingly divided Catholics and Calvinists – exorcisms and other miraculous cures, the veneration of devotional images and relics, the belief in the intercession of saints, the celebration of the sacraments, and the granting of indulgences – were being enacted on the very lands of William the Silent, the 'father' of the United Provinces. The archdukes may well have believed that by planting their national shrine on Nassau territory, conversion and unity could be achieved through the manifest spiritual power of Our Lady of Scherpenheuvel.

While this study offers a plenitude of riches – and not all have been mentioned in this review – it does not exclude further study of Our Lady of Scherpenheuvel. Indeed, it opens up numerous avenues of research, not least an account of the liturgical and ceremonial use of the church interior that would address the function of the chapels in relationship to the main body of the church.

Susan Koslow

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Seventeenth-Century Dutch

Klaske Muizelaar and Derek Phillips, *Picturing Men and Women in the Dutch Golden Age: Paintings and People in Historical Perspective*. New Haven and London: Yale University Press, 2003. 246 pp, 54 illus., 25 in color. ISBN 0-300-09817-0.

The central thesis of this book is a relatively simple one: that the primary destination of most paintings produced in the Dutch Republic was the home, and that in this environment, men and women reacted to these works differently. Many of the original associations of paintings are lost when they are removed from this context and displayed in present-day museums and galleries. While Klaske Muizelaar and Derek Phillips, an art historian and sociologist respectively, insist that their publication is aimed chiefly at the non-specialist reader, there is much to ponder even for those well-acquainted with the period under discussion. One of the problems with their gender-oriented approach, however, is that there is so little surviving documentation that can inform us about more general male and female responses to works of art. Instead, the authors, with varying degrees of success, draw on sundry sociological and anthro-

pological studies of different periods and cultures to try and reconstruct the seventeenth-century practices of the Dutch.

The first two chapters are introductory in nature, dealing respectively with the socio-economic structure of Amsterdam and the layout and furnishing of elite homes. Among the more interesting issues raised are the lighting conditions within the home. Despite the appearance of brightly illuminated genre scenes, the actual Dutch interior, especially in smaller dwellings, would seem to have offered only restricted visibility for viewing images that decorated the walls. Chapter Three examines the role of family portraits in the home. Beyond enumerating the importance of this branch of portraiture for preserving likenesses and memory, enhancing status, indicating familial and political loyalties, and acting as moral exemplars for relatives and descendants, the authors have few new insights to offer. The core of the chapter is devoted to an analysis of four inventories from the first decade of the eighteenth century, the majority of which describe the possessions of exceptionally wealthy regent families and can hardly be regarded as indicative of the norm in Amsterdam elite circles at this time or the period immediately before.

Chapter Four investigates the reception of history paintings. Muizelaar and Phillips note the popularity of such subjects as Lot and his Daughters, Susanna, Bathsheba, Venus, Diana, and others that usually involve nude or semi-nude females. They reject the idea that owners of these paintings enjoyed the tension between the moral implications of the narrative and the inherent eroticism of the scene, as Eric Jan Sluiter has persuasively suggested, proposing instead that the primary motivation (particularly for male viewers) was sexual. This latter impulse was also primarily the appeal of certain types of genre painting, a subject treated in the following chapter. After a largely self-evident consideration of people's physical appearance in the seventeenth century – wealthier men and women were taller and heavier than their poorer counterparts! – the authors launch into a long discussion of how various members of the Houting family of Amsterdam would have responded to the elegant female figures in two paintings by Gerard ter Borch that they owned in 1704. Not only is it impossible to identify these paintings today, but there is not a shred of documentary evidence to bolster any of the suppositions made by Muizelaar and Phillips. In the section dealing with low-life scenes, the authors fail to engage with the extensive literature on the representation of the peasant in Northern art. The penultimate chapter delves further into the practice among householders of openly displaying erotically-charged works in the main reception rooms of the house where family and friends were entertained. It is the authors' conclusion that these images worked chiefly as incitements to sexual activity among married couples, which was permissible because the Dutch Republic was relatively liberated in its attitudes. While this may have been one possible motive, the reality was probably a more complicated mixture of titillation and moral exemplar in a society that was just as repressed as it was tolerant.

One of the central incongruities of this book is that while it acknowledges the primacy of inventories in any discussion of the interior and its contents, most of the authors' own extended analysis of this documentary source is based on a narrow sample of post mortem and bankruptcy inventories assessed by the Amsterdam art dealer Jan Pietersz Zomer in the years 1687–1720. This was a period of immense cultural change, a considerable duration after the blossoming of Golden Age painting, when notaries and their clerks became markedly more cursory in describing household possessions, and when important changes in the decoration and furnishing of dwellings were taking place. An explanation for the selection of this inventory sample, the vast majority of the cited examples dating to the early eighteenth century, is never given. Nevertheless, Muizelaar's

and Phillips's book provides a great deal of food for thought and is written in a clear and mercifully jargon-free style.

John Loughman

University College Dublin

Steven Nadler, *Rembrandt's Jews*. Chicago: The University of Chicago Press, 2003. 250 pp, 50 illus. (18 color, 32 b&w), ISBN 0-226-56736-2.

This study is a thoughtful, lively, and wide-ranging discussion of Amsterdam's Jews – as they appear in Rembrandt's art, as they had business dealings with the artist, and as they lived as new arrivals settling in Holland in the seventeenth century. The author, a philosopher by discipline, is an expert on Spinoza, although he does not broach the subject of Spinoza and Rembrandt here. He makes accessible to the non-art historian many of the fascinating aspects of Rembrandt's art and life that concern Jewish subjects. By inserting occasional passages about his own visits to the Amsterdam neighborhoods once familiar to Rembrandt and to the synagogues and burial sites that originated in the seventeenth century, he adds an appealing personal note. He also deftly sets forth the social, legal, and aesthetic concerns and differences of the Sephardic (Portuguese) and Ashkenazic (German and Polish) Jews in Amsterdam. The Sephardic Jews began settling in the Netherlands after 1600, and the Ashkenazic somewhat later; they found a general welcome because of the official policy of toleration and the shrewd assessment of their ability to contribute to the country's economic well-being. In 1672, the population of Amsterdam was 200,000, and this included 7,500 Jews (2,500 Sephardic and 5,000 Ashkenazic). Given their small representation among the populace, the Jews had a highly visible and effective position.

Three chapters directly concern Rembrandt, and the remaining two examine the general situation of seventeenth-century Amsterdam Jewry. Chapter One begins with the summer of 1653, and the construction work on Daniel Pinto's house on the Breestraat. If this house were not adjacent to Rembrandt's, it might get little notice. However, the construction affected Rembrandt's own dwelling, artistic production, and worsening financial situation. The house was owned by the successful Sephardic businessman Daniel Pinto, and during the construction, Rembrandt rented out his own cellar to Pinto for storage of tobacco belonging to the Pereira brothers. Documents, first published by S.A.C. Dudok van Heel (*Kroniek van het Rembrandthuis*, 1990 and 1991), reveal how Rembrandt had difficult relations with Pinto, since he refused to reimburse the merchant for shared costs, and that the cellar was burgled by two Ashkenazi Jews. The neighborhood, which had been an area in which many artists had lived, was becoming attractive to Sephardic immigrants, who were gradually displacing the artists.

Chapter Two examines Jewish and Calvinist attitudes toward imagery, Portuguese-Jewish artists, art owned by Amsterdam Jews, and religious controversy including millenarians (those who believed that conversion of the Jews was essential for Christian redemption). Two scholars whose recent publications examine these issues in depth are Shelley Perlove ("An Irenic Vision of Utopia: Rembrandt's *Triumph of Mordecai* and the New Jerusalem," *Zeitschrift für Kunstgeschichte*, 56, 1993, 38–60; "*Templum christianum*: Rembrandt's 'Jeremiah Lamenting the Destruction of Jerusalem,'" *Gazette des Beaux-Arts*, 126, 1995, 159–70) and Michael Zell (*Reframing Rembrandt: Jews and the Christian Image in Seventeenth-Century Amsterdam*, Berkeley, 2002). Nadler relies upon and credits

their contributions as he creates a larger historical context for a broader readership. The newly-forged identity of the Dutch Republic was bound up with Old Testament parallels, of which the revolt against Spain and the Exodus is the most famous.

Chapter Three concerns the art by Rembrandt that depicts subjects explicitly Jewish in character, including those for Menasseh ben Israel. The rabbi had a thorny relationship with his own co-religionists, and was honored more in the Christian community than in his own. Menasseh was an interpreter of Jewish matters to the Christians, many of whom were prominent scholars and preachers. Rembrandt had two points of sure contact with Menasseh, although it is difficult to judge if they were in fact close friends. Rembrandt relied upon Menasseh's advice for the Aramaic inscription in *Belshazzar's Feast* (c.1636); Rembrandt made four etchings for the rabbi's book *Piedra Gloriosa* (1655). The etchings involved a sustained dialogue with the author, for Rembrandt adjusted details in the prints that could only have developed from a collaboration.

Chapters Four and Five offer social history that provides a context for the Jewish aspect of Rembrandt's art and life. Measures of the prosperity of the Amsterdam Jewish community include the two new synagogues of the 1670s, one Portuguese and one German, and the acquisition of a burial ground. Other foremost Dutch artists who depicted Jewish sites and life include Emmanuel de Witte, Romeyn de Hooghe, and Jacob van Ruisdael.

Making judicious use of the archival research by S.A.C. Dudok van Heel and Walter Strauss (*Rembrandt Documents*, New York, 1979, and elsewhere), and of the scholarly interpretations of Rembrandt and his contact with Jewish patrons and subjects by Shelley Perlove and Michael Zell, Steven Nadler has written a delightful book. He has brought together a great deal of material that is scattered in specialized publications. Outside the scope of his study, yet tangent to it, are a few of the more obvious aspects of Rembrandt's art that have made it so appealing to emancipated Jewish culture since the nineteenth century. These aspects include: *The Jewish Bride* (Rijksmuseum) that has iconically indicated Rembrandt as sympathetic to the culture of the Old Testament (see, for example, S.Y. Agnon, "Hill of Sand," discussed in *Dutch Crossing*, vol. 25 [2], Autumn 2001: issue on Rembrandt Reception); art historians and artists concerned with Rembrandt (see C. Soussloff, ed., *Jewish Identity in Modern Art History*, Berkeley, 1999); and art collectors of Jewish background (for examples, L.J. Rosenwald; B. Altman). The reception of Rembrandt by Jews as writers, scholars, collectors, and artists is a topic for further study. Nadler has brought together a great deal of material that contextualizes the relationship between Rembrandt and the Jews of Amsterdam. He has examined Rembrandt's affinity for the Jews, and implicitly, he has contributed to the Jews' affinity for Rembrandt.

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Wybrand de Geest, *Het Kabinet der Statuen*. Reprint of the edition Amsterdam 1702, with an explanatory text by Jochen Becker. Hamburg: Conferencepoint Verlag, 2003. 156 & XXIV pp., with fold-out images, ISBN 3-936406-05-7 (paperback), ISBN 3-936406-04-9 (hardback).

The Frisian painter and writer Wybrand de Geest (around 1660–1716) is often confused with his grandfather who had the same name (1591–after 1661). The latter was also called "the Eagle" in honor of his putative "high flight" in the art of painting. The elder De Geest

was a successful artist who travelled to Paris and Rome and collected artificialia and naturalia. By contrast, none of the grandson's paintings are extant. He was, however, quite a prolific writer. One of his writings on painting has now been reprinted, in an edition that contains an introduction by Jochen Becker. This text is one of the first scholarly studies on the younger De Geest, a lack of attention that is remarkable taking into account the paucity of Dutch art literature in general. In addition to the work that has now been published in a facsimile edition, the *Kabinet der Statuen* or "Statue Cabinet," De Geest wrote in 1702 an adaptation of Van Mander's didactic poem, the *Grondt der Edel-vry Schilder-const*, entitled *Den leermeester der schilderconst* (The Instructor to the Art of Painting).

The *Kabinet der Statuen* actually comprises three texts. The first is an illustrated description and exploration of the most important ancient statues in collections in Rome, containing also references to contemporary artists, mostly from the Southern Netherlands. The title refers to its being a virtual "portable sculpture cabinet" in pocketbook format. The second text is a description of the artistic attractions of ancient Rome, complete with a large fold-out map of this city (included in the reprint), entitled *Den getrouwen leidtsman in Rome* (The Reliable Guide to Rome). The third is a eulogy of painting, *Het Pronk-Altar der Schilder-Konst* (The Art of Painting's Altar of Praise). Both latter texts only comprise 31 of the 156 pages of the publication.

The first text, the actual *Kabinet* itself, contains adaptations of the images of classical sculpture which were put together first by François Perrier in 1637 and copied by Jan de Bisschop in his *Signorum veterum icones* of 1668–69. De Geest's publication, however, differs essentially from the works of his predecessors. The original large-scale images of Perrier are scaled down by the engraver Jan Lamsvelt in order to fit four of them together on one octavo page. De Geest has added an explanatory text, referring to a variety of other publications, both from antiquity (Ovid, Pliny) and the seventeenth century (Junius, Vondel, the poetess Katharina Lescaijle). De Geest's remarks give the reader mainly an overview of the mythological and historical background of the figures represented, but he also refers to the reception of the statues by modern artists, dwelling on topoi from the tradition of art theory.

In his introduction to the original text – in effect it is an epilogue – Becker swiftly but extensively outlines De Geest's intellectual background and his theoretical ambitions. The many eulogies preceding the main text of the book clarify how De Geest's endeavour originated in a milieu of acquaintances who were also active in literature. This procedure echoes for example the situation in which Van Hoogstraten's *Introduction to the Academy of Painting* originated in 1678: just like De Geest, Van Hoogstraten was also active as a playwright. In the *Kabinet*, De Geest compares the arts of sculpture and drama. His flexible borrowings from diverse authors also yield some interesting theoretical views on issues such as the concept of 'grace' and the function of sculpture to be lifelike.

Becker states that De Geest was devoted in general to the ideals of 'classicism,' but he does not explain this term, which was obviously not used by seventeenth-century authors. This is regrettable. In one of the few passages in which De Geest praises a contemporary master, he is very positive about Rembrandt. How does this praise fit in with a supposedly 'classicist' doctrine, within which, as defined by Jan Emmens, Rembrandt was described as the first 'heretic in art?' Becker also calls De Geest's methods 'amateurish,' contrasting them with the more 'philosophical' and systematic works of Van Mander, and relates this to a putative 'classicist' favor for details, contrasting it to an older tendency for systematic theorizing. I do not find this argument convincing, deeming the respective characters and personal

commitments of De Geest and Van Mander more essential to the diverse natures of their writings than this rather ill-defined concept of 'classicism.' The position De Geest's writings hold in respect to the tradition of Dutch art literature needs elaboration, especially because De Geest explicitly refers more than once to his predecessors Van Mander, Junius, Goeree and Van Hoogstraten, and he interestingly even talks about a treatise on the art of drawing by a S. de Roet (or Roed), which is lost.

The edition does not contain an index, bibliographical analysis, nor references giving information on De Geest's use of older literature. The excellent bibliography provided by Becker, however, is the perfect starting point for any further research. It is remarkable that the small German publishing house chose to keep this publication entirely in Dutch (including Becker's text). Unfortunately, the publisher seems not to have employed a Dutch-speaking copy editor, with the result that there are a number of typographical errors in the epilogue, and even on the cover.

Both the reprint and the clarifying epilogue are a valuable contribution to the knowledge of the tradition of art literature in Dutch, which surprisingly is still not generally known, analyzed, and accessible. De Geest's book serves especially as a key to a better understanding of the intended public of most treatises: as a 'pocket-book' it was a cheap and accessible form of information about the sculptures of antiquity and their artistic and literary background, without having to enter deeply into philological and antiquarian discussions. The edition contains a concrete reference to this intended public, in the form of an image of the autograph of the owner of the original copy used for the reprint, hinting at the reception of De Geest's work in the eighteenth century by Frisian art lovers. It is to be hoped that the publisher of this book and the author of the commentary will continue their much needed work and bring forth for example, a reprint of De Geest's *Leermeester der schilderkonst*.

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Seventeenth-Century German

Jörg Diefenbacher, *Die Schwalbacher Reise. Gezeichnet von Anton Mirou, in Kupfer gestochen von Matthäus Merian d. Ä., 1620. Mannheim: Jörg Diefenbacher, 2002. 128 pp, 48 cat. plates, plus 66 comparative ills. ISBN 3-00-008209-3.*

Some later moments of German art history seem forever viewed out of peripheral vision. One particular and crucial moment is the so-called 'Frankenthal School' at the turn of the seven-teenth century. A useful 1995 catalogue in Frankenthal itself, authored by Edgar Hürkey, made a substantial contribution to our understanding, as have the several publications by Margaretha Krämer. This new book makes a focused addition to our awareness of the primary materials of the Palatine region, publishing a suite of engravings by Matthäus Merian (26 images) entitled "Schwalbach Journey," eventually filled out to a full series on the region (1631). The motivation for this handsomely produced publication is a civic celebration, the 650th anniversary of Bad Schwalbach.

According to the title page of Merian's series the prints were based upon drawings of around 1615 (and thus before the depreda-

tions of the Thirty Years' War) by one "Antonius Miruleum," who can be identified with a Flemish painter, Anton Mirou (1578-1627?). These drawings, many (15) in Budapest, have been published with their comparative engravings by Diefenbacher, offering a contribution to scholarship as well as a nostalgic documentary piece of local history. Indeed, many of these drawings invite comparison with the *Small Landscapes* series, engraved and published in Antwerp (1559/61) by Hieronymus Cock. This model and more contemporary publications (especially in Haarlem and Amsterdam) of country views, organized around the theme of a 'journey,' are well discussed by Diefenbacher, just as in recent book-length studies by Levesque and Gibson. Moreover, this utilization of drawn views by a peripatetic, emigré Flemish painter for the prints of a professional view-maker finds its precedent in the country-side and civic topographies of Georg Hoefnagel as realized by Braun and Hogenberg in Cologne (1571-1618).

Diefenbacher's careful scholarship helps to restore a core of drawings to the relatively less familiar Mirou, whose Protestant leanings led to his exile from Antwerp and appearance by 1586 at Frankenthal, where he would work alongside the more renowned Gillis van Coninxloo. The author also provides a fine biography and overview of the Frankenthal circle, as well as color images and discussions of the most secure landscape paintings by the artist as well as other drawings. Most of his works date to a period (as Plietzsch first noted in 1910) between 1602-19, now extended only slightly (1599-1621).

The wider context of these Mirou drawings is well provided by Diefenbacher, who adduces contemporary study drawings of forest details by Roelant Savery and other views images by Paul Bril as engraved by Merian. Indeed, Merian's output becomes more intriguing as a result of this study, sending the reader back to the extended publications of Lucas Heinrich Wüthrich (1966-96) and reminding us that some Merian views of this kind were also published by Claes Jansz. Visscher in Amsterdam (1620-24), discussed briefly by Walter Gibson in *Pleasant Places* (2000). Taken together, we begin to realize anew how fecund and wide-ranging was the exchange between German and Netherlandish art in this period (beyond the usual, high-end connections to the Prague of Rudolf II), particularly in this field of print publishing and views. In sum, this is a valuable case study, which opens up both larger issues and international connections, beginning with the Frankenthal group but extending to the very origins and meaning of country scenes in series.

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