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 Georgievski-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 Götter 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 Kavaler (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 Brienen, 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:

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

**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 Veroustraete 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.


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 Veroustraete, *Le Jardin des Délites* dit “du comte de Pomereu”.

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

Olga Kotková, Zwischen Invention und Eklektismus: 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 Strobelt.

Ilidikó 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.


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


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 Belgie, 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**


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


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


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.


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.


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.


Austria and Germany


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.


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


Belgium


England and Scotland


France


Italy


**The Netherlands**


**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 2005. On show is a small collection of old masters hung in the town library so low – “for the children” – 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 regrettable 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.

Rubens in Lille and Genoa

In response to their elevation to the status of European capitals of culture for 2004 (whatever that Eurospoke 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 regrettable 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.

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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 Continence 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 retrospectve 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 campanilismo. 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


### Scholarly Activities

#### Conferences to Attend

**United States**

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


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

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**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 Bargomaster 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 hallways 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 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 Ruisdael, 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.
The Future of the Past: The Low Countries in the New Europe


Looking at Seventeenth-Century Painting


Albert Blankert, Hendrick ter Brugghen Revisited.


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, for the benefit of the Leonard J. Slatkes Symposium Fund. Details about the symposium will be posted on the web site of The Graduate Center Foundation, CUNY, New York, NY 10016, with checks made out to “The Graduate Center Foundation, for the Leonard J. Slatkes Symposium.”

CAA 93rd Annual Conference

Atlanta, Georgia, February 16–19, 2005.

Sessions chaired by HNA members:

Wayne Frantis (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


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-Élisabeth 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 “damaisselle de Dreux”: une bibliothèque féminine du début du XVVe siècle.

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

Gaëlle 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’Herbeviller.

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

Jacqueline Cerquiglini-Toutel (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.


Delphine Jeannot (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 Coïvy (vers 1460-vers 1528) et les livres. L’exemple de la fille de Jean de Berry, duchesse de Bourbon.

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 manuscris enluminé d’Antoine Vérand 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 Españoñ (University of Barcelona), Les livres dédiacés 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


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


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 Ruhrlandmuseum, 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.ruhrlandmuseum.de/http://www.bundeskunsthalle.de/ausstellungen/frauenkloester/index_e.htm

Past Conferences

United States

The Netherlands Proverbs

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

Alan Dundes (UC Berkeley), “How far Does the Apple Fall from the Tree?” Pieter Brueghel the Younger’s Netherlands Proverbs.

Margaret Sullivan (Norwich, Vermont), “Muti Magistri:” Learning from the Brueg(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 Nederlandish Proverbs, Homage or Critique.

Wolfgang Mieder (University of Vermont), “One Picture that’s Worth More than a Thousand Words.” Pieter Bruegel the Elder’s Nederlandish 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 Frondeenberg.

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

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


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

Jacek Friedrich (University of Gdansk), Nederlandish 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 Ottenheyem (Rijksuniversiteit Utrecht), The Classicist Tradition and the Invention of Architectural Ornaments in Northern Europe around 1600.

Piotr Oszczanowski (University of Wroclaw), 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 Uyleburgh.

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?
Opportunities

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 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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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

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:

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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/maadm/sich/dutchfull.htm

Persons with further questions should contact Prof. Benjamin Kaplan: b.kaplan@ucl.ac.uk

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Fourteenth and Fifteenth Centuries


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 diector 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 JInserling’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. Christophe 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 scripторium 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 an 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 Vanwijnsberghes’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


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, dendrochronolgy, 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 Sprok 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 Städelisches 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, and are 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 questionis 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 indivisible 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 premier 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 Kavaler’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 Kavaler, “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

**Sixteenth Century**


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 questionis 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.

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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 Wanderkammer (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; Noordbrabants 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 contemporaneous collections is not possible as yet; Erard de la Marck, Jean Carondelet, Hendrik III of Nassau, Mencía de Mendoza, certainly as the author stresses on p. 409, comparison with other contemporaneous collections is not possible as yet; Erard de la Marck, Jean Carondelet, Hendrik III of Nassau, Mencía de Mendoza, Filips of Cleve, Antoine de Lalain 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: Mencía de Mendoza, for instance, is now being studied by a multidisciplinary team under the aegis of the Getty Research Institute.

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Seventeenth-Century Flemish


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 thoughtfully 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 Jordens, 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 Keirincx 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 (Borns 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 Liska-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 Brueghel 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 Duveger’s published inventories suggest that we would commonly find a ‘Lantschap met Pan ende Siringa vluchtende’, a ‘herrebergsken van Brouwer’, a ‘stuck van Huijsmans
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 Wensel Cobergher, the archdukes’ architect, presented a plan for the hexagonal 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 Caravagesque 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 Wingens 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 theo-matics 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 Wingens explicate in detail. In their opinion, emblematic literature was equally significant, concluding that the 1608 publication Paradisi 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 Wingens 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 Wingens 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
Tenafly, New Jersey

Seventeenth-Century Dutch


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-
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 Sluijter 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 Huiting 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


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...
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 tangential 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.

Amy Golahny

Lycoming College


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 schilderkost (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 Pront-Alaar der Schilder-Kont (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 Lescalie). 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 commen-
tary will continue their much needed work and bring forth for
example, a reprint of De Geest’s Leermester der schilderkonst.

Thijs Weststeijn
University of Amsterdam

Seventeenth-Century German

Jörg Diefenbacher, Die Schwalbacher Reise. Gezeichnet von
Anton Mirou, in Kupfer gestochen von Matthäus Merian d. Â.,

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 “Antonium 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 periapa-
tetic, 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
Pietzsch 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.

Larry Silver
University of Pennsylvania

New Titles

Journals
Koninklijk Instituut voor het Kunstpatrimonium / Institut
2003.

Of special interest to HNA:
J. Jansen, D. Verloo, De restauratie van de Golgatha van Antoon
Van Dyck in de Sint-Romboutskathedraal te Mechelen.
P.-Y. Kairis, Un peintre issu de l’Académie de Lambert

D. Vanwijnsberge. “Sister Act”, ou à carrière américaine d’une Messe de mariage enluminée par les bénédictines de Maredret. [20th-century illuminations produced by Belgian nuns in the spirit of the early 14th century.]

Books


Essays in Honor of Professor Erik Larsen at the Occasion of his 90th Birthday. Torino: Canale, 2002. euro 114.


**Dissertations**

**United States: In Progress**


**Byron, David. The Visual and Social Strategies of German Propaganda Broadsheets, 1608–1621.** Yale, C. Wood.


**Churchill, Derek. Replication in the Early Netherlandish Tradition: Dieric Bouts and his Copyists.** Yale, C. Wood.

DeKoning, Marion, The Battle of Lekkerbettje: Imagery and Ideology during the Eighty Years War (1568–1648). USC, T. Olson.


Dimitrova, Kate, The Passion of Christ in Late-Medieval Tapestries. Pittsburg, A. Stones.

Foster-Campbell, Megan, Reading Pilgrimage: Pilgrims’ Badges in Late-Medieval Devotional Texts. UIUC, A.D. Hedeman.


Hale, Meredith, Romeyn de Hooghe and the Birth of Political Satire. Columbia, S. Schama, D. Freedberg.


Kirkland-Ives, Mitzi, Narrative Performance and Devotional Experience in the Art of Hans Memling. UC Santa Barbara, M. Meadow.

Koudounaris, Paul, Barbarians Within and Without. UCLA, D. Kunzle.


Neri, Janice, Fantastic Observations: Images of Insects in Early Modern Europe. UC Irvine, G. Bauer.

Neville, Kristoffer, Nicodemus Tessin the Elder and German Artists in Sweden in the Age of the Thirty Years’ War. Princeton, T. Kaufmann.


Park, Soo-Yeon, Crucifixion with the Virgin Mary and Saint John. Wisconsin-Madison, J. Hutchison.


Robey, Jessica, In Pursuit of a Civil Order: The Civitates Orbis Terrarum, the Microcosmic Collection, and the Circle of Abraham Ortelius and Joris Hoefnagel. UC Santa Barbara, M. Meadow.

Roman, Dulce, Rubens and the Emergence of High Baroque Style in Spanish Painting. Columbia, D. Freedberg.

Ross, Elizabeth, Picturing Knowledge and Experience in the Early Printed Book: Reuwich’s Illustrations for Breydenbach’s Peregrinatio in terram sanctam (1486). Harvard, J. Koerner.


Schmid, Vanessa, Govaert Flinck’s Portraits and their Role in the Internationalization of Portraiture of Amsterdam in the 1650s. IFA/NYU, E. Haverkamp Begemann.

Smith, Jamie, Ecce in manibus mei descripsi te: Passion Imagery of the Word in Northern Art of the Fifteenth Century. Johns Hopkins University, W. Melion.


United States: Completed


Dreyer, Derick, The Drawings of Peter Vischer the Younger and the Vischer Workshop of Renaissance Nuremberg. Yale, C. Wood.


Kilpatrick, David, Paradoxes of the German Small Engraving in the Reformation. Yale, C. Wood.


Austria


Stolzer, Johann Stefan, Die Grazer Schatz-, Kunst- und Rüstkammer unter Kaiser Friedrich III und den Erzherzögen Karl II. und Ferdinand III. Graz, Prof. Biedermann.

Belgium


Currie, Christina, Technical Study of Paintings by Pieter Brueghel the Younger in Belgian Public Collections. Liège, Prof. Allart.


De Boodt, Maria, Retabelkasten, ornamentiek en beeldsnijwerk. Onderzoek naar de mate van formele standaardisatie in de Antwerpse retabelproductie van de zestiende eeuw. Vrije Universiteit, Brussels, Prof. Van de Velde (in progress).

De Ren, Leo, Karel Alexander van Lotharingen (1712–1780) en de sierkunst. Het erfgoed van een kunstliefhebber. Leuven, Prof. Delmarcel.

Dekeyzer, Brigitte, Breuviarum Mayer van den Bergh (ca. 1500). Leuven, Prof. Cardon.


Watteeuw, Godelieve, Conservatie en restauratie van het middeleeuwse handschrift in België. Leuven, Prof. Van der Stock (in progress).

England


Staffell, Elizabeth, Lion and Dog Fight: Images of the Anglo-Dutch Wars of the 17th Century. Cambridge.

Germany


Dias-Hargarter, Manjula, Die Darstellung der hl. Klara zwischen 1250 und 1600. Frankfurt/Main.

Friederichs, Anke, Der Meister des Wimpfener Quirinus-Alters. Tübingen, Prof. Klein.


Spitz, Maria, Textiles Interieur in der altniederländischen Malerei. Cologne, Prof. Binding.


The Netherlands


Groningen, C.L. van, De woontoeering op de Stichtse Lustwarande van de 17de tot de 20ste eeuw. Utrecht, Prof. Ottenheyym.

Hinterding, Erik, Rembrandt als etser. Twee studies naar de praktijk van productie en verspreiding. Utrecht, Prof. Hecht.

Horch, Caroline Maria Margarete, Der Memorialgedanke und das Spektrum seiner Funktionen in der bildenden Kunst des Mittelalters. Nijmegen, Prof. Koldeweij (publ. Langewiesche, Königstein i. Taunus).


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Switzerland


Sroka, Jens, Das Pferd als Ausdrucks- und Bedeutungsträger bei Hans Baldung Grien. Zurich, Prof. Claussen.
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