

# *historians of netherlandish art*

# NEWSLETTER

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## *Ter Borch Exhibition in Washington, Detroit, and Amsterdam*



Gerard ter Borch, *A Lady at Her Toilet*, c. 1660. The Detroit Institute of Arts, Funders Society Purchase, Eleanor Clay Ford Fund, General Membership Fund, Endowment Income Fund and Special Activities Fund

## From the President

It is with great pleasure that I write my first editorial in my capacity as the new president of Historians of Netherlandish Art. I want to thank my colleagues for placing their confidence in me and also in our new vice-president, Stephanie Dickey, to lead our flourishing organization. And a special note of thanks is also due to the following outgoing officers for their many faithful years of service: Alison Kettering (president), Ellen Konowitz (vice-president), and Marjorie Wieseman (treasurer).

As I begin my tenure, the organization is entering an exciting time in its history, for once again we are planning our quadrennial conference. I assume that many of you have had an opportunity to see the recent electronic Call for Sessions and Workshops for the conference, *From Icon to Art in the Netherlands*, which will take place in Baltimore and Washington DC from November 8-12, 2006. (If you missed this email, the Call for Sessions and Workshops also appears on our website.) Quint Gregory and Aneta Georgievska-Shine are currently serving as conference organizers and are being ably assisted by our Conference Program Committee, consisting of H. Perry Chapman, Melanie Gifford, Larry Silver, Joaneath Spicer, and Ron Spronk.

Speaking of conferences, thanks to the efforts of Stephanie Dickey, Historians of Netherlandish Art will now have its own sponsored session at the annual *Sixteenth-Century Studies Conference*. This will commence with the conference in Atlanta in October 2005 with a session entitled, "Art in the Netherlands 1500-1700." Hopefully, a significant number of our membership will be able to attend this important conference.

In the coming months, the board of the Historians of Netherlandish Art will continue to work hard to improve the quality of our organization on many different fronts. Collectively, we look forward to serving you, the membership!

Wayne Franits

*Syracuse University*

## In Memoriam

### Ursula Hoff (1909-2005)

On January 10, 2005, Australia lost one of its most eminent and highly respected art historians. Ursula Hoff died in Melbourne at the age of 95. Her profound knowledge and quiet sense of pride impressed those who meet her as Keeper of the Prints and Drawings Department at the National Gallery of Victoria or as a scholar and lecturer on one of her regular research trips to Europe and America. Her high professional standards and her collegiality inspired those who worked with her. Concealed behind what seemed like a rather formal European countenance, laid a rich and generous personality, characterized by a profound joy of life, a good sense of humour and a warmth which was enchanting to those whom she befriended.

Ursula Hoff's remarkable professional achievements are even more impressive when taking into account that her life as a young woman was overshadowed by the tragedy of the Third Reich and by the chaos of the Second World War. Being the only daughter of Hans Leopold Hoff, a Jewish merchant, and Thusnelde Bulcke, a member of a protestant family, Ursula Hoff grew up in Berlin and Hamburg, where she was exposed to artists, museums and exhibitions of contemporary art from an early age onwards. Given her personal background, the humanities seemed like a natural choice as a future career. Ursula Hoff took up studying art history, philosophy and archaeology in Frankfurt, Cologne and Munich. At the University of Hamburg, she was taught by some of the most influential intellectuals of her time: Erwin Panofsky, Fritz Saxl, Ernst Cassirer, Edgar Wind, and others. Her interest in Netherlandish art was awakened by Charles de Tolnay and in particular by Fritz Saxl, who introduced her to the study of Rembrandt's drawings. Her PhD thesis on 'Rembrandt and England' was supervised by Erwin Panofsky, until he was forced to leave Germany for Princeton in the early 1930s. Ursula Hoff, who had moved herself to London with her family in 1933, came back to Hamburg to submit her thesis and to take her final oral exam on May 18, 1935. Contemporary correspondence with Panofsky reveals that Ursula Hoff had left a deep impression on her eminent teacher, while being his student in Hamburg.

At the time, Ursula Hoff held both a German and a British passport. Nevertheless, she was not permitted to take up a permanent position in the British public service and thus she had to be content with working as a part-time research assistant for scholars such as Andrew E. Popham, Ludwig Burchard and Charles Mitchell. While still in London, she started publishing in English, writing on Adam Elsheimer and on Charles I as patron of the arts. She also published her first iconographical study in the *Journal of the Warburg Institute*.

When in 1939 the University of Melbourne Women's College offered Ursula Hoff the opportunity to come to Melbourne, she decided to leave England for the distant shores of Australia without knowing what to expect. Ursula Hoff worked temporarily as a tutor at the Women's College and started delivering lunch time lectures on European Art at the National Gallery of Victoria – an exercise which proved extremely successful with the general public. Daryl Lindsay, the new director of Melbourne's leading art gallery, soon realized the potential of this highly gifted and popular young art

historian with a thorough European training. He offered Ursula Hoff a temporary position at the National Gallery of Victoria and in 1943, she started her museum career as assistant keeper in the Department of Prints and Drawings. In 1949, she was promoted to Keeper of Prints, a position she filled for almost twenty years. Due to Ursula Hoff's influence the NGV followed the British model and enlarged the Prints and Drawings Department in order to include a proper study room for researchers and visiting students. After her retirement, the study room was named in her honour.

Ursula Hoff's professional achievements at the National Gallery of Victoria were manifold. She contributed in a major way to the development of the European and Australian collections, she trained junior museum staff and lectured on a regular basis to the general public inside and outside of Melbourne. At the time the gallery moved to the new precinct on St. Kilda Street (1968), Hoff was promoted to deputy director of the National Gallery of Victoria. In addition to her numerous activities in Melbourne, she contributed to the intellectual life of the wider Australian community by her active involvement in the foundation of the Australian Humanities Research Council, a national body for supporting the Humanities.

Being a scholar at heart, Ursula Hoff insisted on undertaking research on the permanent collection and systematically pursued the scientific cataloguing of the collection. One of her prime goals was to make the holdings of the NGV better known, both in Australia and overseas. To that end, she published a large number of general and specialist catalogues. Her finest achievements are *Masterpieces of the National Gallery of Victoria* (1949), *European Painting and Sculpture before 1800* (1961) and *Les primitifs flamands I*, vol. 12: *The National Gallery of Victoria* (with Martin Davies) (1971).

While remaining loyal to her European roots throughout her life, Hoff developed a strong interest in Australian art, a largely neglected area of investigation at the time of her arrival. She published numerous books on Charles Conder and Arthur Boyd, and wrote several articles on Frederick McCubbin, Arthur Streeton, John Brack and the Heidelberg School. Equally important for promoting the Melbourne collection was the publication of a scholarly journal, *The Art Bulletin of Victoria*, of which Ursula Hoff was the editor until her retirement in 1973. This journal was and still is one of the most significant outlets for art historical research in Australia, a journal which is widely available in British, European and American art galleries. After her retirement, Ursula Hoff served for two years as a Trustee on the Board of the National Gallery of Victoria. In 1975, Hoff was appointed Felton Bequest Advisor, a position which allowed her to select and propose works of art for acquisition from her London base. She held this position until 1983, by then already 74 years of age.

When Ursula Hoff came to Australia in 1939, art history was not yet a well-established discipline at universities, and a teaching appointment in her field of expertise was out of the question. She enjoyed teaching, and a university career would have been a serious alternative under different historical circumstances. Nevertheless, Hoff sought every possible opportunity to teach and lecture in a university environment, and she regularly participated in conferences in Australia and abroad. When the University of Auckland, New Zealand, offered her the chair in Art History in 1970, Hoff had to decline this prestigious offer for personal reasons. Being the only daughter, she saw it as her first duty to care for her elderly mother who had moved from London to Melbourne in the 1950s. In

the same year, Monash University in Melbourne conferred an honorary doctorate on her in recognition of her numerous publications in art history.

In the light of all the restrictions placed on her life by politics, gender and historical circumstances, Ursula Hoff achieved more than most of us can hope for. Her outstanding dedication to art and research, and her exceptional work ethics – primarily directed towards the benefit of the wider community – made her a woman of distinction and a model to many of those who met her. She is greatly missed, not only as an outstanding scholar and museum professional, but also as a fine colleague and friend.

Dagmar Eichberger

*Universität Heidelberg*

Ute Heinen

*Fernuniversität Hagen*

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**Antoine Schnapper**, professor at the Sorbonne, died in August 2004. Schnapper was one of few French scholars who kept up with developments in the field of Dutch art, particularly the art market. On October 21, 2004, the Louvre held an evening devoted to his memory (Hommage à Antoine Schnapper). Pierre Rosenberg, former director of the Louvre; Michel Laclotte, vice-president of the Institut National de l'Histoire de l'Art; Michael Szanto, a pupil of Schnapper, who has written on Netherlandish art dealers active at the Foire de Saint Germain in the seventeenth century, and three other scholars spoke in Professor Schnapper's memory. These tributes were followed by a lecture by Michael Montias, "Amsterdam et Paris: Quelques remarques comparatives suscitées par la siècle du nouveau livre de Schnapper, *Le métier de peintre au grand siècle*."

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**Frans Baudouin** died on January 1, 2005, at age 84. He was the former director of the Rubenshuis and general director of the museums of the city of Antwerp. An outstanding specialist on Rubens, he was the driving force behind the founding of the Rubenianum. As director of the Centrum voor de Vlaamse Kunst van de 16de en de 17de Eeuw, he continued into advanced age to promote the interests of our field. A full obituary will appear in the November *Newsletter*.

## HNA News

### HNA Conference: "From Icon to Art in the Netherlands"

Washington/Baltimore, November 8-12, 2006

#### Call for Sessions and Workshops

The conference organizing committee is soliciting session and workshop proposals for the upcoming conference of the Historians of Netherlandish Art to be held in Washington and Baltimore, **November 8-12, 2006**. It will coincide with two important exhibitions of Netherlandish art, *Prayers and Portraits: Unfolding the Netherlandish Diptych*, at the National Gallery of Art, and at the Walters Art Museum, a new installation of the Old Master galleries, based on a provocative, contextual approach featuring the Collections of Art and Wonders belonging to a 17<sup>th</sup> century Nobleman in Flanders (entry gallery of arms and armor, private study, chamber of wonders) and the Cabinet Galleries of a Dutchman in the circle of William and Mary around 1700. In light of the conjunction of these exhibitions, the conference will be devoted to the theme "From Icon to Art in the Netherlands."

**Sessions:** Though proposed sessions need not be in concert with the conference's focus on the shift from art in the age of devotion to art in the age of collecting, we encourage proposals that explore aspects of this overarching theme, from any point on the spectrum and from the widest possible variety of perspectives and approaches.

**Workshops:** We also invite proposals for workshops in which relatively small groups of people discuss particular issues in the field. Workshop proposals should include an explanation of how discussion will be generated. This could involve the circulation of a text to pre-registered participants or brief presentations by a guest or a panel, but any contribution should serve to stimulate discussion. Proposals are specifically invited for a workshop (limited to 12 people) to be held in the Walters Rare Book Room; for one or more to be held in the Chamber of Wonders (limited to about 30; role of miracles in Christian art; science, technology and art; virtuosity; materials; collecting; presentation of art; etc.); and for one in one of the Dutch Cabinet Galleries (limited to about 12).

Prospective session and workshop proposals should be sent via e-mail and as hard copy by **October 1, 2005** to:

H. Perry Chapman  
10925 Kenilworth Ave.  
PO Box 85  
Garrett Park, MD 20896-0085  
pchapman@udel.edu

#### Conference Program Committee

H. Perry Chapman  
Melanie Gifford  
Larry Silver  
Joaneath Spicer  
Ron Spronk

Conference Organizers  
Aneta Georgievska-Shine  
Quint Gregory

## HNA at CAA

### Boston 2006

The topic of the HNA session at CAA, Boston 2006, is Julius Held (who died in December 2002). The session is chaired by Anne Lowenthal.

### New York 2007

Session proposals are requested for an HNA-sponsored session at the CAA annual conference to be held in New York in 2007. Session chairs must be members of HNA and CAA and must not have chaired a CAA session in 2005 or 2006. Topics may represent any aspect of the interests of our organization. Proposals must include the chair's c.v. (two pages maximum) and a one-page statement that describes the session topic and explains any special or timely significance it may have for the field or discipline. Proposals should be sent **by June 30** to Stephanie Dickey, Vice-President of HNA, at the following address:

Stephanie Dickey  
8605 Sargent Rd.  
Indianapolis, IN 46256  
E-mail: [sdickey@iupui.edu](mailto:sdickey@iupui.edu)

E-mailed attachments must be in Mac-compatible MSWord format. HNA will forward the successful proposal to CAA with the required letter of support. Please contact Stephanie by e-mail if you have any questions. For information about CAA, go to: [www.collegeart.org](http://www.collegeart.org).

## Nominations for New Board Members

Nominations are in order for three new board members to be installed at the CAA convention in Boston in 2006. The nominating committee, Nadine Orenstein, Perry Chapman and Eric Jan Sluijter, invites your suggestions. We shall accept nominations until June 15, 2005. At this time, the committee will assemble a slate for membership approval. The ballot will go online in November 2005.

Please send your suggestions to:

Nadine Orenstein  
Dept of Drawings and Prints  
The Metropolitan Museum of Art  
1000 Fifth Ave  
New York NY 10028  
E: [nadine.orenstein@metmuseum.org](mailto:nadine.orenstein@metmuseum.org)

## HNA Fellowship

The 2005 HNA Fellowship was awarded to four recipients, working on three different projects: (1) Karen Bowen and Dirk Imhof, to purchase photographs and reproduction rights for a book on Christopher Plantin's production of books with engraved and etched illustrations, forthcoming from Cambridge University Press; (2) Anna (Antien) C. Knaap, for the purchase of photographs for her forthcoming article in the *Nederlands Kunsthistorisch Jaarboek* (2004), "Seeing in Sequence: Peter Paul Rubens's Ceiling Cycle at the Jesuit

Church in Antwerp"; (3) Elizabeth Moody, to conduct research at the J. Paul Getty Museum on an illuminated manuscript in the Museum's collection.

We urge members to apply for the 2006 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 2006. The recipient(s) will be asked to write a short account of his/her 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, 2005, to:

Stephanie Dickey  
Herron School of Art  
Indiana University-Purdue University, Indianapolis  
North Pennsylvania Street  
Indianapolis IN 46202  
sdcickey@iupui.edu

## Personalia

### Correction

In *Newsletter* vol. 21, no. 1 (April 2004), I reported the death of Erik Duverger (p. 3). In that short paragraph I made two mistakes: I referred to Erik Duverger's father as Erik senior, and I wrote that the monumental undertaking of publishing all seventeenth-century Antwerp inventories (*Antwerpse Kunstinventarissen uit de zeventiende eeuw*) was a collaborative effort of father and son. Erik Duverger's father's name was in fact Jozef, and the publication of the Antwerp inventories was solely the achievement of Erik Duverger. I sincerely apologize to Mme Denise Duverger-Van de Velde, Erik Duverger's widow, and to all my readers. – *KLB*

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**Pieter van den Brink**, formerly Bonnefantenmuseum, Maastricht, is the new director of the Aachen City Museums, including the Suermondt-Ludwig Museum.

**H. Perry Chapman** (University of Delaware) is one of the 2004-05 fellowship recipients at the National Gallery of Art's Center for Advanced Study in the Visual Arts.

**Susan Dackerman** has been appointed to succeed Marjorie B. Cohn as the Carl A. Weyerhaeuser Curator of Prints at the Fogg Art Museum, Harvard University.

**Christine Göttler**, associate professor at the University of Washington, is a 2004-05 fellow-in-residence at the Netherlands Institute for Advanced Study in Wassenaar.

**Chiyo Ishikawa** (Seattle Art Museum) won the 2005 Eleanor Tufts Award of the American Society for Hispanic Art Historical Studies for her book, *The Retablo de Isabel la Católica by Juan de Flandes and Michel Sittow* (Brepols). To be reviewed in this journal.

**Thomas Kren** (J. Paul Getty Museum) and **Scot McKendrick** (British Library) were presented with the 2004 Eric Mitchell Prize and with the International Eugène Baie Award, for *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe* (J. Paul Getty Museum, 2003).

**James Marrow**, professor emeritus at Princeton University, has been awarded a *Doctorat Honoris Causa* by the Université Charles-de-Gaulle in Lille.

**Diane Wolfthal** published *Picturing Yiddish Gender, Identity, and Memory in Illustrated Yiddish Books of Renaissance Italy* (Leiden, Brill, 2004).

## Exhibitions

### United States and Canada

**Illuminated Manuscripts from the Permanent Collection.** The Cleveland Museum of Art, October 10, 2004 – October 2, 2005.

**Rembrandt's Late Religious Portraits.** National Gallery of Art, Washington, January 30 – May 1, 2005; J. Paul Getty Museum, Los Angeles, June 7 – August 28, 2005. Curated by Arthur Wheelock. With catalogue by Arthur Wheelock and Peter Sutton. To be reviewed.

**Spain in the Age of Exploration 1492-1819.** Norton Museum of Art, West Palm Beach (Florida), February 2 – May 1, 2005. The exhibition opened at the Seattle Art Museum. Curated by Chiyo Ishikawa and Javier Morales Vallejo; with catalogue. To be reviewed.

**A Medieval Mystery: Was there a Master of the Embroidered Foliage?** Minneapolis Institute of Arts, Minneapolis (Minnesota), January 22 – May 1, 2005; Musée des Beaux-Arts, Lille, May 13 – July 24, 2005. The exhibition was previously seen at the Sterling and Francine Clark Art Institute, Williamstown.

**Memory on Paper. Books and Prints from the Franz Mayer Collection** [Mexico City]. Museo de Arte de Ponce, Puerto Rico, February 12 – May 15, 2005. Includes 10 books from the 15th, 16th and 17th centuries, and 98 engravings by Albrecht Dürer, Pieter Bruegel the Elder, Lucas Cranach the Elder, Jacques Callot, Anthony van Dyck, and Rembrandt.

**Renaissance and Baroque Bronzes from the Collection of the Fitzwilliam Museum, University of Cambridge.** The Frick Collection, New York, February 15 – April 24, 2005.

**Gerard ter Borch.** Detroit Institute of Arts, February 27 – May 22, 2005; Rijksmuseum, Amsterdam, June 10 – September 4, 2005. The exhibition opened at the National Gallery of Art, Washington. Catalogue by Alison Kettering, Betsy Wieseman and Arthur Wheelock. To be reviewed.

**A Portrait of the Artist, 1525-1825. Prints from the Collection of the Sarah Campbell Blaffer Foundation.** Museum of Fine Arts, Houston, February 27 – May 22, 2005.

**Drawn by the Brush. Oil Sketches by Peter Paul Rubens.** Berkeley Art Museum, March 2 – May 15, 2005; Cincinnati Art Museum, June 11 – September 11, 2005. The exhibition opened at the Bruce Museum of Arts and Sciences, Greenwich (Connecticut). Curated by Peter Sutton and Betsy Wieseman; with catalogue by the two curators, with a contribution by Nico Van Hout. Reviewed in this issue.

**The "Master Prints" of Hendrick Goltzius and Mannerist Art.** Davis Museum and Cultural Center, Wellesley College, March 9 – June 19, 2005. Accompanied by two lectures: March 30: Roy Perkinson (MFA, Boston), "What You See is Not What You Get: Deceptive Restorations and Alterations in Old Master Prints;" April 20: Walter Melion (Emory), "The Meditative Function of Hendrick Goltzius's *Life of the Virgin* (1593-94)."

**Old Master Paintings from the Collection of Norman and Suzanne Hascoe.** Bruce Museum of Arts and Sciences, Greenwich (Connecticut), April 2 – May 29, 2005. With catalogue by Peter Sutton.

**Six Centuries of Prints and Drawings: Recent Acquisitions.** National Gallery of Art, Washington, until May 30, 2005. Includes the earliest German drawing on paper to ever come to America, *Christ Kneeling in Prayer* (c. 1425).

**Jan de Bray and the Classical Tradition.** National Gallery of Art, Washington, March 13 – August 14, 2005; Speed Art Museum, Louisville (Kentucky), September 6 – December 4, 2005. The exhibition opened at the Currier Museum of Art, Manchester (New Hampshire). With brochure.

**Quack, Quack, Quack: The Sellers of Nostrums in Prints, Posters, Ephemera & Books.** Philadelphia Museum of Art, March 19 – June 26, 2005.

**Time and Transformation in Seventeenth-Century Dutch Art.** Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie (NY), April 8 – June 19, 2005; John and Mable Ringling Museum of Art, Sarasota (Florida), August 20 – October 30, 2005; J.B. Speed Museum, Louisville (Kentucky), January 15 – March 15, 2006. Curated by Susan Kuretsky. With catalogue by the curator, with essays by Walter Gibson, Catherine Levesque, Erik Löffler, Lynn Orr and Arthur Wheelock. For the symposium organized in conjunction with the exhibition (May 1), see under *Conferences: To Attend*.

**Renaissance to Rococo Masterpieces from the Collection of the Wadsworth Atheneum Museum of Art, Hartford.** Frist Center for the Visual Arts, Nashville (Tennessee), May 19 – August 21, 2005; Mint Museum of Art, Charlotte (North Carolina), September 24, 2005 – January 15, 2006. The exhibition opened at the Kimbell Art Museum, Fort Worth. Includes *Boy with a Hat* by Michael Sweerts and Frans Hals's *Portrait of Joseph Coymans*.

**Albrecht Dürer: Watercolours and Drawings from the Albertina** [Vienna]. National Gallery of Art, Washington, June 26 – September 29, 2005.

**Master of Landscape: Jacob van Ruisdael.** Los Angeles County Museum of Art, June 26 – September 18, 2005; Philadelphia Museum of Art, October 23, 2005 – February 5, 2006; Royal Academy of Arts, London, February 25 – June 4, 2006. Curated by Seymour Slive; with catalogue.

**Pieter Claesz (1596/97-1660). Master of Still Life in the Golden Age.** National Gallery of Art, Washington, September 18 – November 27, 2005. The exhibition opened at the Frans Hals Museum, Haarlem, and is currently at the Kunsthaus, Zurich. Curators: Pieter Biesboer, Christian Klemm, Arthur Wheelock. With catalogue by Martina Brunner-Bulst, with contributions by Pieter Biesboer, Christian Klemm and Quint Gregory.

**Hans Memling: Portraits.** The Frick Collection, New York, October 6 – December 31, 2005. The exhibition opened in Madrid (see below).

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

**The Painter-Etcher.** University of Pennsylvania, Philadelphia, spring 2006; John and Mable Ringling Museum of Art, Sarasota (Florida), summer 2006; Smith College, fall 2006. Curated by Michael Cole and Madeleine Viljoen.

**Rubens and Brueghel: A Working Friendship.** J. Paul Getty Museum Los Angeles, July 5 – September 24, 2006; The

Mauritshuis, The Hague, October 21, 2006 – January 28, 2007. With catalogue by Anne Woollett, Ariane van Suchtelen, Mark Leonard, Tiarna Doherty, and Jørgen Wadum.

## Correction

**Size Matters: Composite Prints of Sixteenth-Century Europe.** Davis Art Center, Wellesley College. This exhibition, originally scheduled to open fall 2005, has been postponed.

## Austria and Germany

**Meisterwerke mittelalterlicher Skulptur aus dem Rijksmuseum Amsterdam.** Museum Kurhaus Kleve, November 28, 2004 – December 31, 2006. With catalogue ed. by Frits Scholten and Guido de Werd (Deutscher Kunstverlag, ISBN 3-422-06513-X, †35).

**German Manuscripts from the Staatsbibliothek, Berlin.** Schnütgen-Museum, Cologne, until May 8, 2005.

**Jan Polack. Malerei und Maltechnik in München um 1500.** Bayerisches Nationalmuseum, Munich, and Diözesanmuseum, Freising, extended till May 8, 2005. With catalogue. Shows infraredreflectography images of underdrawings alongside the paintings. For the conference held in conjunction with the exhibition, see under *Past Conferences*.

**Carel Fabritius (1622-1654): Das Werk.** Staatliches Museum, Schwerin, January 28 – May 16, 2005. The exhibition opened at the Mauritshuis, The Hague. With catalogue by F. Duparc et al. (Zwolle: Waanders, ISBN 90-400-8987-6 [Dutch], 90-400-8989-2 [English], †50). To be reviewed.

**Der Zauber des Alltäglichen: Holländische Malerei von Adriaen Brouwer bis Johannes Vermeer.** Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, February 10 – May 1, 2005. With catalogue.

**Mannes Lust & Weibes Macht. Geschlechterwahn in Renaissance und Barock.** Kupferstichkabinett, Dresden, February 26 – July 11, 2005.

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

**Pieter de Hooch. Der Liebesbote.** Hamburger Kunsthalle, April 8 – June 26, 2005.

**Ein Fest der Malerei. Niederländische und flämische Gemälde des 16.-18. Jahrhunderts.** Museum Kunst Palast, Düsseldorf, July 16 – November 6, 2005. Works by Rubens, Eglon van der Neer, Godfried Schalcken, Adriaen van der Werff a.o.

**ALC.IXH.XAN. Das Geheimnis des Jan van Eyck: die Niederländische Kunst des 15. Jahrhunderts in Dresden.** Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Dresden, August 13 – October 31, 2005.

**Drawings by German Artists, 1500-1800.** Hamburger Kunsthalle, November 4, 2005 – February 5, 2006. Albrecht Dürer, Adam Elsheimer, Jacob Philipp Hackert a.o.

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

## Belgium

**El fruto de la fe: zestiende eeuwse Vlaamse religieuze kunst uit La Palma.** Sint-Pietersabdij, Kunsthall, March 3 – June 5, 2005.

**Memling en het portret.** Groeningemuseum, Bruges, June 8 – September 4, 2005; The Frick Collection, New York, October 6 – December 31, 2005. The exhibition opened in Madrid (see below).

**Ensor tot Bosch.** Palais des Beaux-Arts, Brussels, June 15 – September 11, 2005. Celebrates Belgium's 175<sup>th</sup> anniversary of independence from the Netherlands.

**Dames met Klasse.** Margareta van York en Margareta van Oostenrijk. Lamot Heritage Centre (Van Beethovenstraat), Mechelen, September 17 – December 18, 2005. Scientific co-ordinator: Dagmar Eichberger; curator: Joris Capenberghs. The catalogue, ed. by Dagmar Eichberger, has contributions by A.-M. Legaré, M.M. Fontaine, B. Welzel, B. Franke, K.M. Rudy, Y. Bleyerveld, D. Eichberger, Ph. Lorentz, W. Prevenier, W. Blockmans, J. Burk, P. Matthews, J. Capenberghs. Leuven, Davidsfonds, †45. For the colloquium, see under *Conferences: To Attend*.

**Rubens, Jordaens en Van Dyck. Vlaamse meesters tekeningen.** Arentshuis, Bruges, October 14 – December 18, 2005. From the collection of the Museum Boijmans Van Beuningen, Rotterdam.

**Extravaganza: Art from the Antwerp Mannerists.** Koninklijk Museum voor Schone Kunsten, Antwerp, October 15, 2005 – January 15, 2006. The exhibition will go to the Bonnefantenmuseum, Maastricht.

**Blind bestempeld en rijk verguld: boekbanden uit zes eeuwen bewaard in het Museum Plantin-Moretus.** Museum Plantin-Moretus, Antwerp, October 15, 2005 – January 15, 2006.

**Cavendish in Exile.** Rubenshuis, Antwerp, opens **September 20, 2006**. Curated by Ursula Härting; with catalogue. William Cavendish, Duke of Newcastle, and his wife Margaret, lived in the Rubenshuis from 1648-1660.

**Rijksmuseum aan de Schelde: Meesterwerken uit de schatkamer van Nederland.** Koninklijk Museum voor Schone Kunsten, Antwerp, **October 9 – December 31, 2006**.

## England and Scotland

**The Wages of Sin and Virtue's Reward: Moral Prints in the Age of Dürer.** The Whitworth Art Gallery, Manchester, February 5 – November 6, 2005. Curated by Christa Grossinger.

**The Print Collection of Ferdinand Columbus (1488-1539). Collecting in the Age of Discovery.** The British Museum, London, February 10 – June 5, 2005. The extensive research by Mark McDonald, published in 2 vols. and a CD-Rom, is reviewed in this issue.

**Enchanting the Eye: Dutch Paintings of the Golden Age.** The Queen's Gallery, Buckingham Palace, London, February 11 – October 30, 2005. The exhibition was previously seen in Edinburgh; reviewed in the previous *Newsletter*.

**The Stuff of Life.** Laing Art Gallery, Newcastle upon Tyne, April 16 – July 3, 2005; The National Gallery, London, July 14 – October 2, 2005. Includes 16<sup>th</sup>- and 17<sup>th</sup>-century Netherlandish still lifes.

**Rubens: From Italy to Antwerp, 1600-1616.** National Gallery, London, October 26, 2005 – January 15, 2006. Curated by David Jaffé; with catalogue.

## France

**Le Maître au Feuillage Brodé, secrets d'ateliers flamands de la fin du Xve siècle.** Musée des Beaux-Arts, Lille, May 13 – July 24, 2005. The exhibition was previously shown in Williamstown and Minneapolis (see above). For the conference, planned in conjunction with the exhibition, see under *Scholarly Activities*.

## The Netherlands

**Een dag uit het leven van de Gouden Eeuw.** Kunsthall, Rotterdam, January – April 2005. Flemish and Dutch masters from the SOR Rusche Collection. With catalogue (Zwolle: Waanders, ISBN 90-400-9015-7, †23).

**Stichting Victor III: De prediking van Johannes de Doper door Lambert Sustris, 1530/35.** Centraal Museum, Utrecht, February 4 – May 2, 2005.

**Bedrogen ogen. Geschilderde illusies van Cornelius Gijsbrechts.** Mauritshuis, The Hague, February 5 – May 15, 2005. With catalogue by Olaf Koester (Zwolle: Waanders, ISBN 90-400-9070-x, †25).

**Bartholomeus Breenbergh in the Bredius Museum.** Museum Bredius, The Hague, February 12 – May 1, 2005.

**Petrus Canisius en zijn catechismus, 1555-2005.** Museum Het Valkhof, Nijmegen, February 26 – May 15, 2005.

**De Weense Vermeer, een bijzonder bruikleen** [*The Art of Painting*]. Mauritshuis, The Hague, March 25 – June 26, 2005.

**Dromen van Dordrecht.** Dordrechts Museum, April 3 – August 21, 2005.

**Asperges in olieverf.** Limburgs Museum, Venlo, April 21 – July 17, 2005. With catalogue by Fred Meijer, Liesbeth Missel, Anne Scheepmaker (Zwolle: Waanders, ISBN 90-400-9062-9, †28).

**Gerard Ter Borch.** Rijksmuseum, Amsterdam, June 10 – September 4, 2005. The exhibition originated at the National Gallery of Art, Washington.

**De gebroeders Limburg: Nijmegen ontdekt zijn vergeten zonen.** Museum Het Valkhof, Nijmegen, August 30 – November 20, 2005. With catalogue.

**Het mysterie van de kleine landschappen.** Bonnefantenmuseum, Maastricht, September 1 – December 1, 2005. Drawings by the Master of the Small Landscapes. The exhibition will go to the Stedelijke Musea, Brugge.

**Haags zilver.** Gemeentemuseum, The Hague, September 17, 2005 – January 8, 2006.

**Dutch Dress and Fashionable 18<sup>th</sup>-Century Europe.** Gemeentemuseum, The Hague, October 1, 2005 – March 3, 2006.

**Frans van Mieris (1635-1681).** Mauritshuis, The Hague, October 1, 2005 – January 15, 2006.

**Flemish Splendour of the 16<sup>th</sup> and 17<sup>th</sup> Centuries.** Bonnefantenmuseum, Maastricht, until January 1, 2006.

## Rembrandt in 2006

**Rembrandt and Caravaggio.** Rijksmuseum and Van Gogh Museum, Amsterdam, February – June, 2006.

**Paintings by Rembrandt in the Rijksmuseum.** Rijksmuseum, Philips Wing, Amsterdam, February – June 2006.

**Rembrandt en de Engelse etskunst.** Rembrandthuis, Amsterdam, December 2005 – March 2006. Printmakers who were influenced by Rembrandt.

**Rembrandt: The Quest of a Genius.** Rembrandthuis, Amsterdam, April – June 2006.

**Rembrandt's Mother: Myth and Reality.** Lakenhal Museum, Leiden, December 16, 2005 – March 19, 2006.

**Rembrandt at Court.** Lakenhal Museum, Leiden, April – July 2006.

**Rembrandt's Landscapes.** Lakenhal Museum, Leiden, October 2006 – January 2007.

**Rembrandt Engraved.** University of Leiden, April – June 2006.

## Spain

**Hans Memling: Portraits.** Museo Thyssen-Bornemisza, Madrid, February 15 – May 15, 2005; Groeningemuseum, Bruges, June 7 – September 4, 2005; The Frick Collection, New York, October 6 – December 31, 2005. The catalogue, by Till-Holger Borchert, contains contributions by Maryan Ainsworth, Lorne Campbell and Paula Nuttall. To be reviewed.

**Dürer. Masterpieces from the Albertina [Vienna].** Museo del Prado, Madrid, March 8 – May 29, 2005.

## Switzerland

**Pieter Claesz (1596/97-1660). Master of Still Life in the Golden Age.** Kunsthau, Zurich, April 21 – August 21, 2005; National Gallery of Art, Washington, September 18 – December 31, 2005. The exhibition opened at the Frans Hals Museum, Haarlem. Curators: Pieter Biesboer, Christian Klemm, Arthur Wheelock. With catalogue by Martina Brunner-Bulst, with contributions by Pieter Biesboer, Christian Klemm, and Quint Gregory.

**Rembrandt. Etchings from the E.W. Kornfeld Collection.** Kunstmuseum Basel, November 26, 2005 – February 26, 2006. Curated by Karin Althaus.

## Other Countries

### Hungary

**Mary of Hungary [1505-1558] and her Courts.** Budapesti Történeti Múzeum (Budapest History Museum), Budapest, September 16, 2005 – January 6, 2006; Slovenská Národná Galéria, Bratislava, January 15 – April 15, 2006. Organized by the Budapest History Museum, the Slovak National Gallery and the Museum Catharijneconvent, Utrecht. With catalogue. A conference is planned for September 14-16, 2005. Contact information: habsburg.maria@mail.btm.hu

### Latvia

**Holandes Zelta laikmets: ainava** (The Golden Age of Dutch Art: Landscape). Ārzemju m ākslas muzejs (The Latvian Museum of Foreign Art), Riga, April 15 – June 5, 2005.

### Poland

**Rembrandt and Rubens, Their Predecessors and Successors: Dutch and Flemish Drawings of the 15<sup>th</sup>-18<sup>th</sup> Centuries from Polish Collections.** Muzeum Narodowe w Warszawie, Warsaw, March 13 – May 3, 2005.

## Museum News

**Berlin:** The Niederländisches Forum was founded at the FU Berlin. It organizes lecture series and will be instrumental in the international Rembrandt symposium planned for 2006. For more information: nl-forum@web.de (founder HNA member Tico Seifert).

**Brussels:** The Koninklijke Musea voor Schone Kunsten van België acquired an *Annunciation* (c. 1668) by Gérard de Lairesse.

**Cracow:** A miniature from the *Prayer-Book* of Charles V (Österreichische Nationalbibliothek, Vienna, Cod. Vind. 1859) was found in the Czartoryski Library in Cracow, pasted into a collection of letters, documents and portraits of French kings from the 15<sup>th</sup>-18<sup>th</sup> century. The miniature, which shows *King David in Prayer*, is of South Netherlandish origin, of the early 16<sup>th</sup> century, probably by the so-called Master of Charles V.

**Fort Worth (Texas):** The Kimbell Art Museum recently purchased *The Judgement of Paris* by Lucas Cranach the Elder. The painting is dated to 1512-14, and thus the first of Cranach's twelve versions of the subject. From 1968 to 1996, it was on loan to the Wallraf-Richartz Museum in Cologne.

**Hoorn:** In the night from January 9-10, 2005, a major burglary took place at the Westfries Museum. Twenty-one paintings ranging from the 16<sup>th</sup>-20<sup>th</sup> century, three drawings, one print and a large number of silver objects were taken.

**London:** The British Library bought a third missing miniature from the *Sforza Hours*, commissioned in 1490 for Bona Sforza, widow of the Duke of Milan. The book is described by Scot McKendrick, curator of manuscripts at the British Library, as "one of the most lavish books of the Italian Renaissance, with some sumptuous Flemish illuminations." The miniature, of the month of *October*, was bought from Chicago dealer Sandra Hindman who had acquired it from Bernard Breslauer before his death August 14, 2004. (From *The Art Newspaper*, November 2004.)



**Neuburg (Danube):** The new Staatsgalerie in Schloss Neuburg opens April 20, 2005. It will contain more than 100 Flemish paintings from the collection of the Alte Pinakothek. Many of the works have been newly cleaned.

**St. Petersburg (Russia):** A painting by Rubens, *Venus Disarming Mars* (1615-20), once in the collection of the Rheinsberg Palace, Berlin, and believed to have been looted by Soviet troops from the Königsberg Castle in 1945, has been found in the State Hermitage Museum.

**Wanås Slott, Sweden:** Sunday morning, February 20, 2005, six seventeenth-century Dutch and Flemish paintings were stolen from Wanås castle in the south of Sweden. They are:

*Beer Drinkers*, possibly by Peter Vereist  
Willem van Mieris, *A Man Drinking and Smoking*  
David Teniers the Younger, *A Shepherd with his Herd*  
David Teniers the Younger, *A Shepherd Playing his Flute*  
Philips Wouwermans (attributed), *A Rider Resting*  
Philips Wouwermans (copy after), *Rearing Horses*

## Scholarly Activities

### Conferences: To Attend

#### United States

#### ***Ruins and Retrospections: On Aspects of Temporality in Dutch Art***

Vassar College, Poughkeepsie, May 1, 2005. In conjunction with the exhibition *Time and Transformation in Seventeenth-Century Dutch Art* (see under *Exhibitions*).

Speakers: Walter Liedtke, Ann Jensen Adams, David Levine, Celeste Brusati and Seymour Slive, with response by Mariët Westermann. For details, <http://faculty.vassar.edu/skuretsky/symposium/>

#### ***CAA 94<sup>th</sup> Annual Conference***

Boston, February 22-25, 2006

The topic of the HNA session is Julius Held; it will be chaired by Anne Lowenthal.

#### ***CAA 95<sup>th</sup> Annual Conference***

New York, February 14-17, 2007. For Call for HNA Session Proposals, see under *HNA News*.

#### ***The Renaissance Society of America Annual Conference***

San Francisco, March 23-25, 2006.

A series of sessions on "The Renaissance/Early Modern House as Cultural Artifact" will include papers in art history.

## Europe

#### ***Crown and Veil: The Art of Female Monasticism***

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, and Ruhrlandmuseum, Essen, May 18-22, 2005. In conjunction 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](http://www.bundeskunsthalle.de/ausstellungen/frauenkloester/index_e.htm)

#### ***Classical Mythology in the Renaissance and Baroque in the Netherlands***

Kolveniershof, Rubenianum and Museum Plantin-Moretus, Antwerp, May 19-21, 2005.

**Eric Jan Sluijter** (University of Amsterdam and IFA, NYU), Rembrandt, Rubens and Classical Mythology.

**Rudolf De Smet** (Vrije Universiteit, Brussels), La figure mythologique comme élément d'argumentation rhétorique dans la correspondance d'Erasmus.

**Claudio Gigante** (Université Libre, Brussels), Figures du mythe dans la poésie de la Renaissance italienne.

**Karolien De Clippel, Marie Geraerts and Bert Schepers** (Rubenianum, Antwerp), Mythological Scenes by Rubens in Their Intellectual Context.

**Nicolette Brout** (Université Libre, Brussels), La mythologie et le bon usage de l'antiquité païenne selon Andreas Schottus.

**Karl Enekel** (University of Leiden), The Mythographical Method of Julien d'Havrech: *De cognominibus deorum gentilium* (1541).

**Thomas Berns** (Université Libre, Brussels; Université de Tours), L'âge de Saturne et le droit naturel chez Grotius.

**Monique Mund-Dopchie** (Katholieke Universiteit Leuven), La fortune des confins mythiques de l'Antiquité dans les traités cosmographiques des anciens Pays-Bas espagnols.

**Jeanine De Landtsheer** (Katholieke Universiteit Leuven), Bacchus Born from Jupiter's Thigh Tastes Better than Born from Semele.

**Arnout Balis** (Vrije Universiteit, Brussels) and **Ilja Van Damme** (University of Antwerp), Seagods and Their Comments on the Economic Situation.

**Elizabeth McGrath** (Warburg Institute, London), Artists, Their Books, and Subjects from Mythology.

**Katelijne Schiltz** (Katholieke Universiteit Leuven), Mythological Subjects in Renaissance Music.

**Jan Bloemendal** (University of Amsterdam; Constantijn Huygens Instituut, The Hague), Mythological Subjects in Dutch and Latin Theatre.

**Fiona Healy** (Mainz), From Mythology to Allegory: The Gods and Their Deeds in New Contexts.

### ***Maître au Feuillage Brodé***

Musée des Beaux-Arts, Lille, June 24-25 (tentative). Organized in conjunction with the exhibition on the Master of the Embroidered Foliage.

Tentative list of speakers: Till Borchert (Groningemuseum, Bruges), Lorne Campbell (National Gallery, London), Albert Châtelet (Strasbourg), G. Steyaert (Vrije Universiteit, Brussels), Didier Martens (Université Libre, Brussels), W. Whitney (Université Paris), Philippe Lorentz (Université Strasbourg), C. Perier d'Ieteren (Université Libre, Brussels).

### ***Illuminating Narrative: Visual Storytelling in Medieval Manuscripts***

Research Forum, Courtauld Institute of Art, London, July 9-10, 2005.

Speakers: Eva Frojmovic, Jeffrey Hamburger, Wolfgang Kemp, Katrin Kogman-Appel, Richard Leeson, John Lowden, Henriette Manuwald, Lynn Ransom, James A. Rushing, Jr., Anna Russakoff, Kathryn Smith, Alison Stones, Will Noel, Alixe Bovey.

### ***Mary of Hungary and her Courts***

Budapesti Történeti Múzeum (Budapest History Museum), September 14-16, 2005. In conjunction with the exhibition (see under *Exhibitions*). Contact information: habsburg.maria@mail.btm.hu

### ***Flemish and Dutch Painters in Central Europe and Northern Italy in the Late Seventeenth Century***

University of Ljubljana (Slovenia), October 20-23, 2005. For more information, check [www.codart.nl](http://www.codart.nl)

### ***Vrouwen aan het Bourgondische Hof: Présence en Invloed***

Mechelen, November 26-27, 2005 (to be held in the old residences of Margaret of York and Margaret of Austria). In conjunction with the exhibition *Dames met Klasse. Margareta van York en Margareta van Oostenrijk*. [www.mechelen2005.be](http://www.mechelen2005.be)

Speakers: M. Ainsworth, Th. de Hemptinne, A. Pearson, H. Hills, C. Müller, D. Quéruel, M. Sommé, W. Paravicini, H. Van der Velden, H. Installé, J. Kerckhoff, M.-F. Poiret, A.-M. Legaré, W. Hüskén, D. Eichberger. For information: [wim.husken@mechelen.be](mailto:wim.husken@mechelen.be)

### ***6<sup>th</sup> Biennial ALCS (Association for Low Countries Studies) Conference***

University College, London, January 5-7, 2006.

### ***Colloque XVI pour l'étude du dessin sous-jacent et de la technologie dans la peinture***

The conference, originally scheduled for 2005, has been postponed to September 2006. This was necessary because of the high involvement of the Laboratoire d'étude des oeuvres d'art par les méthodes scientifiques, the organizer of the *colloque*, in the exhibition *Fake – not Fake* at the Groningemuseum, Bruges and its catalogue (see *New Titles: Verougstraete*).

## **Past Conferences**

### **United States**

#### ***Spain in the Age of Exploration, 1492-1819***

Seattle Art Museum, November 12-13, 2004.

Of special interest to art historians:

**Reindert Falkenburg** (University of Leiden), Hieronymus Bosch and Matters of Taste.

**Jonathan Brown** (IFA, NYU), The Palace as Public Relations.

**Sarah Schroth** (Nasher Museum of Art, Duke University), Body Jewelry? Armor in Official Portraits.

#### ***Going Dutch: Holland in America, 1609-2009***

University of Denver, March 25-26, 2005.

Papers by HNA members:

**Louisa Wood Ruby** (Frick Collection and Art Reference Library, New York), Dutch Art and the Hudson Valley Patron Painters.

**Julie Hochstrasser** (U Iowa), Windmills on the Plains: Pella and Orange City, Two Dutch Communities in Iowa.

**Nancy Minty** (Independent), Great Expectations: The Golden Age Redeems the Gilded Era.

**Dennis Weller** (North Carolina Museum of Art), Paintings by Old Dutch Masters: 1909/2009.

**Christopher Atkins** (MFA, Boston), Frans Hals in America.

### ***Dialogues in Art History***

Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, April 21-22, 2005.

**Svetlana Alpers** (UC-Berkeley, emerita), Taking Dutch Art Seriously: Now and Then.

**Mariët Westermann** (IFA, NYU), Taking Dutch Art Seriously: Now and Next?

### **Europe**

#### ***Adam Elsheimer und sein römischer Kreis***

Bibliotheca Hertziana, Rome, February 26-27, 2004.

**Luuk Pijl** (Dokkum, Belgium), *Hl. Familie mit den hll. Franziskus und Benedikt, einem Mönch und einem Stifter* aus der Pinacoteca Malaspina in Pavia.

**Ursula Härting** (Hamm, Germany), *Grablegung Christi*, ein Frühwerk von Elsheimer.

**Louisa Wood Ruby** (New York), Landscape in Rome: Elsheimer and Paul Bril.

**Arnold Witte** (Amsterdam), Elsheimer's *Il Contento* (Edinburgh).

**Andreas Thielemann** (Rome), Natur pur? Literarische Quellen und philosophische Ziele der Naturdarstellung bei Elsheimer.

**Stefan Gronert** (Bonn), Beobachtungen zu *Tobias mit dem Erzengel Raphael* (Petworth, Frankfurt, Kopenhagen) und der *Flucht nach Ägypten* (Fort Worth, München).

**Rüdiger Klessmann** (Augsburg), A. Elsheimer – Bemerkungen zur Rezension seiner Kunst im Norden.

**Christian Seifert** (Berlin), Die Nachwirkung Elsheimers bei Pieter Lastman.

**Anna Schreurs-Moret** (Frankfurt), Joachim von Sandrart, *Mondscheinlandschaft mit Amor und Venus pudica* (Privatbesitz).

### **Italië en de Nederlanden: artistieke wisselwerkingen**

Museum Catharijneconvent, Utrecht, November 22, 2004.

Papers specifically related to Netherlandish art:

**Koen Ottenheim** (Utrecht), The Influence of Michelangelo's Architecture in the Low Countries ca. 1600.

**Carel van Tuyl van Serooskerken** (Teylers Museum, Haarlem), Michelangelo Drawings in Holland.

### **Dessins de Sculpteurs**

Bibliothèque Royale, Brussels, December 3, 2004.

**Thierry Oger** (Namur, Musées de la Ville, Hôtel de Croix), L'œuvre dessiné de Jan-Claudius de Cock.

**Peter Volk** (Munich, Bayerisches Nationalmuseum), Ignaz Günther (1725-1775): A Sculptor's Drawings and their Purposes.

**Peter Fuhring** (Cooper-Hewitt, National Design Museum, New York), Le rôle du dessin dans les arts décoratifs au XVIIIe siècle.

**Guilhem Scherf** (Louvre), Observations sur les dessins de sculpteurs français du XVIIIe siècle.

### **Jan Polack. Von der Zeichnung zum Bild. Malerei und Maltechnik in München um 1500**

Diözesanmuseum Freising and Bayerisches Nationalmuseum, Munich, January 31, 2005.

**Inga Pelludat** (restorer), Die Altäre in der Blütenburg. Beobachtungen zur Polack-Werkstatt.

**Ingo Sandner**, Der Entwurf der Komposition auf dem Malgrund. Arbeitsgewohnheiten Polacks und seiner Werkstatt im Vergleich zu Zeitgenossen.

**Robert Suckale**, Polack und Franken.

**Björn Statnik**, Bemerkungen zur Entwicklung der Münchner Malerei in der zweiten Hälfte des 15. Jahrhunderts: Gabriel Angler d.J., Gabriel Mälesskirchner und die zweite Welle der Niederlande-Rezeption in Bayern.

### **Die Opferung Isaaks in den Konfessionen und Medien der Frühen Neuzeit**

Johannes a Lasco Bibliothek, Emden, March 16-19, 2005.

Papers by or of interest to HNA members:

**Ulrich Heinen** (Wuppertal), Brunelleschis Konkurrenzrelief der "Opferung Isaaks" als Predigt.

**Nils Büttner** (Dortmund), 'Veelderleye ordinantien van lantschappen met fyne historien'. Die Opferung Isaaks in der niederländischen Landschaftskunst des 16. Jahrhunderts.

**Christine Göttler** (Seattle/Wassenaar), Die Opferung Isaaks als 'Hintergrundmotiv' in der niederländischen Malerei des 15. und frühen 16. Jahrhunderts: Mimesis und Meditation.

**Christian Tümpel** (Nijmegen), Die Sprache der Künstler. Der Dialog der Künstler um Rembrandt über die "Opferung Isaaks."

## **Opportunities**

### **Fellowships**

#### **HNA Fellowship 2006**

We urge members to apply for the 2006 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 2006. The recipient(s) will be asked to write a short account of his/her 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, 2005, to:

Stephanie Dickey  
Herron School of Art  
Indiana University-Purdue University, Indianapolis  
North Pennsylvania Street  
Indianapolis IN 46202

#### **Allen Whitehill Clowes Curatorial Fellowship**

The Indianapolis Museum of Art is pleased to announce a nine-month fellowship for outstanding junior scholars who wish to pursue curatorial careers in art museums. The fellowship will support scholarly research related to the Clowes Collection at the Indianapolis Museum of Art and will provide curatorial training in the field of European painting and sculpture.

The Clowes Fellow will be fully integrated into the curatorial division of the Museum and work closely with individual curators, conservation and education staff. The Fellow will be provided with an office and access to the collection, the Museum's research library and archives, and local university libraries. The Clowes Fellow will also enjoy all professional privileges of the Museum's staff.

The Clowes Fellow will be expected to divide his or her time between specific research projects and more general curatorial work. In consultation with the supervising curator, the Clowes Fellow will develop a project intended to complement his or her own scholarly interests. Research projects that contribute to knowledge about specific works in the Clowes Collection will have high priority. In addition to pursuing individual research projects, the Clowes Fellow will assist in collection management duties, exhibition development and the preparation of interpretive materials and programs.

To be eligible, an applicant must be enrolled in a graduate course of study leading to an advanced degree or be a recent recipient of a doctoral degree (within the last three years). Applicants must demonstrate scholarly excellence and promise, as well as a strong interest in the museum profession.

The Clowes Fellow will receive a stipend of \$16,000 and an educational travel allowance of \$2,000. Housing will be provided. The nine-month fellowship period will begin September 1, 2005. The appointment is renewable. Applications must be received by May 15, 2005.

Applications for the Clowes Fellowship at the Indianapolis Museum of Art should include a cover letter explaining your interest in the fellowship, curriculum vitae, a concise statement describing your area of research and its relationship to the Clowes Collection and three letters of recommendation (academic and professional).

A part-time faculty appointment at the Herron School of Art and Design (Indiana University Purdue University Indianapolis) for the Spring 2006 semester may be possible. Candidates interested in such an appointment should indicate it in their letter of application for the fellowship.

Please send application materials to:  
Ronda Kasl, Curator of Painting and Sculpture before 1800  
Indianapolis Museum of Art  
4000 Michigan Road  
Indianapolis, IN 46208-3326

### **American Friends of the Mauritshuis Fellowship, 2006-2007**

The American Friends of the Mauritshuis offers grants in the field of art history to support an academic project devoted to the study of Dutch art from the sixteenth through the eighteenth centuries. Applicants must hold an M.A. in art history and must be working toward a PhD. Grants range from \$3,000 up to \$10,000, depending on the financial requirements and merits of the project. Applicants are invited to submit a letter with a detailed description of the project and two letters of recommendation to:

Otto Naumann  
American Friends of the Mauritshuis  
22 East 80th Street  
New York, NY 10021

Deadline: April 1, 2006 for the 2006-2007 academic year.

### **Courses**

A new MA program in Dutch Golden Age studies is being offered at University College London, King's College London and the Courtauld Institute of Art. It is an interdisciplinary program combining art history, history, and the study of Dutch language and literature. Its focus is the history and culture of the Dutch Republic in the seventeenth century, but parts of the program treat the sixteenth century as well, and the southern as well as northern Netherlands. For further details: [www.ucl.ac.uk/history/admissions/maadmiss/dutch.htm](http://www.ucl.ac.uk/history/admissions/maadmiss/dutch.htm)

## *HNA Review of Books*

General editor: Kristin Belkin

Area editors: *Fourteenth and Fifteenth Centuries: Jacob Wisse; Sixteenth Century: Larry Silver; Seventeenth-Century Flemish: Fiona Healy; Seventeenth-Century Dutch: Stephanie Dickey*

### **Fourteenth and Fifteenth Centuries**

***Art from the Court of Burgundy, 1364-1419.* [Cat. exh. Musée des Beaux-Arts, Dijon, May 27 – September 15, 2004; Cleveland Museum of Art, October 24, 2004 – January 9, 2005.] Paris and Cleveland: Éditions de la Réunion des Musées nationaux and the Cleveland Museum of Art, 2004. 367 pp, illustrated (with some color), map. ISBN 2-7118-4864-7.**

This catalogue – the English language version of *L'art à la cour de Bourgogne: le mécénat de Philippe le Hardi et de Jean sans Peur (1364-1419)* – accompanied the exhibition commemorating the 600<sup>th</sup> anniversary of the death of Philip the Bold (1342-1404), the first Valois duke of Burgundy and brother of Charles V, king of France. From the start, some readers may find it somewhat challenging to decipher the rationale behind the organization of the volume's contents. Unlike standard exhibition catalogues, which generally include a relatively small number of tightly focused essays followed by the complete catalogue, this volume adopts a rather unconventional *more is more* approach. Essays are numerous and brief, and sometimes redundant in subject matter. The catalogue is divided topically, with groups of entries printed in sections with their related essays. Multiple entries are often combined on single pages, and accompanying photographs are not always where the reader might expect or want them to be.

Following an extensive list of acknowledgements, an introductory essay, written by exhibition co-organizers and lead authors Stephen N. Fliegel and Sophie Jugie, provides a general overview of the topic and a short history of the project. Fliegel and Jugie state their intentions clearly: to focus on the first two Valois dukes of Burgundy, Philip the Bold and John the Fearless, and on their patronage in Paris and Burgundy only. In addition, the authors offer an explanation for the exhibition's different presentation in Dijon and Cleveland. While special emphasis was given to the objects *in situ* in the Dijon installation, the Cleveland exhibition featured a slightly expanded section on the Parisian artistic *milieu* as the genesis of the Burgundian style. Of particular interest, was the inclusion in the Cleveland installation of the magnificent Parisian *Table Fountain* (cat. 26), and a film showing how this rare and unusual object would have looked (and sounded!) in its original use.

The catalogue features entries for all of the objects that were included in the two venues, which may be frustrating to those who saw the exhibition in one location only. Very few paintings were included in the Cleveland exhibition, as many examples had either been reserved for the Dijon installation, or retained by the Louvre for its competing exhibition *Paris 1400: Les Arts sous Charles VI*. In some cases, plaster casts served as substitutions for those sculptures that could not travel.

After this introduction, the volume includes a short essay by Stephen Fliegel on the history of collecting Burgundian art in the United States. Primary emphasis is placed on the collecting activities of Clarence Mackay, who acquired, in 1922, the four *Mourners* now in Cleveland, and on their subsequent acquisition by the Cleveland Museum of Art in 1939 and 1958. The remaining essays and catalogue entries are arranged under three main subject headings.

Part I: *The Patronage of Philip the Bold and John the Fearless (1364-1419)*, is a rather loosely organized overview of the Valois dukes' historical origins, their religious piety, their political maneuvers, and their patronage in general. Sophie Jugie summarizes their heritage as Princes of Paris and the Fleur-de-lis, while Ludovic Nys offers an overview of art at the Court of Flanders at the time of Philip's marriage to Margaret of Flanders in 1369. Several short essays are devoted to analyses of the many ducal residences in Burgundy (Patrice Beck, Sophie Cassagnes-Brouquet, Céline Berrette, Michel Maerten, Emmanuel Laborier, Georges Frignet, and Priscilla Debouige), Paris (Philippe Plagnieux), and the Low Countries (François Duceppe-Lamarre). Essays by Philippe Lorentz, Claudine Lemaire, Fabrice Rey, and Élisabeth Taburet-Delahaye focus attention on the dukes' patronage of paintings, manuscripts, tapestries, and precious metalwork. The Cleveland installation followed this general approach, with the first gallery of the exhibition proper focusing on the general patronage of Philip the Bold, in all media.

Part II: *The Chartreuse de Champmol*, provides a more tightly focused and rewarding analysis of the dukes' patronage and artistic achievements in Dijon. Following Vincent Tabbagh's introduction to the religious institutions founded by the dukes, two essays by Renate Prochno and Sherry Lindquist address the origins, history, and organization of the Chartreuse and its construction site. The majority of the essays in this section are devoted to the extensive artistic program of the Chartreuse church and its chapels (Renate Prochno and Sophie Jugie), the *Well of Moses* (Renate Prochno), the tomb of Philip the Bold (Sophie Jugie), and related funerary customs (Renate Prochno). A final essay by Renate Prochno discusses the artistic influence of the Chartreuse worksite. In many ways, this section of the Cleveland installation was also the most rewarding. The mourner figures were displayed in a manner that allowed for careful examination from all sides. A separate, small room was devoted to the *Well of Moses*, in which the bust and leg fragments of the Crucified Christ and arm fragments of the Virgin (cats. 77-79) were beautifully and dramatically displayed.

Part III: *Art in Burgundy, 1360-1420*, explores the dissemination of the "Burgundian Style" in painting (Sophie Jugie), sculpture (Denise Borlée and Véronique Boucherat), and metalwork (Céline Vandeuren-David). Separate essays are devoted to the artistic centers of the Franche-Comté, Poligny (Sabine Witt), and Baume-les-Messieurs (Sandrine Roser). The number of sculptural works secured for this section of the exhibition was extensive, making the final gallery of the Cleveland installation in particular, a rare and unexpected experience.

The final essay in the volume, *By Way of a Conclusion: Claus Sluter and Early Netherlandish Painting: Robert Campin and Jan van Eyck*, by Till-Holger Borchert, seems less a conclusion than a starting point for what would logically be the next chapter in a comprehensive study of Burgundian patronage in the fifteenth century. Despite the value of Borchert's comparative observations, the reader may wonder why this essay has been included – especially in light of Fliegel's and Jugie's previously stated thesis to focus on the patronage of the first two Valois dukes in Paris and Burgundy alone.

The text of the numerous essays and 136 catalogue entries is

often uneven. This is not entirely unexpected for a project involving the work of no less than 51 authors representing varying levels of professional expertise, from directors and senior curators to doctoral candidates and fellows. This inconsistency may have been further complicated by the large number of editors (4) and translators (11) responsible for the English language edition. While generally good, the quality of the photography is also sometimes inconsistent, ranging from the spectacular detail of *Mourner #40* on p. 235 to the nearly indecipherable image of the *Virgin and Writing Christ Child* (cat. 117) on p. 312.

The extensive bibliography provides a useful review of the most seminal and up-to-the-minute literature. Several additional features will further reward the serious reader, including a helpful genealogical table tucked inside the folding front cover, a section with short biographies of the artists following the final essay, and a list of related exhibitions in the final pages of the volume.

Despite its weaknesses, the volume serves as a testament to the hugely ambitious scope of the project, to the heroic efforts of its organizers, to the success of both exhibition venues, and as a valuable summary of the state-of-research on the topic.

Nancy E. Zinn

*The Walters Art Museum*

**Paula Nuttall, *From Flanders to Florence. The Impact of Netherlandish Painting, 1400-1500*. New Haven & London: Yale University Press, 2004. 303 pp, 284 col. and b&w illus. ISBN 0-300-10244-5.**

Paula Nuttall's book addresses the popularity of Netherlandish painting in Italy and its influence on Florentine artists. It does so in four parts: Context, Contacts, Ownership, and Influence. The volume is lavishly illustrated with numerous color photographs, which is one of its greatest merits.

Part One – "Context" – offers a good overview of the esteem enjoyed by Netherlandish paintings and painters in Quattrocento Florence. It does so by looking at characteristics shared by the two artistic traditions – the preoccupation with conveying three-dimensional human form, deep space, tangible textures, and realistic light effects; and suggests that the Italians learned much about pictorial solutions to these challenges from Northerners. Nuttall also presents textual evidence for the Italian response to Netherlandish painting: admiration for Flemish masters' skill at *colore* and *ingegno*, their fidelity to nature, and the emotional expressiveness and devout character of their pictures. The material and arguments presented in this section are not new and have been addressed by many scholars, but it is convenient to have them assembled in one place.

Part Two – "Contacts" – looks at the community and activities of Florentine merchants in Bruges through the lens of Tommaso Portinari and discusses his and his compatriots' acquisition of Netherlandish paintings. Nuttall revisits the familiar examples of Hans Memling's *Last Judgement* triptych (Gdansk, Narodowe Museum) commissioned by Angelo Tani, Hugo van der Goes's *Portinari Altarpiece* (Florence, Uffizi), the paintings by Memling commissioned by Tommaso Portinari, and several portraits ordered by Portinari's relatives and associates. She then discusses methods of acquisition of Netherlandish paintings and tapestries in Flanders, both on the open market and through commissions. Nuttall treats tapestry as a form of painting, even though the economically and technically complex process of manufacturing weavings, contemporary perceptions of this art form, its value and connotations were all vastly

different during the period. The final chapter in this section comments on the presence of Northern craftsmen in Florence. Nuttall lumps together Netherlanders, Germans, Portuguese, and even Italians who had worked abroad and learned Northern painting techniques. To be sure, Netherlandish art was popular and prestigious across Europe, but in a book that argues for a specific relationship between Flemish and Florentine art one wishes for greater clarity and more precise analysis. Nuttall talks briefly about Northern tapestry weavers and embroiderers living in Florence and executing prestigious commissions, but again treats their art as if it were a form of painting, ignoring the significance of the quote she herself cites about the artistry of Livino di Gilio of Bruges, whom the Florentine Signoria declared to be “a most excellent artist in weaving, and a remarkable artificer of figures composed with the threads of tapestry.” Considering that Florence was a preeminent textile center, some reflection on how its citizens might have perceived and valued Flemish textile creations would have been welcome.

Part Three – “Ownership” – examines in detail the Netherlandish paintings and tapestries possessed by the Medici at their various residences, as well as the ownership of such artifacts by other citizens of Florence. A great deal of information presented here is drawn from archival sources, including the Pupilli Inventories, which record property of Florentines who died intestate. This discussion sheds light on the attraction of Netherlandish artifacts to citizens across Florence. Nuttall briefly addresses the different value placed on paintings on panel vs. those on cloth, but does not contextualize the relative place of such objects in the contemporary hierarchy of values as a whole. She writes that “like other artifacts that the status-conscious Florentine sought for his home – Spanish majolica, Turkish carpets, English pewter – they were desirable commodities, possessing the additional advantage of Northern courtly connotations.” Elsewhere, too, she argues that the desire for Netherlandish paintings on the part of the Italians constituted an emulation of the Burgundian court. Burgundian dukes, however, commissioned relatively few paintings, because they were not as valuable in their eyes, aside from the exceptional works of Jan van Eyck and the politically useful portraits of Rogier van der Weyden.

Part Four – “Influence” – begins with a discussion of the mechanics of influence of Netherlandish painting on that of Florence. It is the most convincing and successful chapter in the book. Nuttall thoughtfully analyzes the issue of how Italians came into contact with Northern pictorial models – through drawings, model books, prints, and certain Netherlandish paintings that were displayed in Florence in accessible locations. She sensitively addresses the modes of response – from copying models in whole or in part so as to draw lessons from them as well as to critique and rival them, to absorbing Northern lessons to such an extent as to affect the way of painting from within. In Nuttall’s words, “for an influence to be influential, it has to change the way a painter paints.” She also notes, as other scholars have done previously, that Netherlandish paintings fulfilled criteria of ancient painting for realism and technical virtuosity and thus resonated with humanist values current in Italy. Nuttall analyzes the use of oil and tempera by Florentine artists to achieve effects similar to those in Netherlandish panel paintings. She demonstrates well Castagno’s, Ghirlandaio’s, Perugino’s, Pollaiuolo’s and Filippino Lippi’s emulation of Netherlandish visual qualities, though her suggestion that Fra Angelico’s *colore* was Netherlandish is not as convincing to this reader. Nuttall’s discussion of the emulation of Netherlandish landscapes by the Italians seems to reverse course. First she suggests that the Eyckian plateau composition appealed to the Florentines on account of its naturalism; then she argues that Netherlandish landscapes were attractive to the Italians because they were idealized.

Such confusing testimony is revealed in the author’s statement that “it is possible to see the increased ‘Netherlandishness’ of Florentine landscape on the one hand, and the demise of the plateau composition on the other, as partially at least the result of the same development: the escalating taste for Netherlandish painting per se.” Nuttall’s consideration of the influence of Netherlandish portraiture on that of Florence is clearer, until she comes to postulate a direct link between Leonardo da Vinci’s *Portrait of Ginevra de’ Benci* (Washington, National Gallery of Art) and Petrus Christus’s *Portrait of a Lady* (Berlin, Gemäldegalerie). Nuttall asserts that the Berlin portrait is the same as the portrait of a lady by Christus recorded in the Medici inventories; and that Leonardo used it as a model for his likeness of Ginevra de Benci. To make this point, the author pairs severely cropped black and white details of the two faces, misrepresenting their entirely different facial structures and characteristics. Just because we have one surviving female portrait by Christus and one textual mention of such a portrait does not mean that the two must be identical. It also seems worth pointing out that Ginevra de’ Benci would doubtless have preferred to have her own features depicted in her portrait, rather than those of another woman.

The volume ends with three useful Appendices: “Netherlandish Paintings Owned by the Medici,” “Netherlandish Paintings in Florentine Patrician Inventories,” and “Paintings and Tapestries Recorded in the Pupilli Inventories.”

Though somewhat repetitive at points, this book offers the most extensive discussion of the subject to date, complemented by a selection of useful documentary evidence and a rich program of good quality illustrations.

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## Sixteenth Century

**Filip Vermeulen, *Painting for the Market. Commercialization of Art in Antwerp’s Golden Age (Studies in Urban History [1100-1800], 2)*. Turnhout: Brepols Publishers, 2003. XV, 208 pp, 19 b&w illus. ISBN 2-503-51381-6.**

This is the first monographic study based on archival research that is devoted to the Antwerp art market during the “long” sixteenth century, from 1490 to 1609. Filip Vermeulen’s pivotal thesis is that the bulk of artistic production was carried out *on spec* for the open market. Due to a spiralling local and international demand and favorable conditions for production and trade in Antwerp, the art market consequently became highly commercialized and sophisticated. Vermeulen argues persuasively that many of the features, which we now associate with seventeenth-century Holland, such as serialized production, widespread public sales of works of art, and professional art dealers first appeared in Antwerp a century before. While he focuses on paintings, he also discusses the trade in carved altarpieces, tapestries, books, musical instruments, and prints. Recent research into the manufacture and distribution of Brabantine carved retables by Lynn Jacobs (*Early Netherlandish Carved Altarpieces*, Cambridge, 1998) among others informed some of Vermeulen’s ideas on the operation of the art market. This trade, which flourished in the first half of the century, provided substantial evidence for mass

exportation, standardization, division of labor, and quality control. We also tend to overlook the economic importance of tapestries which was worth thirty times more than paintings in terms of export value to Spain and Portugal in 1553. With paintings, Vermeulen's stated interest is in "low-end" production, which he defines as "cheaper, inferior paintings" as opposed to the high quality and expensive works painted by such figures as Quinten Massys, Joachim Patinir, Peter Bruegel and Frans Floris who worked mostly on commission. What precisely constitutes the former category? Is it paintings in oil or distemper on canvas of low artistic merit, referred to in documents but not apparently surviving in large numbers, or is it small-scale devotional images on panel (including diptychs, triptychs, and altar wings), copied from a prototype or workshop pattern through various mechanical aids, and which survive in abundant numbers? Vermeulen is not always clear on this distinction.

The first three chapters trace the evolution of the Antwerp art market in a chronological manner. Antwerp's rise and fall as a major centre for the production and distribution of art works was inextricably linked to the changing fortunes of the local economy. Nowhere is this interdependence more apparent than in the construction of the *schilderspand* or painters' gallery which was literally built on top of the new stock exchange of Antwerp. The emergence of the city by the mid-sixteenth century as the prosperous trading hub of a vast commercial network had a profound impact on the numbers of resident artists and in the level and nature of their productivity. In the period 1490-1540, the twice-yearly fairs, which brought an influx of foreign merchants into the city, were crucially important in providing artists with an established platform for Europe-wide sales and a testing ground for the marketability of their products. The civic and ecclesiastical authorities capitalized on this steady market for ready-made paintings and other commodities by institutionalizing their display and sale at fixed locations, the so-called *panden*. These sale halls may even have been an Antwerp invention as the oldest, the Dominican *pand* which opened in 1445, is the first recorded example of this type of retail venue. In the early 1480s the Guild of St. Luke moved their allegiance to the larger and purpose-built Our Lady's *pand* which has already received attention from Dan Ewing ("Marketing Art in Antwerp," *The Art Bulletin*, 72, 1990, pp. 558-84).

However, Vermeulen's most original contribution is his discussion of the third *panden*, the *schilderpand* which was established in 1540. This operated on a much larger scale and throughout the year. It was directly controlled by the civic government and consisted of 100 stalls arranged around the second floor of the bourse. The *schilderspand* was managed for most of its existence by the hapless Bartholomeus de Momper, who oversaw its commercial expansion, but also lived to witness the disruption brought about by the Spanish Fury in 1576 and the disastrous fire of 1583 before the entire enterprise stagnated in the 1590s. Some of these stallholders operated on an astonishingly prodigious scale; over 610 paintings, mostly on canvas, as well as a great many prints could be found in the shop of the painter and art dealer Jan van Kessel in 1581. Van Kessel was one of an evolving band of professional or semi-professional dealers who came to prominence in the second half of the sixteenth century. Ironically, these intermediaries between the artist and potential buyers are found in greatest numbers during the 1570s and 1580s when Antwerp was in a state of political, religious and economic upheaval and fast haemorrhaging its inhabitants. Vermeulen suggests it was precisely at this time that dealers became indispensable because of the need to find new markets abroad, particularly in Spain and France, for cheap mass-produced works of religious art. However, he fails to distinguish adequately in his statistical evidence between full-time professional art-dealers, who

must have been a rarity, and those who were occasional dabblers in the trade. The picture we get is of a network of small part-time operators – many of them the sons, wives and widows of artists – who frequently pooled their resources to fulfil large orders. With the fall of Antwerp in 1585, the art market was rocked to its core; artists departed in large numbers, local demand for works of art was minimal, and there is little evidence for long-distance trade. As late as 1595, only eight per cent of the stalls in the *schilderspand* were occupied. Recovery was slow, but by the first decade of the seventeenth century exports of paintings had expanded to such an extent that there were official complaints in Amsterdam and Leiden at the dumping onto the local markets of poor quality works from "Antwerp and other enemy territories."

Vermeulen has analyzed the tax registers on exports from 1543-45 to determine the destination and character of art works sold abroad from Antwerp. There are, however, interpretative problems with this material. For example, more than twice as many shipments of paintings were sent to the Iberian Peninsula as to the German hinterland, yet the respective share of the total monetary value of these shipments was exactly the same for each destination. Since the records do not consistently itemize the number, subject, or value of individual paintings in the various shipments, we cannot fully explain this apparent anomaly. Were less expensive and artistically inferior paintings being offloaded onto the Spanish and Portuguese markets? This source can only provide a very partial insight into the scale of exports during a period of transition and disruption in Antwerp's economic expansion. Trade with France, which was to become such an important overland destination for the city's art works with the various closures of the Scheldt, was virtually non-existent because of war. Further export data is provided for 1553 when a second tax on exports was levied. While this tax was restricted to Spain and Portugal, it does demonstrate that there was a spectacular growth in the volume and value of paintings, books and musical instruments being sent to this region, perhaps fuelled by an increase in Spanish purchasing power.

In the final three chapters Vermeulen adopts a more interpretative approach, investigating how the peculiarities of supply and demand shaped the art market in Antwerp. Far from acting as an impediment to free trade in the city, the Guild of St. Luke became increasingly ineffective in controlling the production and distribution of art and indeed occasionally supported the needs of art dealers, many of whom never acquired guild membership or even citizenship of Antwerp. The Guild's somewhat benign position was brought about by the increased role in its administration of prominent art dealers such as Bartholomeus de Momper and Jacques de Wyere, by the internationalisation of the art market and the reluctance of the magistrates of the city to regulate a trade that was beneficial to the local economy. Vermeulen also assesses the level of institutional and private patronage in Antwerp. Drawing on Bart Hendrickx's work on Antwerp inventories in the second half of the fifteenth century (*Het schilderijenbezit van de Antwerpse burger*, Master's thesis, University of Leuven, 1997), he concludes that ownership of paintings appears to have been exceptionally high, even among those of limited means. Portraiture in particular was popular among the mercantile elite. However, the local market alone could not have sustained the estimated 300 or so artists who were active in the city in the 1560s – approximately twice the number of bakers and three times the number of butchers as Vermeulen points out. How did workshops adapt to increased demand? While Vermeulen briefly mentions such production strategies as copying, collaboration, sub-contracting and the introduction of new subject matter, clearly this is an area deserving of further investigation despite the absence of relevant documentation.

The precise scale and composition of these workshops is also a matter of conjecture.

Filip Vermeulen is to be applauded for this seminal publication. He has carefully reconstructed the operation of an early modern art market and its key players from documentary evidence which is all too often fragmentary and ambiguous. His lasting achievement will be to place sixteenth-century Antwerp centre stage in terms of the commercialisation and commoditisation of the work of art.

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*Editor's Note:* For his book Filip Vermeulen was awarded the 2004 Roland H. Bainton Prize for Art History. This prestigious prize is handed out annually by the Sixteenth Century Society and Conference (SCSC) to the best work published in the field of Early Modern Art History.

**Jane Carroll and Alison G. Stewart (eds.), *Saints, Sinners, and Sisters: Gender and Northern Art in Medieval and Early Modern Europe*. Aldershot and Burlington (Vermont): Ashgate, 2003. 274 pp, 85 b&w illus. ISBN 0-75460-589-2.**

This anthology fills a major lacuna in the study of Northern European art. The eleven essays address a range of issues related to women artists, images of women, and theoretical gender concerns. As with any anthology, there is no pretension to complete coverage and in fact it could be argued that the value of such a work resides almost as much in the gaps revealed and the questions raised – “all pointing the way toward future studies” – as in the particular material covered. Carroll and Stewart were especially thoughtful about the role of their book as a teaching tool as well as a scholarly contribution. Realizing that thesis-driven articles can model the process of academic inquiry for students more effectively than most survey textbooks, they explicitly designed this anthology as a “supplemental reader” primarily for undergraduate and graduate students and only secondarily for colleagues in the field (xvi). Perhaps the book would have been more directly relevant as a course reader if it were focused more narrowly on a particular period in Northern European art history rather than spanning eight centuries, but then the rich array of themes, materials, and issues would have been diluted.

To aid teachers who might want to use the anthology in their courses, Carroll and Stewart included a helpful, though rather cursory, chart listing the articles suited for courses in medieval, Northern Renaissance, and Northern Baroque art, along with the specific nationalities, mediums, and themes addressed in each. The editors' desire to strengthen the link between cutting-edge scholarship and pedagogical practices is laudable, and the clearly written and well illustrated articles should be accessible – indeed inspiring – to most intelligent undergraduates.

Carroll and Stewart provide a useful introduction that lays out the structure of the anthology and justifies the thematic rather than chronological approach. Their intention was to give a “more complex and nuanced understanding of early European women and the possibilities open to them” (xviii), which they achieved by inviting essays that disrupt the simplistic saint/sinner dichotomy found so often in earlier scholarship about women in the early modern period. Even in the “Saints and Sinners” section this dualistic view begins to break down, and the diversity of female roles, voices, and themes is further augmented in the last section on “Sisters, Wives, Poets.” The authors provide multiple perspectives on the works under consideration, emphasizing the fluidity of the interpretive process when issues

such as patronage, audience response, and cultural context are brought to the fore. Common ground for these disparate essays can be found in the contextual approach used by the authors (attending especially to literary parallels and social, religious, and political conditions) and in their interest in the multivalence of imagery (xx). While the dates range from the late ninth to the late seventeenth century and the art works include engraved gemstone seals, ivory mirrors, tapestries, and prints as well as paintings, the stated intention of “decoding women's roles” (xxiii) also ties the essays together.

Certain recurrent themes facilitate this process of decoding. The idea of the gaze, for example, is used in a way that breaks open the traditional notion of a passive, neutral viewer and adds further complexity as we are led to consider multiple kinds of viewing: that of the artist, the patron, and the audience(s), as well as the viewing channels (or blocked viewing) within the image itself. In her article on Roghman's engravings of women involved in domestic tasks, for example, Sheila Peacock investigates “society's complex web of relationships and gazes” (45) and emphasizes the significance of the averted head deflecting the viewer's inspection (56). The female gaze is understandably central to Susan Smith's analysis of Gothic mirrors, and she brings up a variety of related issues such as the effect of a woman's invitational glance as well as her responsiveness to the look of her male lover, the uneasiness caused by women's active scrutiny, and the role of the owner as well as the secondary viewer.

A more conscious consideration of class (of both viewer and viewed) throughout this anthology could have complemented the gender focus, although it is used occasionally as an analytical tool (indeed more often than in much art historical scholarship). Stewart discusses official vs. popular cultures in her article on Sebald Beham's *Spinning Bee* (146), for instance, and Geneva Kornbluth analyzes status, ambition, and power as related to the seal of Richildis (169). Also, reading Smith's “The Gothic Mirror and the Female Gaze” right after Peacock's “Domesticity in the Public Sphere” leads us, despite the very different periods and mediums, to rethink the role of class and economic background in the making and viewing of these works that refer on the one hand to domestic laboring (represented in the inexpensive medium of the print) and on the other to its antithesis, leisured gazing (represented in the luxury medium of ivory).

The editors have provided us with a series of such fruitful conjunctions in their arrangement of the book. Another intriguing pairing can be found with the essays by Jane Carroll, on Dominican nuns, and Corine Schleif, on artists' wives, which create a dialogue about workshop practices and attitudes toward women as participants in the creative process. More obviously, the essays on Lucretia by Carol Schuler and Pia Cuneo function well together as they feature multivalent interpretation. Linda Hults provides another example of effective interpretive layering in her essay on Dürer's *Four Witches*, in which Venus and the Graces rub shoulders with witches and classical humanism co-exists with contemporary politics, apocalyptic thinking, and witchcraft literature. Similarly, Linda Stone-Ferrier's analysis of Metsu's *Weeping Woman in the Blacksmith's Shop* raises the possibility of identifying the central woman both as the Covetous Wife from a contemporary farce and also as a well-known female poet of the period, thus confirming, like many of the essays here, the value of a “both/and” rather than “either/or” analytical approach.

Laurinda Dixon, like others, attends to the role of viewer and patron in constructing visual meaning, and in the process of identifying their disparate though sometimes overlapping concerns she sets Jan Steen's paintings of doctors' visits into the complex contextual background of classical and early modern medical theory and practice as well as seventeenth-century social and sexual mores. Her essay, in fact, serves as a fitting conclusion to the book, not only chronologi-



cally but also, and more importantly, as a model for the way this new kind of scholarship can serve as a “celebration of the multiplicity and exuberance” (xvi) of Northern European art history.

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**Susan Dackerman, *Painted Prints: The Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings and Woodcuts*. With an essay by Thomas Primeau [Cat. exh. Baltimore Museum of Art, Baltimore, October 6, 2002 – January 5, 2003; Saint Louis Art Museum, St. Louis, February 14 – May 18, 2003.] Baltimore: Baltimore Museum of Art in association with the Pennsylvania State University Press, 2002. 297 pp, 85 col. and 7 b&w illus. ISBN 0-271-02234-5 (cloth); 0-271-02235-03 (paper).**

One of my students likened our entrance into the galleries of the exhibition, *Painted Prints*, while on a class trip to Baltimore, to that of Dorothy’s stepping into Oz – the moment at which Dorothy goes through a door as black-and-white film gives way to color. While scholars had long known that prints were occasionally colored by hand, this was the first exhibition both to provide a thoroughgoing historical and technical framework for said practice(s) and to demonstrate that hand-coloring – which turns out to have been far more popular than scholars had suspected – lasted as a virtually separate artistic enterprise well into the seventeenth century. In the process, visitors were treated to a rich array of impressions (often in different versions for comparative purposes) from some of the finest print-rooms in the world, including the first color impression of the *Triumphal Arch of Maximilian I* to be exhibited publicly in North America. The visual delights were accompanied by the thoughtful scholarship characteristic of Susan Dackerman, in previous, smaller BMA shows, such as *The Pious and the Profane in Renaissance Prints* (1999) and *Book Arts in the Age of Dürer* (2001).

The primary authors, Dackerman and her colleague Thomas Primeau (BMA conservation), recipients of a CASVA paired fellowship in connection with the exhibition, began with the technical evidence. They discovered that only 7 out of the 60 prints tested had later coloring (essay by Primeau; Appendix, 271-78). Technical analyses, adapted from methods used for the analysis of manuscripts and paintings (and as one recent reviewer pointed out, maps) – microscope, x-ray fluorescence, stable signature isotopic analysis and the like – proves instead that coloring was no late aberration as compared to the alleged ‘purity’ of early prints. Rather, that purity was seemingly ‘colored’ (the term itself is a loaded one) by such things as the debate over *disegno* versus *colore*, with the former’s preference for line informed by Aristotelian ideas, then handed down from Erasmus to Panofsky. Further evidence of contemporary practice is provided by the colorists’ careful choice of pigments and also by the sheer variety of techniques and quality of painting, often with thin washes so as not to cover the printed line, complete with the kind of subtle effects that can only be seen – and appreciated – through close-hand observation of the actual objects themselves, as well as allusions to the styles of such master colorists as Titian.

The central thesis of the exhibition, extending from this crucial technical evidence, is that, far from being a mere afterthought or a disguise for damaged or weak impressions (surely sometimes the case), the hand-coloring of prints was highly valued. As evidence, Jan Van der Stock has shown (cited in Dackerman, 28) that a colored print on Hieronymous Cock’s stock list could bring as much as four

or five times the value of the very same print left uncolored, even as a group of 1000 hand-colored works like Michael Ostendorfer’s woodcut of the chapel of the *Beautiful Virgin at Regensburg* could have been had elsewhere for a mere two gulden. The success of colorists is corroborated, among other things, by the activities of the Mack family of Nuremberg, whose fascinating case Susan Dackerman was able to reconstruct with the aid of Nuremberg’s city records. Not only were the members of this family careful to identify their works in the form of a monogram, but they were also afforded independent status as colorers in the highly competitive economic environment of late sixteenth-century Nuremberg. According to Dackerman, Dürer himself may have allowed for the coloring of the great *Triumphal Arch of Maximilian I* (cat. 14), or, as is argued in the catalogue by Katherine Lubber, the same artist may have offered a hand-colored woodcut of *Maximilian I* to Margaret of Austria instead of a painting, as has been previously thought (129). What better model for others to follow?

While the motivation for the *Briefmaler* is not difficult to fathom, the reception of hand-colored prints is somewhat more opaque (cf. the review of *Painted Prints* by Christian Rümelin in *The Burlington Magazine*). Such prints almost certainly served as surrogates for more rare and expensive works (some even imitated panel painting or were mounted on canvas). Then as now, they likely would have been appreciated in some circles mainly for their artistic qualities, as suggested by prices to some degree. The exhibition even included an example of the coloring done by a collector: the humanist and physician Hartmann Schedel of Nuremberg (101). But it seems that they were also arbiters of piety across a wide swath of society: handed out to children during Shrove Tuesday processions (30); linked to indulgences granted for prayers before stencil-colored images of Christ’s face (e.g. Hans Sebald Beham’s *Head of Christ*, 1529, cat. 18); and used by a penitential confraternity in France (e.g. Hans Holbein the Younger’s *Dance of Death*) (31). What is less clear, however, is what effect the color itself was thought to have. Did color “animate” the image in some way? Could it somehow bring the image closer to its prototype? In certain instances, the color red color may have had a “special sacramental value” (30, following David Areford).

The work of *Painted Prints* can now also be reconciled with a growing body of literature on the meaning of color itself in the late medieval and Renaissance periods – most recently Herman Pleij, *Colors Demonic and Divine: Shades of Meaning in the Middle Ages and After*, trans., Diane Webb (New York, 2004). In the case of Italy, Michael Baxandall has shown that color was ordered in all manner of – sometimes contradictory – ways, according to codes informed by such things as the elements, astrology, theology or heraldry (*Painting and Experience in Fifteenth-Century Italy*). The color red has long been the subject of scrutiny by folklorists, being used in this period, among other things, to ward off the ‘evil eye’ (see H.C. Erik Midelfort, *A History of Madness in Sixteenth-Century Germany*). Dackerman herself has since explored the possible sectarian meanings colors may have had for their respective audiences, Protestant and Catholic. In a remark in Luther’s *Tischreden*, the reformer wished openly that his preaching style could be like the art of Dürer, “the choice of language likened to the artist’s distaste for works employing too many colors” (Hans Preuss, *Martin Luther der Künstler*, n. 8, 47).

I would be remiss in not pointing out the exhibition’s model pedagogical apparatus, which we used back in the classroom to extend our putative trip to Oz. In addition to clear didactic labels and a handsome catalogue, there were displays for explaining relevant printing and coloring processes, complete with samples of pigments in their raw form. There was also an instructive website designed

around the exhibition ([www.artbma.org/paintedprints/](http://www.artbma.org/paintedprints/)), still active, through which one is not only able to learn more about printmaking, but also manipulate impressions, and see how technical analyses are carried out.

While not all print curators will have the scales fall from their eyes as a result of *Painted Prints*, Dackerman and her colleagues are nonetheless to be highly commended for opening up new and colorful vistas on the world of early modern prints.

Donald McColl

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**Mark P. McDonald, *The Print Collection of Ferdinand Columbus 1488-1539, a Renaissance Collector in Seville*, London: The British Museum Press, 2004. 2 vols.; vol. 1: *History and Commentary*, 519 pp, 509 b&w illus., 17 col. Illus.; vol. 2: *Inventory Catalogue*, 592 pp; and CD-Rom. ISBN 0-71412-638-1.**

Most histories of print collectors and their collections spring from an investigation of the print collection itself. Take for example, Peter Parshall's article on Ferdinand of Tyrol's collection at Ambras ("The Print Collection of Ferdinand, Archduke of Tyrol," *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 88, 1982, pp. 139-184), or Marjorie B. Cohn's exhibition and catalogue of the Spencer albums (*A Noble Collection: The Spencer Albums of Old Master Prints*, Cambridge, Fogg Art Museum, 1992). In both cases, the authors document the prints themselves and their organization within albums, while also including histories of the individuals who assembled and maintained the albums. The starting point of Mark McDonald's account of Ferdinand Columbus's collection is different however because the collection itself is no longer extant. The prints were dispersed soon after Columbus's death in 1539. All that remains is an inventory of Columbus's 3,200 prints, but the register does not consistently specify pertinent details necessary for identification. Using this textual account, McDonald takes on the herculean task of identifying the prints' makers and conventional titles where possible, and thus reconstructing the earliest known Renaissance print collection.

Like the undertaking, the publication itself is colossal. It consists of two volumes and a CD-ROM. The first volume includes McDonald's history of Columbus and his book and print collections, a description and analysis of the surviving documents, and an explication of Columbus's complex classification system. It also includes seven essays by specialist contributors about specific aspects of the collection, such as early German works, maps and town views, etc.; illustrations of prints listed in the inventory; and various appendices reproducing original texts pertaining to the inventory. The second volume reproduces and translates the inventory, as well as provides McDonald's identification of some of the unnamed prints. The CD-ROM provides access to the database McDonald used to identify the prints.

Ferdinand Columbus, the second son of explorer Christopher Columbus, benefited from the rigorous education bestowed upon the children of those connected with the Spanish court. After accompanying his father on his forth and final voyage to the New World, Columbus served as a courtier and traveled extensively through Europe. Most likely Columbus procured the majority of prints as he traveled, necessitating the possession of his inventory list. His acquaintance with libraries and humanist learning encouraged his formulation of a multifaceted system of classification, based on

detailed visual analysis of the images. For example, prints are categorized by size, subject, number of figures depicted, gender of figures, and whether the figures are clothed or not. Then within these groupings other distinctions are elucidated, i.e. the actions undertaken by the figures, their relationship to the objects and landscape around them, and very importantly, the transcription of inscriptions.

McDonald's rebuilding of the collection from the inventory descriptions was made possible through technological means. He and his collaborators devised a database system that incorporated the classifications used by Columbus. They then fed the prints from *The Illustrated Bartsch* through the database, sorted through the matches, and identified those prints included in Bartsch. Those prints not covered within the Bartsch volumes required more labor-intensive processes for identification. Of particular interest are those prints that could not be identified (fully half of those listed), which suggests that no extant impressions exist. The number of unknown prints listed in the inventory speaks volumes about how limited our interpretation of early printmakers and their work is. Sometimes, described monograms make it evident that renowned printmakers made images that are unknown to us. For instance, the inventory ascribes thirty prints to Hans Weiditz, yet impressions of only twenty-one of those have survived into the twenty-first century.

McDonald's careful analysis of the inventory also discloses much about collecting practices during the first decades of its inception. Columbus presumably did not begin buying prints in earnest until around 1520, when he traveled through the Netherlands and Germany and perhaps encountered Dürer. But thereafter, he gathered prints assiduously until his death in 1539. What he purchased provides a telling account of print collecting in the wake of Dürer's transformative effect on what had previously been considered the work of craftsmen. 70% of Columbus' prints are by Germanic printmakers, while only 20% were by Italians, and 10% by Netherlandish artists. Peter Parshall, one of the essayists who contributed to the volume, claims that Columbus' overwhelming majority of Germanic prints must be an effect of what was available on the market. Ger Luijten, in his essay on Netherlandish prints, also makes noteworthy claims about the market. He argues that artists and artisans, who used prints as model sheets, comprised the bulk of early patrons. Though many of the Netherlandish prints described in the register no longer survive, details from them populate paintings, metalwork, tapestries, and stained glass from the period. Such insights are unachievable without the evidence of such an early collection.

The CD-ROM makes the far-reaching implications and generosity of McDonald's project most apparent. It allows the reader to search the database and realign the data for individual research purposes. For instance, the inventory describes many colored and gilded prints. Using the excavated information, there is an article to be written on the prevalence, value, and collecting of hand-colored prints in the first half of the sixteenth century. McDonald has made much further work possible.

Susan Dackerman

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**John Oliver Hand, *Joos van Cleve: The Complete Paintings*. New Haven and London: Yale University Press, 2004. 230 pp. ISBN 0-300-10578-9.**

In the early sixteenth century Antwerp was a key center for some of the most significant developments in Netherlandish art, particularly the assimilation of Italian Renaissance style, and the increasing

commercialization of art production and sales. In recent years, the main players in this Antwerp art scene have all been the subject of monographs (such as Koch's book on Patinir, Silver's on Massys, and Goddard's on the Master of Frankfurt). All, that is, except for Joos van Cleve, whose paintings have not been the subject of a comprehensive study since Baldass (1925) and Friedländer (1931). This lacuna is now remedied by the publication of John Hand's *Joos van Cleve: The Complete Paintings*. Joos van Cleve has proven a stubbornly elusive artist, both because of the eclecticism and lability of his style and the prolific production of workshop variants of his designs. Hand's book will do much to help scholars better understand Joos van Cleve's oeuvre and its place within Antwerp sixteenth century art production.

The book begins with a brief documentary and historiographical study, and then moves into a chronological examination of the works. Regarding Joos's origins and training, which have been a matter of dispute, Hand argues that Joos was born in Wesel and trained in the studio of Jan Joest. According to Hand, after leaving the Lower Rhine, Joos probably spent time in the Ghent-Bruges area before establishing himself as a free-master in Antwerp in 1511. Without oversimplifying or underestimating Joos's ability to work in different modes simultaneously, Hand provides a clear and convincing assessment of Joos's stylistic development in Antwerp, tracing how Joos's Bruges-influenced style gradually accommodated new currents, particularly Patinir's landscape style, Antwerp Mannerism, and the art of Dürer. Hand's analysis of Joos's early works treats the use of Bruges sources not as archaism, but as evidence of the continuity of the Netherlandish artistic tradition – an approach that has important implications for the study of sixteenth-century Netherlandish art in general. Hand's treatment of the St. Reinhold altarpiece also has wider significance in grounding the eclecticism of style, at least partially, within the context of workshop collaboration.

Hand devotes significant attention to the crucial issue of the influence of Italian Renaissance style on Joos's works. This issue first surfaces in Hand's analysis of the 1524 *Lamentation* altarpiece in Frankfurt. Here Joos adopts two key Italianate elements: the motif of the closed sarcophagus, and a compositional balance similar to that in the works of Perugino. Italian influence becomes a subject of special focus for Hand's discussion of Joos's paintings from 1525 on, which display an increasing ease and assurance in assimilating the art of Leonardo and Raphael. The popularity of Joos's Italianate paintings on the art market is evidenced by the numerous versions of three compositions – St. Jerome, the Madonna of the Cherries and the Infants Christ and John the Baptist Embracing – which Joos and his shop produced beginning in the 1520s. These compositions all derive from prototypes by Leonardo and display a markedly Leonardesque chiaroscuro. Hand wisely remains agnostic on the question of whether Joos van Cleve actually traveled to Italy. His book does, however, include several examples of specific Italianate motifs and compositions that Joos could have derived from Italian prints circulating in the Netherlands. Hand does consider it likely that Joos van Cleve traveled to France in the early 1530s, though Joos's activities in his last years before his death in 1540/1541 still remain difficult to pin down.

This monograph is supplemented by a catalogue, arranged chronologically and separated by autograph and doubtful works. In a somewhat confusing arrangement, workshop versions and copies are included in the first (autograph) section when an autograph version exists, and in the second (doubtful) section when one does not. For the most part, the catalogue entries are fairly short, since the author sensibly chose not to repeat, but simply to reference earlier discussions of the works within the main body of the text. The catalogue entries do, however, provide thorough information about dimensions, provenance, exhibitions and literature. The catalogue is followed by

transcriptions of the documents (of which there are only six) and by an appendix with a translation of Van Mander's life of Joos van Cleve. The book is beautifully produced, with excellent reproductions, many in color. At times, though, the text does not always direct the reader to the relevant illustrations, and in some cases, paintings that should have been illustrated are not.

Unquestionably, this book will form the starting point for any future study of Joos van Cleve. I do wish, though, that the author had contextualized this artist's oeuvre a bit more fully. For example, Hand discusses a number of instances in which Joos produced self-portraits, including one very intriguing moment when – as an assistant working on Joest's Kalkar altarpiece – he replaced an underdrawn female figure in the *Raising of Lazarus* scene with his own likeness. Equally intriguing is Joos's incorporation of his own features into an early image of Lucretia. This sort of intense self-interest, I believe, would merit a closer examination within the context of the new artistic self-consciousness around 1500 – an issue raised most notably in Koerner's treatment of Dürer's self-portraits. I also would have liked to see more about Joos's workshop practices and how they relate to those of other artists engaged in the production of multiples for the open market. This topic has been probed in Goddard's work on the Master of Frankfurt, Wilson's work on Isenbrant and my own work on the Brabantine carved altarpiece industry. I wonder whether collaborative workshop practices might account for the combination of Italianate figures and Northern landscape seen in the multiple copies of Joos's *Madonna of the Cherries*. And finally, I think that the book did not give enough attention to the relation between Joos's imagery and the new intellectual and religious currents in Northern Europe at the time of the Reformation. Perhaps Hand's questions about why Joos produced so few religious paintings in the mid 1530's could be answered by fuller consideration of the Reformation context.

Still, the traditional monograph format, which this book takes, may not be the best vehicle for these sorts of studies. We are lucky then that John Hand has provided us with a monograph that can serve as a very firm foundation for more specialized and contextualized inquiries into the art of Joos van Cleve.

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**Ariane Mensger, *Jan Gossaert: Die niederländische Kunst zu Beginn der Neuzeit*. Berlin: Dietrich Reimer Verlag, 2002. 239 pp. ISBN 3-496-01266-8.**

The paintings and drawings Jan Gossaert made for Philip IV of Burgundy and other patrons related to the sixteenth-century Burgundian court reveal the crucial role the artist played in weaving classicism and ancient themes into his own Netherlandish culture. Similarly Gossaert's emulation of paintings by his fifteenth-century predecessor, Jan van Eyck, conveys his important contribution to the evolution of the Netherlandish tradition. Despite Gossaert's significant place in Northern Renaissance art, there has been no monograph on him since Max Friedländer's volume in 1972. Nor has there been an exhibition devoted to his work since that in Bruges and Rotterdam in 1965. In light of this historiography, Ariane Mensger's book, *Jan Gossaert: Die niederländische Kunst zu Beginn der Neuzeit*, is a welcome addition to the scant Gossaert literature. Mensger's book, a published version of her 2000 dissertation from the University of Heidelberg, summarizes in one volume all the research conducted on Gossaert to date, making it a handy resource for any scholar of the period. Along with recent articles by Matt Kavaler, Eric Jan Sluiter,

Hans Van Miegroet, Larry Silver, Lorne Campbell, Maryan Ainsworth, and others, Mensger's book begins to readdress Gossaert's transitory role between Netherlandish and Italianate art.

The book is divided into eleven short, thematic chapters with black and white illustrations. Mensger begins with three chapters discussing Gossaert's response to the Netherlandish tradition and his imitation of Jan van Eyck. She moves on to address his classicizing style and treatment of antique subject matter, providing a brief examination of his patrons, such as Philip IV of Burgundy and Margaret of Austria. Under a chapter entitled the "Expansion of Genres," she studies Gossaert's treatment of religious subjects, such as Adam and Eve, and his portraits. The sensual as an artistic subject is discussed in another chapter, which looks at his well-known mythological painting, *Venus and Cupid*, in Brussels. Mensger concludes by examining the self-consciousness of Gossaert's artistic practice, as seen in his *St. Luke Painting the Virgin* in Vienna.

Although the book is thematic in nature, it does not provide an in-depth analysis of Gossaert's paintings and drawings themselves, but instead gives a cursory discussion of most of his work as it relates to Mensger's chosen themes. Unfortunately, this format results in a rather superficial analysis of the artist's work, and many questions still remain. For Mensger, Gossaert's stylistic pluralism conveys an artist caught between two different artistic traditions. Gossaert's imitative copies of his fifteenth-century predecessor, Jan van Eyck, are seen in contrast to his works that experiment with a classicizing style and subject matter. Yet this opposition often overlooks the ways in which Gossaert appropriated motifs from both Netherlandish and Italianate traditions to create a hybridization of these two styles. Thus even when Gossaert's work appears most Italianate, such as in his monumental *Neptune and Amphitrite* in Berlin, it remains entirely Netherlandish with its detailed treatment of musculature, nipples, and body hair. As such it seems more fruitful to explore how the artist self-consciously turned tradition into innovation rather than how he opposed them. Understanding Gossaert's stylistic pluralism (his archaism and classicism) as part of the same humanistic project, which adapts and amends the past to fit the needs of the present, might have served Mensger better. With this conceptual approach, she would perhaps have been able to open new channels of discussion instead of rehearsing old ones about stylistic pluralism.

Due to Mensger's format, she is also not able to expand upon the many interesting themes she raises. For example, Mensger rightfully points out Gossaert's somewhat ambiguous treatment of sensual subjects, such as the painting of *Venus and Cupid*. Due to the inscribed frame that chastises Cupid for the harm he inflicts with his arrows, Mensger, like others before her, sees a moralizing undertone in the painting. Yet because the frame is removeable, Mensger emphasizes that the viewer was also to enjoy the sumptuous depiction of Venus's nude body as she playfully wrestles with Cupid. Although she understands the painting as both moralizing and erotic, a further visual analysis and a detailed discussion of patronage would have been necessary to discuss the function of this ambiguity. Furthermore, Mensger assumes Gossaert's mythological nudes were considered shocking in their sensuality, which overlooks why humanist patrons, such as Philip IV of Burgundy and Philip of Cleves, commissioned the paintings in the first place. If Mensger looked at broader cultural traditions of the period, such as court literature and poetry, she would have been able to provide a deeper and more nuanced reading of Gossaert's sensual aesthetic.

For the general reader, Mensger's book is incredibly valuable, especially with her comprehensive bibliography. The specialist desires a more in-depth study, however. Mensger's articles on Gossaert, such as the one that appeared in *Pantheon* in 2000, clearly

prove her ability to provide a more thorough analysis of her subject. One hopes that in her future articles on the artist Mensger will continue to expand the themes she only touched upon in her book.

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## Seventeenth-Century Flemish

**Konrad Renger with Claudia Denk, *Flämische Malerei des Barock in der Alten Pinakothek. Munich and Cologne: Pinakothek-DuMont, 2002. 519 pp. ISBN 3-8321-7255-6.***

Nowadays, writing a museum catalogue has become one of the most challenging art-historical endeavors. It should keep its value for several decades, and offer an in-depth yet succinct treatment of the works of art in a particular collection, thereby keeping pace with new acquisitions and incorporating the latest scholarly findings about the pictures, their creators and owners. In addition, improved methods of photography and reproduction should ensure the availability of clear and accurate illustrations for the reader who is not able to visit the museum in person. With the latest and welcome catalogue of the Flemish Baroque paintings in the Munich's Alte Pinakothek, this mission has received a creative interpretation.

For Konrad Renger, this publication is the pinnacle of his work as curator at the Alte Pinakothek. The museum is home of one of the largest collections of Flemish Old Master paintings in the world, a venue where star painters as well as their more modest colleagues can be found in impressive numbers. It always attracted distinguished art lovers, such as Johann Wolfgang von Goethe and Joshua Reynolds, to name but two. The foundations of the collection of Flemish paintings was laid by the Wittelsbach Elector, Duke Maximilian I of Bavaria (ruled 1597-1651), for whom Rubens executed four hunting scenes, and his cousin, Duke Wolfgang Wilhelm of the Palatine-Neuburg (ruled 1614-1654), who commissioned four altarpieces from the Flemish painter. The collecting tradition was continued by their respective grandsons Maximilian II Emanuel of Bavaria (ruled 1679-1726), and Johann Wilhelm of the Palatine-Neuburg (ruled 1690-1716). Johann Wilhelm's famous collection in Düsseldorf was united with that in Munich when upon the extinction of the Wittelsbach line in 1777, the Palatine line inherited the Electorate of Bavaria. Furthermore, the political influence of the Wittelsbach Electors in the Southern Netherlands made it relatively easy to purchase large numbers of paintings by Flemish artists: first of all, on the local art market – the most notable acquisition being the collection Max Emanuel purchased from the Antwerp merchant Gisbert van Colen in 1698; and secondly, apparently by acquiring important pictures from churches and monasteries.

Only 170 seventeenth-century paintings from a total amount of 1200 works have been selected for this catalogue, and most of them are currently on display in the galleries. Emphatically present are Jan Brueghel the Elder with 28 works, Anthony van Dyck with 22 and Adriaen Brouwer with 17 pictures – a quarter of his entire surviving oeuvre. But it is of course Rubens who claims the lion's share. The Bayerische Staatsgemäldesammlungen owns about 80 paintings by or attributed to him, of which no less than 60 outstanding examples are exhibited in the Alte Pinakothek and described in the present catalogue. The artists, each with a short biographical introduction, are

catalogued in alphabetical order; within one artist, works are arranged thematically, starting with portraits, Old Testament, New Testament, and so on. The entries are accompanied by inventory numbers but not catalogue numbers, with the result that they do not follow any numerical order. It is unfortunate that there is no numerically arranged index. Equipped with an inventory number, it is not easy to find the relevant entry. The entries themselves consist of the standard information on format, support etc., followed by an accessible and eloquent descriptive part dealing with provenance, attribution, iconography, style and dating, with additional information in the footnotes. These entries are based on a thorough study of the relevant literature, which is discussed and, if necessary, corrected. Each entry concludes with a list of copies and variants, a bibliography and list of exhibitions. Every painting is shown in one or more reproductions, often in color.

The strength of this catalogue is twofold. First of all, it demonstrates a good understanding of technical issues, which is above all the result of an intensive collaboration between Konrad Renger and the remarkably well-equipped restoration department of the Alte Pinakothek. Renger offers new insights into the creative process of the paintings executed by Rubens and his followers, which he underpins using graphic representations of support make-up, X-rays and infrared photographs. Secondly, two artists in particular are treated in a brilliant way: Adriaen Brouwer and Peter Paul Rubens. Renger's personal penchant for and his intimate knowledge of these two artists – he has already published numerous contributions on their work – are of seminal value for this catalogue. Here Renger fuels the scholarly discussion by means of new attributions (*Rubens and Helena Fourment Walking in the Garden*; inv. 313), by modifying and correcting confusing titles (see for instance, *Landscape with a Cowherd*; inv. 322), by separating former companion pieces (*Battle of Senacherib*; inv. 326) and by suggesting new interpretations (Medici series; pp. 393-443).

This preferential treatment of Rubens does however mean that other masters, even great ones, do not always receive the attention they deserve. Van Dyck's double portraits of *Filipe Godines and Sibylla van den Berghe* (inv. 995, 201) and of *Theodoor Rombouts with his Wife and Daughter* (inv. 603, 599) and his *Virgin and Child with St John the Baptist* (inv. 622) receive polished but hardly profound treatments. For these and other pictures, a more extensive discussion of the scholarly literature as well as a balanced and transparent structure would have been welcome. Likewise unequal is the selection of illustrations. Although the full-image reproductions and the full-page enlargements of details in color add considerably to the reading pleasure, they seem somewhat randomly selected.

In its attempt to serve two target groups, the art-loving public and the scholarly, academic community, this book is in fact a compromise of three different types of characteristic museum publications: the traditional catalogue providing a thorough, scientifically-underpinned overview of the entire collection; the handy manual guide easy to use during a museum visit (though this of course applies only to the content and not format of this rather weighty volume); and the sumptuously edited art book, which the interested visitor takes home as a souvenir. As a result, and despite its obvious merits, neither audience will be truly satisfied with this publication. The art historian in particular continues to look forward to a complete survey of one of the most outstanding collections of Flemish paintings in the world. However, an undertaking of such magnitude could only be accomplished using the concerted effort of an entire team of scholars and curators.

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**Jean Terrier, *Portraits des SS Vertus de la Vierge contemplées par feu S.A.S.M. Isabelle Clere Eugenie Infante d'Espagne*. A facsimile edition with critical introduction by Cordula van Wyhe (Glasgow Emblem Studies, 7). Glasgow: Glasgow Emblem Studies, 2002. XL, 167, XII pp. ISBN 0-85261-768-2.**

Cordula van Wyhe has provided an informative and persuasive critical introduction to the facsimile edition of a relatively unknown but important emblem book: *Portraits des SS Vertus de la Vierge contemplées par feu S.A.S.M. Isabelle Clere Eugenie Infante d'Espagne*. Written by Jean Terrier, it was published in 1635 in a village near Besançon, the capital of the Habsburg domain of the Franche-Comté. The title-page accurately conveys the emphasis of the contents. Each of the thirty-four full-page illustrations honors Mary and also includes an image of the late governess of the Spanish Netherlands, Archduchess Isabella, usually with her ladies-in-waiting. Each of the poems in French praises Mary and then the Archduchess. Only the short Latin inscriptions (“lemma” and “subscriptio”) accompanying each illustration refer just to the Virgin. Because the Archduchess died in 1633 while publication was still in process, the *Portraits* served as a memorial that eulogized her virtues and as a welcome to the new head of state, her nephew Cardinal Infante Ferdinand.

In the 35-page introduction, Van Wyhe convincingly discusses the publication's multilayered meanings that had various functions. Two additional functions might be added to those that she covers, as will be discussed below. Van Wyhe divides the material into five sections, with the first focused on the Archduchess' political strategies. As usual in Habsburg affairs, politics and religion intertwine, and Van Wyhe interprets the emphasis on the Archduchess' exemplary piety as a legitimization of her God-given rule and an expression of her ideal motherly leadership. Her opponents included not only the “rebels in the North,” as the poem explicitly mentions, but also since 1631 a conspiracy by some of her own nobility who wanted to separate from the Habsburgs.

In the second section Van Wyhe turns to the litany on which the emblems were based, namely *Litaniae B. Mariae virginis ex Scriptura sacra*. She discusses its relationship to the theological positions defended by the Habsburgs, especially the Immaculate Conception, and examines the political usefulness of the close relationship between this more illustratable litany and the better known litany of Our Lady of Loreto. In her politically precarious position, the Archduchess needed the strengthening association with Our Lady of Loreto, the “generalissima” of the Habsburg forces and protectress of the House of Habsburg.

The third section reconstructs the network of relationships between the Habsburg court in Brussels and the publishing house of Jean Vernier with its circle of associates. Foremost among them was Philippe Chifflet, the Archduchess' chaplain who came from the Franche-Comté. Van Wyhe convincingly connects the emphasis of the *Portraits* to the religious and social interests of Chifflet. The emblem book emphasizes the same topics as his projected biography of the Infanta and also promoted the cult of Our Lady of Bellefontaine of which he was both prior and seigneur. In addition, I wonder if the *Portraits* did not carry a broader political message relevant to its place of publication. Since the sixteenth century, but especially with the 1630s, France made moves to regain possession of the Franche-Comté from the Spanish Habsburgs. Richelieu did not invade until 1635, but fear of such an invasion hung in the air during the production of the *Portraits*. According to Van Wyhe, the flags pictured in

the fourth and fourteenth emblems feature the Lion of Brabant and Flanders and the fleur-de-lis of Valois – but does a prominent flag with a rearing lion on a field covered with slim rectangles (billetes) not represent the Franche-Comté? This would be an explicit reaffirmation of the Franche-Comté's loyalty to the Habsburgs, who granted the domain more autonomy than would the French.

Van Wyhe interprets the ladies-in-waiting, the topic of her fourth section, as serving several functions. Since Isabella wears the austere religious habit that became her standard attire in widowhood, the splendor of her ladies conveys her political magnificence. Also, well governed households symbolized a well-governed state, and Isabella's court had the reputation of being run like a convent. Thus the ladies-in-waiting represent the Archduchess' well-led subjects. Furthermore, because they hold political flags in two of the emblems, they verge on becoming personifications of provinces and domains.

The emblem book, I suggest, may have carried a more topical message for the court ladies. In 1631 the courtiers who accompanied the royal French exiles, Maria de Medici and her younger son, Gaston de Orleans, introduced a worldlier atmosphere into the court life in Brussels. Amidst this influx of distracting courtiers, some court women might have needed fresh encouragement to follow Isabella's devout example. In his dual role as the Archduchess' chaplain and advisor to the Vivier publishing house, Thiery may have hoped the *Portraits* would provide such inspiration. As Van Wyhe points out, two chapters in his projected biography of the Archduchess dealt with the ladies-in-waiting.

The final section focuses on the presentation of the Infanta as a courageous moral warrior in both spiritual and political matters. Her heroic persona is vividly presented in the thirty-third emblem in which she follows Mary in leading a female army against the infernal host.

Why Vernier published this unique emblem book in a small edition might be explained by its intended audience. According to Cordula van Wyhe, copies were owned by the citizens of Besançon and courtiers in Brussels. To me this suggests its religious and political messages may have been targeted primarily at readers in these two political centers, the Habsburg court in the Southern Netherlands and the capital of the Franche-Comté.

This excellent introduction to the *Portraits* ends with the useful addition of indexes of subjects and motifs, which could be more inclusive, however (e.g. "tree" and "lamp" are unlisted). Two appendices include a translation of the Latin inscriptions that accompany the images and a chronological list of the ladies-in-waiting who entered reformed convents. The latter must be a by-product of Cordula van Wyhe's research on the reformed convents, which, I hope, will be the subject of her next publication.

Zirka Zaremba Filipczak

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**Christiane M. Lauterbach, *Gärten der Musen und Grazien. Mensch und Natur im niederländischen Humanistengarten, 1522-1655 (Kunstwissenschaftliche Studien, 111). Munich/Berlin: Deutscher Kunstverlag, 2003. 327 pp, 34 b&w illus. ISBN 3-422-06406-0.***

This publication looks at the extent to which humanists in the golden age of Netherlandish humanism were inspired by the art, ideas and culture of the garden. The author knowledgeably analyses the relevant sources, some of which have hitherto been either misunder-

stood or gone unnoticed in studies on gardens and in art history. Her investigation goes beyond Mark Morford's article on the Stoic Garden, and she shows that Netherlandish humanists perceived gardens as a means of creating a harmonious connection between the Stoa and religious concepts (Mark Morford, "The Stoic Garden," *Journal of Garden History*, 7.2, 1987, 151-175).

It was typical of the time in question that no great physical distinction was made between the kitchen/herbal garden as the functional aspect of the garden and flowers and shrubs as the pleasurable side. Lauterbach relates this understanding of the garden, as well as the more formal characteristics of its lay-out, with specifically humanist concepts. She rightly emphasizes that external appearances were less important than one's inner attitude to and the correct use of gardens.

The author examines how in his *Convivium religiosum* Erasmus developed a manual for souls using the concrete example of an estate garden. He sought to renew Christianity, then still entrenched in the tradition of the *Devotio moderna*, by using the teachings of the Roman Stoa, which rejected the more rigorous old-Stoicism in favor of a way of living that adheres to moral principles yet is more sophisticated and open. Following the ancient ideal of a simple, honorable life in the country, Erasmus explained the moral implications of humility, moderate consumption and self-sufficiency using the example of garden fruits. He further addressed the concept of honorable pleasure, since the garden not only satisfies all essential needs but also refreshes and delights the senses. Seneca had already pointed in this direction when he disassociated the Epicurean garden of pleasure, so closely connected with ideas of sensual pleasures, from its association with pure hedonism.

This is the tradition that Justus Lipsius also followed, as Lauterbach persuasively shows in her discussion of the humanist's famous passage on gardens in *De Constantia*, as well as other sources. Conceived during the civil war, Lipsius devised his garden philosophy as a means of strengthening the soul in times of crises: the garden is a sanctuary, a place to retreat from seemingly hopeless situations and regain one's sense of balance.

Lauterbach places particular emphasis on the structure of the garden as a source of knowledge, which the author supports by drawing on Lipsius's earlier description of a landscape in which he interprets man's cultivation of nature as a realisation of the ordered and useful process of Creation. However, *De Constantia* recommends the garden as a place of meditation, for it is there that the ever-recurring cycle of life and death teaches us greater acceptance of our own pitiless fate (see U. Heinen, "Rubens' Garten und die Gesundheit des Künstlers," *Wallraf-Richartz-Jahrbuch* 65, 2004, 71-182).

Like Erasmus and Petrarch before him, Lipsius developed his garden philosophy out of the desire to reconcile Christian traditions, the Epicurean principle of lust and the Stoic demand for virtue. He re-interpreted the central Epicurean idea of desire stoically as measured pleasure and a moderate acceptance of luxury goods and other enjoyable things; in this way Lipsius created an ethic for everyday life that was acceptable to the patricians of his day.

The author then explores the further development of the humanist garden in the Netherlands. The poet Jan Baptist Houwaert, for example, wrote an instructive manual for girls in which he used the garden of his manor house *Cleyn Venegien* near Brussels as a place of both noble pleasure and humanistic learning (see also Lauterbach in: exh. cat. *Gärten und Höfe der Rubenszeit*, ed. by Ursula Härting, Munich, 2000). Houwaert later took the same garden as the setting for his allegorical introduction to the Stoic system of virtue he derived from Lipsius. In his *Hert-spiegel*, the Catholic

Rederijker Hendrik Laurensz Spiegel presents the unfolding of the Stoic soul in his country garden near Amsterdam, where it is precisely its rustic simplicity that reveals its virtue.

At the end of the sixteenth century Lauterbach observes a shift in the Northern Netherlandish garden philosophy with the Stoa no longer the means of dealing with crises but a way of addressing ethically the issue of increasing affluence: thus Caspar Barlaeus and Godefridus Udemans advise those building country houses and pleasure gardens to exercise restraint.

In the literary genre "In Praise of Country Life" (*laus ruris*) the Stoa becomes, as Lauterbach writes, "to a certain degree the dress which one wears in the country." More and more questions were being asked about the Stoic ethic of the garden, about social status and the freedom of country life as opposed to the responsibilities associated with living in cities and at courts. This contrast between the immoral life in the latter and the virtuous existence in the countryside had been addressed already by Seneca.

The Netherlandish poetic genre of "hofdichts" also retained the central convictions of Christian-humanist ideals. When Jacob Cats described his own country house and garden, he extensively addressed the concept of the Christian-Stoic garden. Though Constantijn Huygens led an aristocratic life-style, he too brought together many different traditions of the humanist garden. An ironical tone is however occasionally discernable, as when he praises roses as tree manure, or describes how guests became ill after a frugal meal of homegrown fruits.

In the second half of the seventeenth century, the rational world of Descartes erased the concept of the humanist garden. Lauterbach concludes her study by drawing attention to the way in which the Netherlandish humanist garden was employed as a garden of peace in eulogies on rulers. So even if the Lipsian ethos of the garden collided with the representative and military goals of rulers, Netherlands leaders nevertheless could at least claim to find Stoic peace of mind in the garden.

The second and more extensive part of the publication systematically orders and discusses the different concepts of nature in humanist gardens. Lauterbach has successfully transformed what began as a dissertation into a significant contribution to the study of the history of the Netherlandish gardens.

Ulrich Heinen

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Translated by Fiona Healy

**Kristin Lohse Belkin and Fiona Healy, *A House of Art: Rubens as Collector*. With an introductory essay by Jeffrey M. Muller and catalogue entries by Kristin Lohse Belkin, Fiona Healy and Gregory Martin. [Cat. exh. Rubenshuis, Antwerp, March 6 – June 13, 2004.] Antwerp: Rubenshuis and Rubenianum; Schoten: BAI, 2004. 342 pp. ISBN 90-76704-69-4 (hardcover) 90-76704-70-8 (paperback).**

The staging of the exhibition "A House of Art: Rubens as Collector" in 2004 is, without doubt, the most ambitious project ever undertaken at the *Rubenshuis* – the house-museum of Peter Paul Rubens (1573-1640) that has existed at his one-time residence in Antwerp for almost half a century. It was organized by Kristin Lohse Belkin and Fiona Healy as two guest curators, in an attempt to recreate the spirit of the place where Rubens lived, worked, and

displayed his rich collection of art and antiquities. As acknowledged in the preface, the task of selecting and displaying a representative number of the hundreds of objects associated with Rubens's collection at one or another point of his life was exceptionally rewarding as well as daunting. Belkin and Healy accomplished this goal commendably, both in terms of setting up the ephemeral Rubens-museum last spring in Antwerp, and with the beautifully produced catalogue as the more tangible product of their labor of love.

The principal collaborator of the curatorial team was Jeffrey M. Muller. His introductory essay, while largely based upon his earlier monograph *Rubens: The Artist as Collector* (Princeton: Princeton University Press, 1989), constitutes a significantly expanded and more complex consideration of the artist as a member of the cultural elite of Antwerp. Belkin and Healy wrote most of the individual catalogue entries, aided by Gregory Martin, who contributed several discussions on landscape paintings by Rubens and other Flemish masters (specifically, Adriaen Brouwer).

If Muller's long-standing attention to the artist's self-fashioning as a collector, evidenced by many other publications that he has contributed to this topic, was clearly of critical importance for the conceptual framework of this exhibition, the two curators can be credited for an admirably judicious and imaginative approach to the reconstruction of Rubens's "house of art." The inventory of the artist's collection of paintings and sculptures drawn up after his death in 1640 was admittedly a good point of departure, albeit with considerable caveats. Thus, of the 324 itemized paintings, about 120 can be identified, yet in some cases quite tentatively, through surviving originals, copies or versions thereof. Likewise, beyond seven ivory sculptures by contemporary Flemish sculptors and a precious salt-cellar, this inventory is silent concerning the other three-dimensional objects in the artist's exquisite collection.

The documentary inadequacy of the 1640 inventory was just one of the challenging aspects of this reconstruction. Another was the fact that Rubens amassed and modified his holdings over his entire lifetime. A famous example is his acquisition of a veritable collection of "ancient marbles" from Sir Dudley Carleton in 1618 in exchange for many of his own paintings, followed by an equally major sale of antiquities to the Duke of Buckingham in 1626. Thus, it is not surprising that the selection of ancient sculptures in this exhibition was restricted to objects that can be firmly connected to the artist's collection, either on the basis of their presence in some of his paintings (i.e. the bust of "Seneca," cat. 65) or in reproductive engravings from Rubens's circle (i.e. the funerary urn of *Acilia Hygia*, cat. 64). The choice of ancient gems, coins and cameos that would be representative of the artist's much admired glyptothèque was similarly hindered by the absence of fully dependable documents. In some instances, the curators relied on descriptions of objects from the artist's collection contained in his rich correspondence with Nicolas-Claude Fabri de Peiresc, the esteemed French connoisseur of antiquity (i.e. the cameo of the *Marriage of Cupid and Psyche*, cat. 66, and the cameo of the *Bust of Tiberius*, cat. 67). In others, they based their conclusions on the 1657 inventory of the collection of Albert Rubens, the artist's oldest son and an esteemed antiquarian in his own right, who is known to have inherited most of his father's books, as well as a number of gems (e.g. cameo of the *Triumph of Luna*, cat. 68). Last but not least, their painstaking retracing of this category of objects to Rubens's collection was surely aided by Marjon van der Meulen's *Rubens: Copies after the Antique (Corpus Rubenianum Ludwig Burchard, XXIII, I-III*, London, 1994). Given these limiting conditions, acknowledged in individual entries, the curators showed a remarkable resourcefulness in their re-installation of the artist's collection, offering to the audience a rather solid historic insight, and

equally importantly, an aesthetic evocation of its original viewing context.

More than anything else, by bringing together so many objects that were obviously dear to Rubens's voracious mind, this exhibition provided an unprecedented opportunity for consideration of the discursive nature of his collection. It allowed Fiona Healy, for instance, to highlight the relationship between Rubens's *Angelica and the Hermit* (cat. 13), and Van Dyck's *Jupiter and Antiope* (cat. 28), the only mythological painting of the nine works of this illustrious student recorded in the master's collection. Likewise, Kristin Belkin's entry on the artist's self-portrait from the Rubenshuis (cat. 55) was enriched by the fact that this painting could be compared to the unattributed Göttingen *Portrait of Rubens and his Son Albert* (cat. 57), and the Leiden statue of *Hecate Triformis* (cat. 63). Lastly, seeing so many works by Northern masters, from the version after the famous *Moneychanger* by Quentin Massys (cat. 21) to still-lives by artists such as Jan Jansz den Uyl and Willem Claesz Heda (cats. 48, 49), together with five of the thirty-four copies by Rubens after Titian (cats. 5-9), as well as with examples of the more recondite aspects of his taste such as the cameo of *Harpocrates* (cat. 71) and the studio drawing of the Egyptian mummy from the Ptolemaic period (cat. 78) provides a vivid demonstration of the argument developed in Muller's introductory essay about the intricate overlay of aesthetic criteria, antiquarianism, and personal affinities within the artist's collection.

The merits of the exhibition and its afterlife with this catalogue far outweigh any difficulties inherent in its concept. Taken together, these two scholarly enterprises have significantly contributed to our understanding of the manner in which this exceptional seventeenth-century painter and intellectual created his works and admired those of many other artists in a house that could rightly be termed a personal palace of cultural memory.

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**Peter C. Sutton, Marjorie E. Wieseman, *Drawn by the Brush: Oil Sketches by Peter Paul Rubens. With a contribution by Nico van Hout.* [Cat. exh. Bruce Museum of Arts and Science, Greenwich, Connecticut, October 2, 2004 – January 30, 2005; University of California, Berkeley Art Museum and Pacific Film Archive, Berkeley, California, March 2 – May 15, 2005; Cincinnati Art Museum, Cincinnati, Ohio, June 11 – September 11, 2005] New Haven & London: Yale University Press, 2004. 272 pp, 43 col. and numerous b&w illus. ISBN 0-300-10626-2.**

There dawned one realisation during the symposium at the Bruce Museum, held towards the end of its Rubens oil sketches show (January 22, 2005), as the great blizzard swept north from New York, and the scholars' day hosted by the Metropolitan Museum in conjunction with its own exhibition of Rubens drawings, which had just opened (to be reviewed in the next issue). The epiphany was no less than that the views of that great Rubens scholar, Julius Held – revered by so many of us – are coming under increasing scrutiny. The walls of his last monument to Rubens studies, the towering catalogue of the oil sketches, published in 1980, are beginning to crack.

In assembling this fine exhibition of Rubens oil sketches, Peter Sutton not unreasonably took Held as his chief guide. And this goes some way to explain the slightly uneven quality of the exhibits. It should be made clear that divergent opinions concerning authenticity

are scrupulously indicated in the excellent catalogue by Sutton and Marjorie Wieseman (as for instance in the *Two Figure Studies* from Boston; cat. 31).

Held's catalogue consisted of a little over 450 items. To have assembled just under a tenth of these – many from American museums, others from inaccessible private collections, and adding to the brew, works from public collections in England and Holland – constitutes no mean achievement (it has to be said that not all the exhibits are at all of the venues). That the art of the arch-Catholic Rubens seems not to have sat comfortably with the ethos of the Founding Fathers as prevails in Connecticut should not deter the Bruce Museum from forging ahead with a program of stimulating art-historical exhibitions.

The selection of works is such that most aspects of the artist's preparatory works in oils are covered following the re-establishment of his practice in Antwerp in 1609. In particular emphasis is memorably placed on the great projects he was called on to undertake: the four tapestry series of *Decius Mus*, the *History of Constantine*, the *Triumph of the Eucharist*, and the *Story of Achilles* are all represented; so are the great painted cycles for the Jesuit Church, the Luxembourg Palace, the Banqueting Hall and the Torre de la Parada. Featured also are *modelli* for important single commissions like the Getty's *The Virgin as the Woman of the Apocalypse*, or the Metropolitan Museum's *Glorification of the Eucharist*. A criticism would centre on the head studies: not least because many believe that the *Head of a Negro* from Glen Falls (cat. 7) is by Van Dyck, while doubts concerning the Austin *Study of a Youth* (cat. 1) are surely justified.

The great merit of the Bruce show was to display the seamless, exuberant energy in Rubens's handling and choice of rich color, from the Cincinnati *Samson and Delilah* of 1609-1610 (cat. 3) to the National Gallery *Aurora and Cephalus* of 1636 (cat. 34). In contrast the very late sketches for the hunting scenes (cats. 41-43), also destined for Madrid, are more muted although still vigorously handled. They differ from *The Rape of the Sabines* and its pendant, last shown in the 2004 Lille exhibition. What was going on in the artist's very last years still requires analysis.

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## Seventeenth-Century Dutch

**Nanette Salomon, *Shifting Priorities: Gender and Genre in Seventeenth-Century Dutch Painting.* Stanford: Stanford University Press, 2004. 163 pp, 98 illus. ISBN 0-8047-4476-9 (cloth) and 0-8047-4477-7 (paperback).**

The burgeoning scholarly literature on seventeenth-century Dutch genre painting has seen vigorous growth since the 1980s. Three issues repeatedly inform the discussion of Dutch scenes of daily life: questions of method, especially regarding the aims and limitations of iconographic analysis and the meaning of realism as a pictorial style; questions of social and ideological space in an era of emergent notions of privacy and domesticity; and questions of gender, particularly concerning the meanings mobilized in Dutch images of women. Nanette Salomon's *Shifting Priorities: Gender and Genre in Seven-*



*teenth-Century Dutch Painting* strongly contends with each of these issues in a book that occupies an important place among recent work on Dutch genre painting. At the same time, this book foregrounds the author's "shifting priorities" over a twenty-year period during which she has sustained her gaze upon Dutch paintings of domestic life while also embracing aspects of the critical theory that have so significantly transformed art history during this same period. Thus, even though the book gathers together a body of work originally produced as articles and conference papers, it offers something distinct from the "collected essays" genre that purports to demonstrate the unassailable unity of an author's thought. Salomon instead consciously engages us in a narrative that, in her own account, charts a shift in her work "from the practice of art history to the analysis of visual culture" (p. 4).

The differences between these two kinds of practice and the stakes of this intellectual journey are cogently laid out in the introduction, where Salomon situates the essays within a set of frameworks increasingly informed by feminist and semiotic notions of *how* as well as *what* Dutch pictures mean. Her voice joins productively with those of other scholars of early modern art who are interrogating, redefining, and "relativizing" (p. 2) iconographic methods. This entails replacing iconographic stability with a dynamic model of meaning grounded in social discourses and deploys a form of attention to paintings (or other objects of inquiry) that seeks significance in visual as well as symbolic phenomena. The arc that Salomon traces in her introduction is one that moves increasingly away from intentionality as an explanation for pictures while challenging the privileging of structures of virtue and vice as the most authoritative framework for viewing Dutch pictures.

The rest of the book comprises nine essays divided into three sections that seem loosely to follow the chronology of their original production, but also forge topical and methodological links. (In an odd design decision, bibliographic information, including dates, about the original publication of the essays is included only on the front matter page with the book's copyright and ISBN number. Given that the book specifically invites a historically-aware encounter with its contents, it would have made sense to make this publication history more apparent in the body of the book itself.) Section I includes an essay on Vermeer's *Woman Holding a Balance*, one on a Molenaer musical scene, and a third on a pair of Ter Borch drinking scenes. Section II focuses on the work of Jan Steen. Section III includes pieces on the sixteenth-century tradition of bordello scenes and on Adriaen van Ostade's prints of peasant domesticity, then returns in the book's final essay to a consideration of Vermeer's depiction of women. On one hand this arrangement positions the earlier pieces in an implicitly lesser standing within a broadly developmental scheme, but on the other hand it makes salient the enduring force of Salomon's commitment to the practice of closely reading images.

With only one exception, all of the essays included here focus upon one or two works that Salomon presses in ways that compel new readings. For example, in the essay on Ter Borch's drinking scenes, Salomon demonstrates that pendants might convey a range of relationships between the two terms encompassing opposition, likeness, or complementarity, and that the attitude toward the depicted soldiers and imbibing women might turn less on questions of morality and more on the clever structure of a witty conceit. Similarly, attention to the divided compositional effects in one of Steen's disorderly households occasions a trenchant reading that richly opens up the image's "domestic ideology." Here Salomon argues that Steen's images of home not only engage with contemporary notions of privacy, morality, and decorum, but also evince the artist's historically self-conscious dialogue with his sources and the emer-

gence of nostalgia as a foil to the renegotiations of social space in the present. In her discussion of Adriaen van Ostade's prints of peasant families, Salomon focuses upon the multiple displacements effected in the sentimentalized representation of the father at home who assists in tending the children. Van Ostade's revisions of conventions of peasant imagery and urban domesticity mark, in Salomon's analysis, the particular "social work" (p. 95) that the pictures perform for a culture of changing familial roles and growing class mobility.

The book's strongest unifying element is its focus on the circulation of woman as an unstable but necessary sign within Dutch visual culture. Several of the essays develop the ready congruence between a woman's body and an interior space, either virginal or trafficked, within which the woman herself might denote sexuality or civility. Salomon urges us to see how the realism of Dutch painting powerfully naturalizes its semiotic, and thus ideological, aspects and how some images play with and draw our attention to these very effects. For example, Salomon discerns in Steen's *Morning Toilet* a bravura performance of the remaking of multiple genre tropes to produce a new "modern" urban figure of woman. In Salomon's analysis the picture offers a brilliant balancing act in which the seemingly natural seductions of a realistic image of a woman undressing are themselves exposed as effects of the work's literal and discursive frameworks. Salomon explores the meanings of "woman as a culturally produced sign" in Vermeer's work (p. 107) by tracking the transformation of this figure from one associated with illicit *minne* to refined, civil *liefde*. What Salomon would have us note is that late seventeenth-century civility as embodied by a woman at home achieves its efficacy specifically through its dialogue with what it transforms, suppresses, and remakes.

With its emphasis on methodological shifts, this book adds a distinctive voice to the recent outpouring of publications on Dutch genre painting. As a focused historiography of some of the changes that continue to alter the scholarship of Netherlandish art, *Shifting Priorities* demonstrates how intellectually lively and contested our terrain remains.

Lisa Rosenthal

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**Donna R. Barnes and Peter G. Rose, *Matters of Taste. Food and Drink in Seventeenth-Century Dutch Art and Life. With essays by Charles T. Gehring and Nancy T. Minty, and supplementary cookbook by Peter G. Rose. Albany, NY: Albany Institute of History & Art; Syracuse, NY: Syracuse University Press, 2002. ISBN 0-8156-0747-4.***

This catalogue was published for the exhibition that celebrated the 350<sup>th</sup> anniversary (1652-2002) of the founding of Beverwijck, the original Dutch settlement that became present-day Albany, New York. A fine collection of pictures did justice to the occasion. The catalogue opens with a brief but informative and evocative essay on "The Founding of Beverwijck, 1652" by the Director of the New Netherland Project, Charles T. Gehring. This is followed by essays on the meaning and context of Dutch still-life painting, bringing together perspectives from art, cultural and culinary history.

In "A Moveable Feast: The American Appetite for Netherlandish Genre and Still-Life Paintings," art historian Nancy Minty adds an amusing historical gloss to the persistent question of the role of morality (and immorality) in Dutch art with her observation that "(A)gain and again, our nineteenth-century critics were at pains to reconcile the evident weakness of Americans for distasteful subject

matter to the allegedly edifying properties of fine art.” (p.6) It was a taste clearly shared (she might add) by their seventeenth-century Dutch predecessors; and (like their French and English predecessors, as she observes) it fixed on “the immaculate brushwork of the bawdy scenes as their redeeming virtue.”

In “Dutch Paintings in the Seventeenth Century,” Professor Barnes provides a concise introduction to the context of period representations of food and drink. When it comes to summarizing the debates over the status of meaning in Dutch art, however, her reductive approach shows its limits. She is right to exhort viewers to savor these pictures and contemplate their own interpretations as to meaning, but she omits to mention the alternative of multivalency: that these works can embody and encompass many dimensions of meaning and significance at once.

In “Dutch Foodways: An American Connection,” food historian Peter Rose reviews Dutch culinary history from the Middle Ages through the seventeenth century, focusing on the latter, characterizing daily meals, contrasting the diet of the poor and working class with that of the wealthier middle and upper classes, and exploring food and drink in New Netherland as well.

The collaborative approach to catalogue entries yields a nice balance between the precise descriptions and art historical commentary of Barnes and the related food and recipe notes of Rose, who also authored the little cookbook which accompanies the volume. This delightful bonus offers historical recipes enriched with helpful practical tips that even guide the reader through cooking certain recipes in the fireplace. I have tested the “salmon in thickened pepper sauce” and “braised green beans,” and my dinner party commended them both! (On the other hand, I will warn that the “candied orange peels” are a meticulous labor of love, so eat them promptly – if stored in air-tight Tupperware, they mold, but if allowed to dry out, they become tooth-breakers.)

Barnes’s contributions to each catalogue entry begin with detailed and perceptive formal analyses, followed by acknowledgment of the litany of possible symbolic interpretations and concluding by recognizing the technical virtuosity of the artist. This formula echoes in its repetitive nature certain familiar compositional schemata of the still-life pictures she discusses, but likewise is appropriately balanced in its treatment.

One regrettable omission is the silence regarding conservation issues – even those as obvious as in Jan de Bondt’s *Fish Market with Two Figures* (cat.11, p.50-51), where conspicuous white discolorations on the girl’s face demand some technical explanation. Similarly, either paint loss from overcleaning or extremely cursory application seems perhaps to mark the spotty backgrounds of cat.10 (p. 48-9) by Maerten Boelema “de Stomme” and cat.19 (p.66-7) by Pieter Claesz, both of which reveal substantial areas of yellowish-brown underpaint. Exhibitions are such fortuitous opportunities for these sorts of observations, one misses their address here.

A more serious omission throughout the catalogue is the lack of appropriate footnoting to identify specific citations in primary sources or secondary sources where such specific citations can be found. Several elements of Rose’s essay parallel conclusions found in the 1999 Rijksmuseum and Cleveland catalogue *Still-Life Paintings from the Netherlands 1550-1720*, listed in the bibliography, but without notes to indicate points of reference. Similarly, Rose notes various dietary recommendations from Johan van Beverwijk’s influential *Schat der Gesontheit* without citing the specific passage in Van Beverwijk or relevant secondary analyses (e.g., for her reference to using “salt to open the stomach and cheese to close it”, her p. 122, she might have cited the more detailed discussion in the 1999 catalogue,

p. 75. See also my *Life and Still Life: A Cultural Inquiry into 17<sup>th</sup>-Century Dutch Still-Life Painting*, UMI 1995, not listed in the bibliography). The lack of specific citations limits the usefulness of this catalogue for scholarly purposes; even Van Beverwyck himself is omitted from the bibliography, despite the fact that the Dordrecht physician’s *Schat der Gesontheit*, with its extensive section “On Food and Drink,” was republished many times in the seventeenth century and formed a substantial source for the highly derivative text of his Amsterdam colleague Stephanus Blankaart, which is listed here.

In her interpretative descriptions, Rose occasionally implies certainty where none exists, doing no service to earnest readers who may mistake arbitrary supposition as fact. Regarding Pieter de Hooch’s *The Fireside* (cat. 27), she states matter-of-factly that “the apples will be added to a custard with fresh breadcrumbs and ginger, as described in the recipe below” (pp. 82-83). This could just as well be the pie-like “appel-taert” for which she also provides a recipe; all she needs to add is “perhaps.” Barnes, too occasionally takes interpretations too far, reverting to the presumption of moralizing *vanitas* symbolism. Her analysis of the Kalf *Still Life of Metal Plates with Fruit and Other Elements* (cat. 28) assigns unequivocal dictionary-like interpretations to a long list of items, but if the “bitter olives” and “acidic pomegranate” decidedly “symbolize the brevity of life,” then why is the lemon peel merely one of the elements that “appear in many of his pictures” (pp. 84-85)? Eddy de Jongh himself cautioned against the piecemeal interpretation of fragments of symbolism in the absence of overt determiners (such as the *omnia vanitas* inscription or the semantically charged skull). The judicious reader will always remember to take such pronouncements with the proverbial grain of salt.

Julie Berger Hochstrasser

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## New Titles

### Journals

#### *Wallraf-Richartz-Jahrbuch*, 65, 2004

The issue contains an extensive article by **Ulrich Heinen**, “Rubens’ Garten und die Gesundheit des Künstlers” (pp. 71-182).

#### *Institut Royal du Patrimoine Artistique – Koninklijk Instituut voor het Kunstpatrimonium. Bulletin*, 30, 2003. Brussels 2004. ISSN 0085-1892

From the Contents:

**Wiwine Wailliez**, Un Saint Gilles Mosan du Pays de Salm [early 14<sup>th</sup> century].

**Raphaël Vanmechelen, Catherine Hercot, Chantal Fontaine-Hodiamont**, Verreries archéologiques du Grognon, à Namur: Contextes choisis et premiers jalons d’évolution (XVe, XVIIe et XVIIIe siècles).

**Livia Depuydt-Elbaum**, La Technique picturale de la *Vièrge à la Fontaine* de Jan van Eyck. Étude sous binoculaire stéréoscopique.

**Christina Currie**, Une *Déploration du Christ* du premier quart du XVIe siècle et la famille des Lannoy-Molembaix.

**Ingrid Geelen**, Le Buste reliquaire de l'église Saint-Jean Baptiste à Schulen et le Maître des "Saints à la Moue Boudeuse" (ca 1520-1530).

**Emmanuelle Mercier**, L'Histoire complexe de la *Vièrge* habillée dite *Notre-Dame d'Anvers*. Apport de l'examen technologique.

**Jana Sanyova** and **Pierre-Yves Kairis**, Contribution à l'étude des techniques de monochromie blanche des sculptures baroques du Pays de Liège.

## Books

**Aillaud**, Gilles, Albert Blankert, John Michael Montias, *Vermeer*. Paris: Hazan Editions, 2004. ISBN 2-85025-959-4, †55. New edition of 1986 edition.

**Albrecht**, Uwe (ed.), *Corpus der mittelalterlichen Holzskulptur in Schleswig-Holstein*. Vol. 1: *Hansestadt Lübeck, St. Annen-Museum*. Kiel: Verlag Ludwig, 2005. ISBN 3-933598-75-3, †49.

**Arndt**, Karl, and Bernd Moeller, *Albrecht Dürers "Vier Apostel". Eine kirchen- und kunsthistorische Untersuchung* (Schriften des Vereins für Reformationsgeschichte, 202). Gütersloh: Gütersloher Verlagshaus, 2003. ISBN 3-579-01761-6, †15.

*Aus der Kunstkammer Würth. Meisterwerke von 1500 bis 1800*. Exh. cat. Kunsthalle Würth Schwäbisch Hall, 2003. Künzelsau: Swiridoff Verlag, 2003. ISBN 3-934350-92-5.

**Badeloch**, N., *Relations in Architecture and Culture between the Dutch Republic and the Baltic World in the Seventeenth Century* (*Architectura Moderna*, 2). Turnhout: Brepols, 2005. ISBN 2-503-51489-8, †80.

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Technical examination has revealed that the panel with the *Mary Magdalen*, a copy of the right wing of the *Braque Triptych* (Louvre) is a 20<sup>th</sup>-century creation by the Belgian restorer Joseph Van der Veken (1872-1964) who completely painted over an old, mediocre copy, probably from the second half of the 15<sup>th</sup> century. After being rejected in 1920 by the Ghent museum, the panel was bought by the Bruges collector Émile Renders and included in the famous 1927 exhibition of *Flemish and Belgian Art, 1300-1900*, in London, as a copy after Rogier van der Weyden, attributed to Hans Memling. Between 1920 and 1927 it had undergone a complete make-over by the talented Van der Veken. Beginning in the early twenties, Van der Veken collaborated with Renders. Together they bought badly damaged, mediocre “Flemish Primitives” which were subjected to Van der Vekens’ extensive restorations (the collection was later sold to Hermann Göring). At the end of 1930, Van der Veken was given the task of restoring the panels with *Adam and Eve* from the Ghent altarpiece. It was the perfect preparation for his later commission to paint a copy of the stolen panel with the *Just Judges*. The London exhibition included other “Old Masters” by Van der Veken, now belonging to his grand-daughter Louise Dolphijn-Van der Veken.

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Seymour Slive  
Susan Urbach

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