

historians of netherlandish art
**NEWSLETTER
AND REVIEW OF BOOKS**

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

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April 2007

Have a Drink at the Airport!



Jan Pieter van Burscheit (1669–1728), *Fellow Drinkers*, c. 1700.
Rijksmuseum, Amsterdam. Exhibited Schiphol Airport, March 1–June 5, 2007

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NEWSLETTER

From the President

As spring approaches – that is, as it approaches some parts of the world but not here in upstate New York – there is much to reflect upon. By all counts, our sixth quadrennial conference, held in Baltimore and Washington DC last November, was a smashing success, and not merely because I changed the cash bar to an open bar at our banquet. Seriously though, the conference provided opportunities to hear stimulating papers and attend equally stimulating workshops on a wide variety of subjects pertinent to all of our scholarly interests. In this regard, I wish once again to thank the Conference Program Committee and especially Quint Gregory and Aneta Georgievska-Shine for all of their hard work in organizing the conference. Thanks must also be extended to the Walters Art Museum and the National Gallery of Art for the important roles these institutions played in allowing us to use their facilities and to view exhibitions and works from their permanent collections unencumbered by the public.

With respect to our activities at the recent annual conference in New York City of the College Art Association, I must confess that I was not present to enjoy them! This was not by choice; thanks to a blizzard that dumped well over a meter of snow upon Syracuse over two days, I was unable, despite my best efforts, to travel. Nevertheless, I do hope that you all enjoyed the Historians of Netherlandish Art reception at Lubin House, my institution's home-away-from-home in Manhattan. I was really sorry that I could not attend this reception but will recommend to our organization's future president that we use Lubin House again the next time that the College Art Association conference meets in New York City. I can also report that the Board of Directors held their annual lunch meeting in my absence, thanks, in part, to the expert leadership of Stephanie Dickey and Alison Kettering. It was a productive gathering, dominated by a discussion of our prospective on-line journal. I assure all of you of our serious intentions to bring this project to fruition in the not too distant future. In connection with launching this journal, we also plan to inaugurate a fund-raising campaign – this also in the not too distant future.

As everyone probably is now aware, from a recent email, our organization has just become an official affiliate of the Renaissance Society of America. Thanks to Stephanie Dickey's efforts in forging this link, we now have an opportunity to host one or more panels at the Renaissance Society's annual conference. Please keep the Renaissance Society in mind as you prepare papers and/or possible session topics for future conference gatherings of any sort.

In the meantime, I wish all of you a productive spring and summer and look forward to seeing you the next time we gather – hopefully, the weather will not present any problems!

Wayne Franits

Syracuse University

HNA News

Nominations for New Board Members

Nominations are in order for three new board members to be installed at the CAA convention in Dallas, Texas, February 20-23, 2008. The nominating committee (Krista De Jonge, Christine Göttler, and Julie Hochstrasser) invites your suggestions; please email any one of us at:

Krista.DeJonge@asro.kuleuven.be

goettler@u.washington.edu

julie-hochstrasser@uiowa.edu

Self-nominations are also welcome. We shall accept nominations until June 15, 2007. At this time, the committee will assemble a slate for membership approval. The ballot will go online in November 2007.

The Executive Board encourages members from Europe as well as those interested in taking an active role in the exciting new initiative of our organization's on-line journal (see the President's message). Board members serve a term of four years. Board meetings take place at the Annual Conference of the College Art Association. Attendance is expected; any board member who misses two meetings is dismissed from the position. Some funding is available for a travel allowance if needed and if no funding is provided by the individual's institution.

HNA Fellowship

The 2007 Fellowship was awarded to four recipients: (1) Douglas Brine, for research proceeding from his recently completed dissertation for the Courtauld Institute of Art, *The Original Location and Function of Jan van Eyck's Van der Paele Madonna*, and for travel to Bruges for archival research. (2) Dagmar Hirschfelder, towards funding of photographs and publication of her dissertation *The tronie in 17th-Century Dutch Art and its Relation to Portraiture* (University of Bonn). (3) Mia Mochizuki, for funding of photographs for her book *The Netherlandish Image after Iconoclasm, 1566-1672*, developed from her dissertation Yale 2001, to be published by Ashgate. (4) Matthijs Weststeijn, for funding of the English translation of his dissertation on Samuel van Hoogstraten's art theory (University of Amsterdam), to be published by Amsterdam University Press.

We urge members to apply for the 2008 Fellowship. Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1400-1800. Up to \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February with funds to be distributed by April 1. The application should consist

of: (1) a short description of project (1-2 pp); (2) budget; (3) list of further funds applied/received for the same project; and (4) current c.v. A selection from a recent publication may be included but is not required. Pre-dissertation applicants must include a letter of recommendation from their advisor. Recipient(s) will be asked to write a short account of the project(s) for publication in the HNA Newsletter. Applications should be sent, preferably via e-mail, by December 1, 2007, to Stephanie S. Dickey, Vice-President, Historians of Netherlandish Art. E-mail: dickey.ss@gmail.com. Address: Bader Chair in Northern Baroque Art, Dept. of Art, Ontario Hall, Queen's University, Kingston, ON K7L 3N6 Canada.

HNA at CAA 2008

Session

The HNA sponsored session at CAA, Dallas, February 20-23, 2008 is titled: *Gender and the Market in Netherlandish Art*, chaired by Alison Kettering. Proposals for papers went out with the CAA *Call for Participation*.

HNA and RSA

HNA recently became an official affiliate of the Renaissance Society of America (www.rsa.org). This means that we have an opportunity to host one or more panels at the RSA annual conference every year. As many of you are aware, RSA is an important interdisciplinary venue for current research on early modern Europe, with an increasing number of panels on visual culture. Many of our sister organizations in early modern studies are affiliates, and we are excited about this opportunity to provide another valuable forum for presenting research and promoting networking among HNA members and scholars in related disciplines..

The next RSA meeting takes place in Chicago, April 3-5, 2008. A *Call for Papers* can be found under *Opportunities*. We will be seeking organizers and chairs for panels in future years, just as we do for CAA. (RSA 2009 will be in Los Angeles, 2010 in Venice).

Personalia

Görel Cavalli-Björkman, Nationalmuseum, Stockholm, has been awarded the honorary title of Professor by the Ministry of Education and Culture of Sweden as of June 19, 2006, for her efforts to promote collaboration between museums and universities in the field of art-historical research and her ability in establishing and developing international contacts.

Bret Rothstein (Rhode Island College, Providence) was awarded a 2006-07 fellowship from the American Council of Learned Societies to support work on conceptions of interpretive competency in the fifteenth-century Netherlands.

Carl Van de Velde heads the Commissie Nicolas Poussin of the Koninklijke Commissie voor Monumenten en Landschappen, responsible for the restoration of Poussin's *Death of the Virgin*, painted 1623 for Notre-Dame in Paris, which was rediscovered in the parish church of Sterrebeek (Belgium).

Exhibitions

United States

Dutch Treat: Rembrandt and Friends. Dayton Art Institute, Dayton (Ohio), until May 6, 2007.

The Coronation of the Virgin [by Bartholomäus Bruyn the Elder]: A Major Acquisition of a Northern Renaissance Altarpiece. Smith College Museum of Art, Northampton, October 20, 2006 – May 27, 2007. Painted 1515 for Peter von Clapis, law professor at the University of Cologne, and his wife, Bela Bonenberg. Includes information on conservation of the work performed by the Straus Center, Harvard University.

Rembrandt and the Golden Age: Masterpieces from the Rijksmuseum. Phoenix Art Museum, January 28 – May 6, 2007; Portland Art Gallery, Portland (Oregon), May 26 – September 16, 2007. Previously shown at The Dayton Art Institute. With publication by Ruud Priem, ISBN 13: 978-1-883124-23-6 (hardcover), 10: 1-883124-23-9.

Knights in Shining Armor: Myth and Reality, 1450-1650. Allentown Art Museum, Allentown (Pennsylvania), January 28 – June 3, 2007. With catalogue by Ida Sinkevic, \$28.

Made for Manufacture: Drawings for Sculpture and the Decorative Arts. The J. Paul Getty Museum, Los Angeles, February 6 – May 20, 2007.

The Temptations of Flora: Jan van Huysum (1682-1749). Museum of Fine Arts, Houston, February 18 – May 27, 2007. The exhibition originated in Delft. With catalogue by Sam Segal, Zwolle: Waanders, ISBN 978-90-400-8260-3, \$59.

Linnaeus in the Garden. Huntington Library, San Marino (CA), April 28 – July 29, 2007. Rare books from the Huntington's holdings and the Torbjörn Lindell Collection (Sweden).

Private Treasures: Four Centuries of European Master Drawings. National Gallery of Art, Washington, May 6 – September 16, 2007.

The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art. The Metropolitan Museum of Art, New York, September 18, 2007—January 6, 2008. All 235 Dutch paintings will be on view. The exhibition coincides with the publication of the standard collection catalogue by Walter Liedtke (*Dutch Paintings in the Metropolitan Museum of Art*, New York 2007, 2 vols.). The *MMA Bulletin* for summer 2007, by Esmee Quodbach, will be devoted to the history of the Met's Dutch collection. The installation of the exhibition will not reflect the history of Dutch art but rather the chronological progress of the collection itself. On view will be the entire collection, for the first and only time.

Europe

Austria and Germany

Berliner Bilder zu Gast und ein Rembrandt für Aachen. Suermondt-Ludwig-Museum, Aachen, March 8, 2006—December 31, 2007.

Rembrandt. Radierungen. Museum für Kunst und Kulturgeschichte, Dortmund, until April 29, 2007.

Das spätgotische Antichristfenster. Eine biblische Botschaft im Zusammenspiel von Glas, Farbe und Licht. Rathaushalle, Frankfurt/Oder, until April 29, 2007.

Cranach. Die Dresdener Gemälde. Semperbau am Zwinger, Dresden, until May 1, 2007.

Cranach im Exil. Aschaffenburg um 1540. Schloß Johannisburg, Aschaffenburg, February 24 – June 3, 2007.

Hexenlust und Sündenfall. Die seltsamen Phantasien des Hans Baldung Grien. Städel Museum, Graphische Sammlung, Frankfurt, February 24—May 13, 2007. Curated by Bodo Brinkmann; with catalogue by Brinkmann and Berthold Hinz (Michael Imhof Verlag, ISBN 978-3-86568-225-3, euro 30).

Gemaltes Licht: Die Stilleben von Willem Kalf (1619-1693). Suermondt-Ludwig-Museum, Aachen, March 8 – June 3, 2007. With catalogue by Peter van den Brink, Deutscher Kunstverlag, Berlin, ISBN 3-422-06673-X. The exhibition opened in Rotterdam.

Architectural Phantasy. Residenzgalerie, Salzburg, until June 24, 2007. Includes works by Gerrit Berckheyde, Jan van Goyen, Friedrich Loos, Adriaen van Ostade, Han Weenix, Emmanuel de Witte.

Tanz mit dem Totentanz. Museum für Sepulkralkultur, Kassel, until July 22, 2007.

Himmliche Helfer. Mittelalterliche Schnitzkunst aus Halle. Moritzburg, Halle, March 18 – October 7, 2007.

Das Rijksmuseum in Deutschland. Meisterwerke mittelalterlicher Skulptur. Museum Kurhaus, Kleve, March 18 – end 2007.

Masterpieces from the Collection of Ivories. Kunsthistorisches Museum, Vienna, March 27 – September 26, 2007.

Nutzen und Schönheit. Deutsche Zeichnungen vom Mittelalter bis zum Barock. Staatsgalerie, Stuttgart, March 31 – July 1, 2007.

Die Entdeckung der Kindheit. Das englische Kinderporträt und seine europäische Nachfolge. Städel Museum, Frankfurt, April 20 – July 15, 2007. Starting with Van Dyck, to Gainsborough, Reynolds, Raeburn up to Friedrich von Ameling and Franz Xaver Winterhalter.

Georg Petel, Bildhauer im Dreißigjährigen Krieg. Haus der Kunst, Munich, May 10 – August 26, 2007. With catalogue by León Krempel, Deutscher Kunstverlag, Berlin, ISBN 978-3-422-06706-6, euros 30.

Vom Adel der Malerei: Holland um 1700. Staatliche Museen, Gemäldegalerie Alte Meister, Kassel, June 21 – September 30, 2007. Previously shown in Cologne and Dordrecht (see below).

Nicolaes Pietersz. Berchem, 1622-83. Staatliches Museum Schwerin, September 1, 2007 – January 6, 2008. Previously shown in Haarlem and Zurich (see below).

Albrecht Dürer: Prints. Städel Museum, Frankfurt, October 6, 2007 – January 6, 2008.

Lucas Cranach the Elder, 1472-1553. Städel Museum, Frankfurt, November 23, 2007 – February 17, 2008; Royal Academy, London, March 12 – June 8, 2008.

Belgium

Mechelse pracht uit Leuven. Stedelijke Musea Mechelen—Museum Schepenhuis, August 29, 2006 – June 30, 2009.

Het verboden rijk: wereldbeelden van Chinese en Vlaamse meesters. Paleis voor Schone Kunsten, Brussels, February 15 – May 6, 2007; Palace Museum, Beijing (China), June 17 – September 2, 2007.

Vlaamse primitieven: de mooiste tweeluiken. Koninklijk Museum voor Schone Kunsten, Antwerp, March 3 – May 27, 2007. The exhibition opened at the National Gallery of Art, Washington. Catalogue reviewed in this issue.

Tekeningen uit de Nederlandse Gouden Eeuw. Koninklijke Musea voor Schone Kunsten van België, Brussels, April 20 – July 1, 2007.

De Vlaamse Primitieven en het Exotisme. Groeningemuseum, Bruges, May 11 – October 7, 2007.

Kunstenaaarsportretten uit Antwerpen, Brugge en Gent. Museum voor Schone Kunsten, Ghent, May 26 – August 19, 2007.

Rubens in Brussel. Koninklijke Musea voor Schone Kunsten van België, Museum voor Oude Kunst, Brussels, September 24, 2007 – February 27, 2008.

England and Scotland

Dürer to Friedrich: German Drawings from the Ashmolean. Ashmolean, Oxford, until May 20, 2007. Dürer, Altdorfer, Grünewald and Holbein are shown alongside Friedrich and the Nazarenes.

Good Impressions. Image and Authority in Medieval Seals. The British Museum, London, until May 20, 2007.

Rembrandt as Printmaker. Ferens Gallery, Hull, April 8 – June 18, 2007.

Rembrandt as Printmaker. The Potteries Museum and Art Gallery, Stoke-on-Trent, April 28 – June 24, 2007.

Take One Picture: Molenaer's Two Boys and a Girl Making Music. National Gallery, London, April 30 – July 1, 2007.

Rembrandt as Printmaker. Grundy Art Gallery, Blackwell, June 30 – September 18, 2007.

Temptation in Eden: Lucas Cranach's Adam and Eve. Courtauld Institute Gallery, London, June 21 – September 23, 2007. The painting in the Courtauld will be the focal point of an exhibition that will bring together related works from other collections.

Bruegel to Rubens. Masters of Flemish Painting. The Queen's Gallery, Edinburgh, opens September 2007; The Queen's Gallery, London, opens October 2008. 50 paintings from the Royal Collection. Accompanied by a catalogue by Desmond Shawe-Taylor and Jennifer Scott, distributed by Thames and Hudson, ISBN 1-905686-00-5; 978-1-905686-00-1, £20. At the same time, Christopher White's catalogue of the Flemish pictures in the Royal Collection is coming out (see under *New Titles*).

Dutch Portraits: The Age of Rembrandt and Frans Hals. National Gallery, London, June 27 – September 16, 2007; Mauritshuis, The Hague, October 13, 2007 – January 15, 2008.

German Renaissance Stained Glass. National Gallery, London, November 7, 2007 – February 17, 2008.

France

Rembrandt et la Nouvelle Jérusalem: Juifs et chrétiens en Amsterdam au Siècle d'Or. Musée d'Art et d'Histoire du Judaïsme, Paris, March 28 – July 1, 2007.

Philippe de Champaigne (1602-1674), entre politique et dévotion. Palais de Beaux-Arts, Lille, April 27 – August 15, 2007; Musée d'Art et d'Histoire, Geneva, September 20, 2007 – January 13, 2008.

Hungary

From the Arch-Rascal to the Noble-Minded Man: A Selection from the Later Sculptures of Franz Xaver Messerschmidt. Szépművészeti Múzeum, Budapest, July 26, 2007 – January 27, 2008.

Italy

Officina Dürer. Museo Diocesano d'arte sacra, Venice, December 16, 2006 – June 30, 2007.

The Netherlands

Levenslijnen: van wieg tot graf in de 16de en 17de eeuw. Fries Museum, Leeuwarden, September 28, 2003 – December 31, 2007.

Our Guest: [Rembrandt] Catrina Hooghsaet. Rijksmuseum, Amsterdam, November 29, 2006 – April 29, 2007. Coming from Penrhyn Castle, North Wales, the Rijksmuseum is trying to purchase this Rembrandt portrait.

Bloemen onder de loep: Hommage aan Linnaeus. Teylers Museum, Haarlem, January 27 – June 3, 2007.

Meesters en molens: van Rembrandt tot Mondriaan. Noordbrabants Museum, 's-Hertogenbosch, January 27 – May 28, 2007; Museum Bredius, The Hague, June 15 – September 2, 2007; Drents Museum, Assen, September 18 – December 9, 2007. With catalogue ed. by Charles Dumas. Zwolle: Waanders, ISBN 978-90-400-8291-7, \$29.

Brand! Jan van der Heyden, schilder en uitvinder. Rijksmuseum, Amsterdam, February 2 – April 30. The exhibition opened at the Bruce Museum in Greenwich.

De kroon op het werk: Hollandse schilderkunst van 1680-1750. Dordrechts Museum, February 18 – May 27, 2007. Previously shown in Cologne, the exhibition goes on to Kassel (see above). Catalogue edited by Ekkehard Mai.

Binnenruimten: Nederlandse tekeningen uit eigen bezit, 1600-1900. Teylers Museum, Haarlem, February 24 – May 28, 2007.

Het jaar van de achttiende eeuw in Rijksmuseum Twenthe. Rijksmuseum Twenthe, Enschede, February 24, 2007 – January 8, 2008.

Low Life in the Golden Age. Rijksmuseum Amsterdam Schiphol, March 1 – June 5, 2007.

Contour rond een collectie. Gemeente Musea, Delft, March 3 – May 27, 2007. Dutch contemporary art is shown alongside seventeenth-century and non-western art. With catalogue by Henk van Os (Zwolle: Waanders, ISBN 978-90-400-8365-5, euros 25).

From Vulcan's Forge. Bronze Sculpture from the Rijksmuseum Amsterdam 1450-1800. Bonnefantennmuseum, Maastricht, March 9 – September 16, 2007. With catalogue.

Rembrandt in Berlijn: alle tekeningen uit het Kupferstichkabinett. Museum Het Rembrandthuis, Amsterdam, March 24 – May 27, 2007.

Vazen met tuiten: 300 jaar pronkstukken. Gemeentemuseum, The Hague, March 31 – July 1, 2007. With catalogue by M. van

Aken-Fehmers (Zwolle: Waanders, ISBN 978-90-400-8354-9, euros 40).

Herman van Swanevelt (1603-1655). Stadsmuseum, Woerden, April 7 – July 8, 2007.

Rembrandt in Brussel: meesterwerken van Nederlandse tekenkunst in het Koninklijk Museum voor Schone Kunsten Brussel. Museum Het Rembrandthuis, Amsterdam, September 1 – November 25, 2007.

Nederlanders in beeld: Portretten uit de Gouden Eeuw. Mauritshuis, The Hague, October 13, 2007 – January 15, 2008. Opens at the National Gallery, London (see above).

Portugal

A escultura Baco de Michael Rysbrack (1693-1770). Museu Calouste Gulbenkian, Lisbon, July 18, 2006 – July 22, 2007.

Meisterwerke mittelalterlicher Kunst aus dem Nationalmuseum Warschau. Museu Nacional de Arte Antiga, Lisbon, March 1 – May 27, 2007; Österreichische Galerie Belvedere, Vienna, until September 16, 2007; Museum Catharijneconvent, Utrecht, November 10, 2007 – January 6, 2008. Catalogue published by Hirmer, ISBN 10 3-7774-3275-X, euros 30.

Russia

Rubens: Two Versions of a Painting. "The Statue of Ceres" from the Hermitage and from the Hermann Beiler Collection (Switzerland). State Hermitage Museum, St. Petersburg, March 6 – June 3, 2007.

Spain

Patinir. Museo del Prado, Madrid, July 3 – October 7, 2007. With a catalogue raisonné of all Patinir paintings, by Alejandro Vergara, with contributions by Dan Ewing, Maximiliaan Martens, Reindert Falkenburg, Catherine Reynolds, Thomas Kren and Stefaan Houtekeete. In addition a small book accompanying the exhibition, which will include precursors and followers.

Sweden

Blomsterpråk. Nationalmuseum, Stockholm, February 23 – May 27, 2007. With catalogue, ed. by Görel Cavalli-Björkman and Ingrid Lindell; ISBN 978-91-7100-750-6.

Switzerland

Nicolaes Pietersz Berchem, 1622-1683. Kunsthau Zürich, April 28 – August 20, 2007; Staatliches Museum Schwerin, September 1, 2007 – January 6, 2008. The exhibition opened in Haarlem. The catalogue has contributions by Annemarie Steffens, Gerdien Wuestman, Pieter Biesboer, Michiel Kersten, Charlotte Wiethoff, Gero Seeling and Luuk Pijl. Ghent: Ludion, ISBN 978-90-5544-637-7, euro 25.

Circle and Cosmos. A Recently Restored 15th-Century Panel Painting. Kunstmuseum, Basel, August 18 – November 11, 2007.

Philippe de Champaigne (1602-1674), entre politique et dévotion. Musée d'Art et d'Histoire, Geneva, September 20, 2007 – January 13, 2008. The exhibition opens at the Palais de Beaux-Arts, Lille (see above).

Museum News

Amsterdam: Two Dutch art historians, Frans Grijzenhout and Niek van Sas, discovered that Jan Steen's famous painting *The Burgomaster of Delft and his Daughter* in the Rijksmuseum does not show the burgomaster but the merchant who supplied the painter with grain for his brewery. Three years ago the painting was bought from Penrhyn Castle in North Wales by the Rijksmuseum, which is now trying to purchase Rembrandt's *Portrait of Catrinaq Hooghsaet* from the same estate (see *Exhibitions* above). *The Burgomaster of Delft*, now renamed *Adolf and Catharina Croeser on the Oude Delft*, was the focus of a special exhibition which closed March 6, 2007. The findings of Grijzenhout and Van Sas are published: *De burger van Delft: een schilderij van Jan Steen*, Amsterdam: Nieuwe Amsterdam Uitgevers, 2006. ISBN 978-90-868-9018-7; euros 20.

Amsterdam: The Rijksmuseum recently acquired Dirk van Delen (1605-1671), *De Beeldenstorm*, 1630. The painting was presented at the Historisch Museum, The Hague, February 13, 2007.

Antwerp: The Rubenshuis acquired on long-term loan from a Swiss private collection the oil sketch for the large painting of the *Annunciation* (1614-15), which already is part of the museum's collection.

Budapest: In an interesting article in *CODART Courant* 13, 2006, Zoltán Kovács of the Szépművészeti Múzeum discusses *A Calvary Skirmish* by the Amsterdam painter Pieter Quast (c.1606-1647) in a Budapest private collection. The panel, together with other paintings by Quast in Hungarian collections, both past and present, will be published in the *Bulletin du Musée Hongrois des Beaux-Arts*.

Copenhagen: Two paintings at the Statens Museum for Kunst are now reattributed to Rembrandt: *The Crusager*, c. 1659-61, and *Study of an Old Man in Profile*, c. 1630. The paintings played a pivotal part in the exhibition 'Rembrandt? The Master and His Workshop', February 4 – May 14, 2006. Exhibition and catalogue were announced in this *Newsletter*, April 2006.

Houston: The Museum of Fine Arts acquired Jan Weenix, *Still Life of Game, Including a Hare, Black Grouse and Partridge*, c. 1680.

London: The UK Spoliation Advisory panel has recommended the return of three old master drawings from the Courtauld Gallery to the heirs of Dr. Arthur Feldmann. Among them is *A Dog Lying Down*, by Frans van Mieris the Elder. The claimants are represented by the grandson of Dr. Feldmann based in Tel-Aviv. From *The Art Newspaper*, February 2007.

London: The Museum of London has acquired two painted wings of the *Annunciation* of around 1500, which were commissioned for Westminster Abbey. The panels are by an artist from Lower Saxony, painted either in London or Germany. The central panel of the triptych is lost. From *The Art Newspaper*, January 2007.

Los Angeles: The J. Paul Getty Museum sold 22 old master pictures at auction (Sotheby's, New York), chiefly Dutch, Flemish and British, among them a *Male Portrait* attributed to Dirck Jacobsz, and a typical Jan Berstraaten *Winter Landscape*. Nicholas Berchem, *Landscape with Figures*, was sold privately in a deal that included the acquisition of a much finer Berchem, *Halt of Travelers*. According to Scott Schaefer, the museum's painting curator, the majority of the pictures were ordinary. From *The Art Newspaper*, December 2006.

Maastricht: The Bonnefantenmuseum and the Rijksmuseum, Amsterdam, are entering into an alliance for the period 2007-2012 under the title Rijksmuseum Maastricht. The alliance aims to provide a platform for painting and sculpture created before 1625 in the

Southern Netherlands, focussing on research, publications and exhibitions. Both museums will provide a curator for the implementation of the collaboration.

New York: The Metropolitan Museum of Art dropped charges this spring for the reproduction of selected images in scholarly publications with small print runs. Two thousand pictures will be available from www.artstor.org, an image service launched by the Mellon Foundation. The number is to be expanded. From *The Art Newspaper*, February 2007.

Among the museum's recent acquisitions is Karel van Mander's *The Liberation of Oriane*, 1590-95, a tapestry in wool and silk.

Paris: The Louvre acquired a drawing (at Christie's) from the Franz Koenigs collection: *Edge of a Wood with Two Figures*, by Aelbert Cuyp. (A drawing of the *Head of a Man in Distress*, by Hans Baldung Grien, was bought by a New York collector at the same sale.) From *The Art Newspaper*, March 2007.

Paris: During the Rembrandt year the Louvre conducted several symposia, or *journées d'étude* around the birthday child. Paintings were taken off the wall and exhibited unframed; the *Bathsheba* and its ex-ray studies were on view in the conservation studio. A publication of the exposés and discussions is planned (in collaboration with the Centre de recherche et de restauration des musées de France). The Louvre has launched a French/English site on Rembrandt: http://mini-site.louvre.fr/hogarth-rembrandt/index_fr.html (see links on the HNA website). The entire collection of the Cabinet des Dessins (some 14,000 images) is available in digital form: <http://arts-graphiques.louvre.fr>. An updated and expanded database will go online this year. The sheets (mostly prints) in the Collection Edmund de Rothschild will gradually be incorporated as well. From *CODART Courant* 13, 2006.

Princeton: Considered lost until it emerged on the art market in 2003, Joseph Heintz's *Entombment* (c.1592-93), an exquisite copper painting acquired by the Princeton Art Museum, was known to scholars primarily through Aegidius Sadeler's engraving of 1593. An impression of this print was recently purchased for the collection. Also acquired by the museum was Bartholomeus Breenbergh, *Saints Paul and Barnabas at Lystra*, 1637.

Turin: The Palazzo Madama, which holds the Museo Civico d'Arte Antica, re-opened in December 2006 after nearly 20 years. Among its priceless possessions are the *Turin-Milan Hours*, the only surviving manuscript illuminated by Jan van Eyck.

Uppsala: A Rubens oilsketch of *Dido and Aeneas*, whose location was previously unknown, was sold at auction in Uppsala to a British buyer. The work's estimate was especially low because its authenticity was not recognized. When several bidders realized that it could actually be a lost work by Rubens, its prize soared to \$2.37 m, making it the most expensive old master ever auctioned off in Sweden. From *The Art Newspaper*, February 2007.

Vienna: The Prince of Liechtenstein has purchased a group of nine paintings from Lord Northbrook for his museum in Vienna. These include Michiel van Musscher's *Portrait of an Artist*, traditionally thought to be the marine painter Willem van de Velde the Younger. The export licence for this work was deferred to allow a UK buyer to match the price. The Northbrook collection is particularly strong in Dutch and Flemish old masters. Except for a Coello, the remaining pictures are all Dutch: Gerrit Berckheyde, *Haarlem with the Town Hall* and *Haarlem with the Great Church*; Hendrick van Vliet, *Interior of the Old Church, Delft*; Godfried Schalcken, *Evening Gathering*; a *Flower Piece* by Jan van Huysum; a *Still Life* by Jan Davidsz de Heem; Joris van der Haagen, *Figures Resting*.

Washington: Recent (2004-06) acquisitions in Dutch and Flemish art at the National Gallery of Art: Frans Snyders, *Still Life with Grapes and Game*, c. 1630 (2006.22.1); Hendrick van Steenwijk the Younger, *Esther and Mordecai*, 1616 (2006.20.1); Godfried Schalcken, *Woman Weaving a Crown of Flowers*, c. 1675/80 (2005.26.1); Cornelis van Poelenburch, *The Prophet Elijah and the Widow of Zarephath*, c. 1630 (2005.101.2); Emanuel de Witte, *The Interior of the Oude Kerk, Amsterdam*, c. 1660 (2004.127.1); Jan Weenix, *Still Life with Swan and Game before a Country Estate*, c. 1685 (2004.39.1).

Scholarly Activities

Conferences to Attend

United States and Canada

Collecting Across Cultures in the Early Modern World

Huntington Library, San Marino (California), May 11-12, 2007.

Contact: Daniela Bleichmar: bleichma@usc.edu; Malcolm Baker: mcbaker@usc.edu

Images of Julius Caesar in Early Modern Europe

Centre Interuniversitaire d'études sur la République des Lettres, Université Laval, Quebec, October 4-6, 2007. For more information: michel.dewaele@hst.ultaval.ca and bruno.tribout@nuim.ie

Faith and Fantasy in the Early Modern World

An Interdisciplinary Conference at The Centre for Reformation and Renaissance Studies, Victoria College, University of Toronto, October 19-20, 2007.

An HNA-related session entitled *Rembrandt and Religion*, is chaired by Stephanie Dickey, Shelley Perlove and Mia Mochizuki.

<http://link.library.utoronto.ca/crrs/conference/index.cfm>

Sixteenth-Century Society Annual Meeting

Minneapolis, October 24-28, 2007.

HNA-sponsored open session chaired by Alison Kettering.

CAA 96th Annual Conference

Dallas, February 20-23, 2008

Sessions specifically or potentially devoted to Northern European art:

Current Perspectives on Manuscript Illumination in Late Medieval Paris. Chair: **Gregory Clark**, University of the South.

Masculinity and Early Modern Art. Chair: **Linda Hults**, College of Wooster.

Gender and the Market in Netherlandish Art. Chair: **Alison Kettering**, Carleton College. Sponsored by the Historians of Netherlandish Art.

Back to the *Kunstammer*: New Approaches and New Research. Chair: **Susan Maxwell**, Wisconsin-Oshkosh.

Parody and Festivity. Chair: **David Smith**, University of New Hampshire.

Northern European Renaissance Art of the Fifteenth and Sixteenth Centuries. Chair: **Jeffrey Chipps Smith**, Texas-Austin.

Europe

In het spoor van de onderzoeker: de kunsthistoricus en zijn archief als object van onderzoek

Koninklijke Bibliotheek, The Hague, May 10, 2007. Organized by the Rijksbureau voor Kunsthistorische Documentatie.

Suzanne Laemers (RKD), Max J. Friedländer.

Rudi Ekkart (RKD), Wilhelm Martin.

Paul Knolle (Rijksmuseum Twenthe), Adolph Staring en Jan Knoef.

Peter de Ruiter (Rijksuniversiteit Groningen), A.M. Hammacher.

Anita Hopmans (RKD), 'Kunsthistorische' archieven in de collectie van het RKD: inhoud en onderzoeksmogelijkheden.

The Sources of Bosch

Second International Jheronimus Bosch Conference, Jheronimus Bosch Art Center, 's-Hertogenbosch, May 23-25, 2007. www.jheronimusbosch-artcenter.nl

Larry Silver, Jheronimus Bosch and the Problem of Origins.

Joseph Koerner, Jheronimus Bosch: Enemy Sources.

Reindert Falkenburg, Jheronimus Bosch, Teratomorphic Landscape, and the Dominicans.

Erwin Pokorny, Bosch and the Influence of Flemish Book Illumination.

Toos de Peyer, Uncanny Devilry.

Blandine Landau, Sins of the Flesh and Human Folly, a Study of the *Nave of Fools* by Jheronimus Bosch.

Herman Colenbrander, *The Draecena Draco L.* and Other Exotica in *The Garden of Earthly Delights*: The Sources.

Fritz Koreny, Bosch in Context. Insight in Dating his Work through Copies, Reflections of Motifs or Stylistic Parallels in Contemporary Painting.

Ulrich Fritsche, The Origins of Bosch's System of Symbolism.

Lucas van Dijck, No title

Matt Kavalier, Microarchitecture c. 1500 as Model of the Sacred.

Stefan Fischer, Jheronimus Bosch: Theological, Pastoral and Didactic Sources of his Allegorical and Grotesque Kind of Art.

Matthijs IJssink, Art and Identity. Three Autonomous Drawings by Jheronimus Bosch: *The Field Has Eyes and the Wood Has Ears*, *The Owls' Nest* and *The Treeman*.

Bernard Vermet, Baldass Was Right. The Chronology of the Paintings of Jheronimus Bosch.

Laurinda Dixon, The Crucible of God. Sacred Science and Chemical Craft in the Paintings of Jheronimus Bosch.

Edward Cohen, Jewish Subjects in Bosch's Paintings.

Angelika Büchse, Theological Sources of the Epiphany.

Bohumil Vurm, Jheronimus Bosch and Symbols of Tarot Cards.

Laura Gelfand, Gender and Class in the *Tabletop of the Seven Deadly Sins*.

Roger-Henri Marijnissen, Jheronimus Bosch, Science, Perception and Interpretation.

Eric de Bruyn, *The Garden of Earthly Delights*: The Eroticism of its Central Panel and the Middle Dutch Language.

Fernando Marias, Bosch and Dracontius' *De creatione mundi* Hexameron.

Caterina Limentani Virdis, Sources of Iconography and Composition of the *Wilgefortis Triptych* in Venice.

Jeanne van Waadenoijen, The Bible in the Works by Bosch.

Charlotte Caspers, The Painting Technique of Jheronimus Bosch, Studied by a Historical Reconstruction of *The Pedlar*.

Bernard Aikema, Jheronimus Bosch and Italy. Further Thoughts on a Curious Rapport.

Jan Dequeker, The Artist and the Physician: Another Look at Bosch's Paintings.

Yona Pinson, Painted Sermon: A Moralizing Semi-Secular Triptych by Bosch.

Jüdische Sammler und ihr Beitrag zur abendländischen Kultur der Neuzeit

University of Heidelberg, May 30-June 1, 2007.

Contact: Jihan Radjai, jihan.radjai@hfjs.uni-heidelberg.de

The (Counter)Reformation Countered. Considering the Nude and the Norm in the Low Countries in the Seventeenth Century

KU Leuven, December 6-7, 2007. Organized by Karolien De Clippel and Katlijne Van der Stighelen.

Speakers include: Fiona Healy, Karolien De Clippel, Elizabeth McGrath, Alejandro Vergara, Eric Jan Sluiter, Koenraad Jonckheere, Ralph Dekoninck, Johan Verberckmoes, Ann-Sophie Lehmann, Paul Taylor, Aileen Ribeiro, and Marieke de Winkel.

Renaissance Sculpture of the Low Countries from the Century of Jacques Du Broeucq (c. 1505-84)

Mons, March 7-9, 2008. Organized by The Low Countries Sculpture Society (www.lowcountriessculpture.org)

Keynote speaker will be Matt Kavalier, University of Toronto.

Past Conferences

Geloof & Geluk. Sieraad en devotie in middeleeuws Vlaanderen

Groeningemuseum, Bruges, October 26-28, 2006.

Malcolm Jones (University of Sheffield), The Other Middle Ages: Re-Membering Medieval Art.

Marjolijn Kruij (Radboud Universiteit Nijmegen), Pelgrimstekens in Besloten Hofjes.

Hanneke van Asperen (Radboud Universiteit Nijmegen), Insignes, geschilderd, geplakt of genaaid in Vlaamse gebedenboeken.

Elly van Loon (Museum Het Land van Thorn), Pelgrimstekens op luiklokken.

Katja Boertjes (Radboud Universiteit Nijmegen), Pelgrimssouvenirs met inhoud, ampullen uit heilige oorden.

Jos Koldewey (Radboud Universiteit Nijmegen), Brugge als pelgrimsstad.

Noël Geirnaert (Stadsarchief Brugge), De Adornes als familie van pelgrims.

Marnix Pieters (Vlaams Instituut voor het Onroerend Erfgoed), Insignevondsten uit Walraversijde.

Arnaud Tixador (Ville de Valenciennes), Enseignes sacrées et profanes découvertes à Valenciennes.

Jos Koldewey (Radboud Universiteit Nijmegen), Insignes: signaal of souvenir?

Hubert De Witte (Bruggemuseum), De insignes van het Bruggemuseum.

Peter Van den Hove (Vlaamse Overheid, Agentschap R-O Vlaanderen,

Onroerend Erfgoed), Voorstellen tot wijzigingen in de Archeologische wetgeving.

Hans Janssen (Stadsarcheologie 's-Hertogenbosch), 's-Hertogenbosch 1996-2005 Opgraving Burg. Loeffplein – A2-gronddepot / De officiële archeoloog en de amateur-archeoloog: samenwerking of controverse?

Luc Beeckmans (Archeologische Werkgroep Geraardsbergen), Sint-Adrianusabdij en productiefal van een gieterij...

Els Smeets (Radboud Universiteit Nijmegen), Adrianus-insignes.

Willy Piron (Radboud Universiteit Nijmegen), De Kunerpelgrimstekens-databank on-line: update naar 15.000 stuks (nu met de volledige Kurt Köster Pilgerzeichenkartei.)

Dory Kicken (Stichting Middeleeuwse Religieuze en Profane Insignes), Na de boeken Heilig en Profaan I en II: op weg naar Heilig en Profaan III.

H.J.E. van Beuningen (Stichting Middeleeuwse Religieuze en Profane Insignes), Verzamelen en uitdragen van kennis.

Attending to Early Modern Women – and Men

University of Maryland, College Park, November 9-11, 2006.

HNA participation:

Margaret Carroll (Wellesley), Bosch's Iron Age.

Pokerfaced? Flemish and Dutch Baroque Faces Unveiled

Katholieke Universiteit Leuven, Faculteit Archeologie, Kunstwetenschappen & Musicologie, December 7-8, 2006.

Jacques Bos (University of Amsterdam), Between Physiognomy and Pathognomy. Theoretical Perspectives on the Representation of Characters and Emotions in the Seventeenth Century.

Ulrich Heinen (Bergische Universität, Wuppertal), "Velum est timantis imago". The Portraits of Stoics and the Stoicism of Portraits.

Bert Watteuw (KU Leuven), Oppervlakkig of onderhuids? Over het psychologische portret en de psychologie van het portretteren (1600-1650).

Jan Dequekker (KU Leuven), A Physician's View. Beyond the Curtains of Seventeenth-Century Flemish and Dutch Baroque Portraits.

Herman Roodenburg (Meertens Instituut, Amsterdam), Netherlandish Baroque Portraits and Civil Conversation.

Rudie van Leeuwen (Radboud Universiteit, Nijmegen), The 'Portrait Historiëe' in Religious Context and Its Condemnation.

Daantje Meuwissen (University of Utrecht), A Change in Tradition. The Seventeenth-Century Portraits in the Series with the Land Commanders of the Utrecht Bailiwick of the Teutonic Order.

Karolien De Clippel (KU Leuven), Naked or Not Naked? Some Thoughts on Nudity and Portraiture in Seventeenth-Century Flemish Painting.

Rudi Ekkart (RKD, The Hague), Het portret van de schilder en zijn familie. De familie Van Mierevelt geschilderd door Pieter Van Mierevelt.

Bert Timmermans (KU Leuven), Het (familie-)portret als visuele stamboom en maatschappelijk gezicht bij de zeventiende-eeuwse Antwerpse elites.

Ann Jensen Adams (UC-Santa Barbara), The Family Portrait 'Historiëe' and the Viewer in Narrative Time.

Jeanine De Landtsheer (KU Leuven), Justus Lipsius (1547-1606). A Scholar and His European Network.

Jeffrey Muller (Brown), Eucharist and Eternal Life. The Wardens of the Sacrament Chapel in the St Jacob's Church Antwerp, Immortalised in their Group Portrait by Pieter Thys.

Zirka Zaremba Filipczak (Williams College), Portraits of Women who "Do Not Love to be Led by the Nose".

Karen Hearn (Tate Britain), Pregnancy Portraits in Sixteenth- and Early Seventeenth-Century England.

Katlijne Van der Stighelen (KU Leuven), Portretten en hun perceptie. De barokke blik op het portret.

Autour de Bayar/Le Roy: Denis-Georges Bayar (1690-1774), and the Le Roy dynasty of architects and sculptors of Namur, 17th-20th century.

Maison de la Culture de la Province de Namur, Namur, December 11-12, 2006.

Cécile Douxchamps-Lefèvre (Monuments et Sites, Namur), L'environnement professionnel de Denis-Georges Bayar: architectures et architectes à Namur au XVIIIe siècle.

Léon Lock (Low Countries Sculpture Society), La sculpture à Namur au XVIIIe siècle.

Pierre-Yves Kairis (Institut royal du Patrimoine artistique), Jalons pour une histoire de la peinture namuroise au XVIIIe siècle.

Jean-Philippe Huys (Université libre, Brussels), Namur et le mécénat artistique autour de l'électeur Maximilien de Bavière entre 1691 et 1715.

Xavier Duquenne, Les marbres mis en oeuvre en Belgique au XVIIIe siècle.

Francis Tourneur, L'industrie marbrière au XVIIIe siècle dans les Pays-Bas méridionaux.

Fanny Dominique, La production de Bayar au coeur de l'art marbrier de nos régions au XVIIIe siècle.

Michel Leeftz (Notre-Dame de la Paix, Namur), Le style du sculpteur Bayar, baroque ou classicisme?

Bernard Wodon (Université Liège), Bayar, un ornemaniste de style rocaille?

Mark Derez (Katholieke Universiteit Leuven), D.-G. Bayar à Louvain. La bibliothèque disparue.

Piet Lombaerde (Hoger Instituut, Antwerp), Questionnement sur le statut de l'architecte au début du XVIIIe siècle: l'exemple des Van Bourscheit à Anvers.

Albert Lemeunier (Musée d'Art religieux, Liège), Jean-Gilles Jacob, maître-maçon et architecte liégeois.

Léon Lock (Low Countries Sculpture), Pratiques d'atelier de sculpteurs et relations commerciales à l'époque de Bayar.

Géraldine Patigny (Musées royaux, Brussels), L'influence du Mécénat autrichien sur la sculpture.

Frits Scholten (Rijksmuseum, Amsterdam), "Lettre sur la sculpture" (1765) de Frans Hemsterhuis et la naissance du néoclassicisme en Hollande.

Guido Hinterkeuser (Berlin), Transfert artistique de Berlin vers la Prusse-Orientale. La sculpture baroque dans les châteaux de la noblesse prussienne.

Pierre Colman (Liège), Léonard Jehotte (Herstal 1772-Maastricht 1851).

Reinier Baarsen (Rijksmuseum, Amsterdam), Fausse modestie? Recherches sur l'ébénisterie à Bruxelles au XVIIIe siècle.

Fabrice Giot (Louvain-la-Neuve), Les stucateurs ou sculpteurs en plâtre.

Denis Coekelberghs, Quelques remarques à propos du patrimoine des églises et Compléments au catalogue des Le Roy.

Natasja Peeters and **Sandrine Smets** (Musée royal de l'Armée, Brussels), Pierre Jean-Baptiste Le Roy, témoin impartial? Le fonds "Le Roy" dans les collections du Musée royal de l'Armée.

Ingrid Goddeeris (Musées royaux, Brussels), Etienne Le Roy (1808-1878), un expert et marchand d'art renommé de son temps.

Xavier Duquenne, Marten Geeraerts (1707-1791), peintre d'Anvers, maître du trompe-l'oeil.

Le livre en transition. Manuscrit et imprimé au temps de Philippe le Beau

Bibliothèque Royale de Belgique, Brussels, December 14, 2006.

Jean-Marie Cauchies (FUSL and UCL), Philippe le Beau, un "grand oublié" des livres d'histoire.

Hanno Wijsman (U Leiden), Une bataille perdue d'avance? Les manuscrits après l'introduction de l'imprimerie dans les anciens Pays-Bas.

Renaud Adam (KBR) Imprimeurs en Flandre et en Brabant au temps de Philippe le Beau (1494-1506).

Samuel Mareel (U Ghent), Theatre and Politics in Brussels from Charles the Bold to Philip the Fair: The Leemans Collection.

Susie Sutch (U Ghent), Print and Political Culture: The Low Countries 1478-1510.

Eugeen Schreurs (KU Leuven), Muziekhandschriften in de Nederlanden ten tijde van Filips de Schone.

Henri Vanhulst (ULB), Sources manuscrites, sources imprimées: le cas des chansons de Josquin des Prez.

Lieve De Kesel (Independent Scholar), Heritage and Innovations in Flemish Book Illumination at the Turn of the Fifteenth Century.

Jan Van der Stock (KU Leuven), The Master of Jan van Doesburg Unveiled.

Herman Pleij (U Amsterdam), Printing as a Long-Term Revolution.

L'Estampe, un art multiple à la portée de tous?

Palais des Beaux-Arts, Lille, January 25-27, 2007.

Of special interest to HNA members:

Elisabetta Lazzaro (University of Padua), Assessing Quality in Cultural Goods: The Hedonic Value of Originality in Rembrandt's Prints.

Hans Van Miegroet (Duke University), Pseudo-Originality and Phantom Copies in the Print Production of the Netherlands.

Joris Van Grieken (U Leuven), Primitifs flamands et hollandais: leurs gravures de reproduction et réception du genre entre 1550 et 1650.

Gwendolyne Denhaene (Royal Library, Brussels), La collection d'estampes de Lambert Lombard (Liège 1505/6-1565/6) et son rôle dans la première académie du Nord.

Lauren Laz (Musée Jenish, Vevey), Collections Michel de Marolles, Eugene de Savoie, Jean V de Portugal, Albert de Saxe-Teschén et Auguste II de Pologne; Grégoire Huret (1606-1670) en recueil.

Cordélia Hattori (Palais des Beaux-Arts de Lille), La collection d'estampes de Pierre Crozat (1665-1740).

Kristel Smentek (The Frick Collection, New York), Pierre-Jean Mariette as a Print Collector.

Geloof en Geluk. De Schoonheid en de Waanzin

Groeningemuseum, Bruges, January 30-31, 2007. In conjunction with the exhibitions *Beauty & Madness* and *Faith & Fortune*.

Paul Vandenbroeck (Museum voor Schone Kunsten, Antwerp), High Culture: The Exhibition "Beauty & Madness."

Jos Koldeweij (Radboud University, Nijmegen), High and Low Culture: The Exhibition "Faith & Fortune."

J.P. Filedt Kok (Rijksmuseum, Amsterdam), and E. van den Boogaart, Jan Mostaert's Portrait of a Black Man with the Badge of the Virgin Mary from Halle: Christophle le Mohr?

Sarah Blick (Kenyon College), Pilgrim Souvenirs: Evidence for an Early Shrine of St. Thomas Becket, Canterbury Cathedral.

Matthijs IJink (Radboud University, Nijmegen), Philip the Fair and Hieronymus Bosch, and Monsters and Devils in the *Last Judgement Triptych* in Bruges.

Lars Hendrikman (Bonnefantenmuseum, Maastricht), Big Altarpiece, Big Enigma—Bernard van Orley's Altarpiece in the Church of Our Lady in Bruges. Re-evaluation of Sources, Literature and Copies.

Joris Capenberghs (Hospitaalmuseum Bruges), Margaret of Austria and the Treasure of Moctezuma: America in the Netherlands.

Peter Stabel (Antwerp University), Norms and Values for a New Period: Bruges Craft Guilds and Social Discipline in the 15th and Early 16th Centuries.

Noël Geirnaert (Municipal Archives, Bruges), The Bruges Adornes Family: Pilgrimage as a Family Tradition.

Laura Gelfand (Myers School of Art, University of Akron), The Jerusalem Chapel in Bruges and its Reception in Painting.

Ron Spronk (Straus Center for Conservation, Harvard University), Jan Provoost's Triptych with the Crucifixion and Scenes from the Life of St. Catherine of Alexandria for the Jerusalem Chapel in Bruges.

Didier Martens, Jerusalem in Flemish Painting of the 15th and 16th Centuries.

Hans Rottenhammer und der Prager Kaiserhof Rudolfs II.

Weserrenaissance-Museum Schloß Brake, Lemgo, February 17-18, 2007.

Dorothea and **Peter Diemer** (Zentralinstitut für Kunstgeschichte, Munich), Hans Donauer und Hans Rottenhammer am Münchner Hof.

Harry Schlichtenmaier (Stuttgart), Gesellschaftliche und soziologische Aspekte zum Werk Hans Rottenhammers.

Andrew John Martin (Munich), Rottenhammer in Venedig.

Rüdiger Klessmann (Augsburg), Hans Rottenhammer und Adam Elsheimer.

Andreas Tacke (University of Trier), Rottenhammers Nürnberger "Heimsuchung mit Venezianerin" von 1596. Überlegungen zu einer Ikonographie des Kinderwunsches.

Thomas Fusenig (Essen), Hans Rottenhammers Einfluß auf die Antwerpener Kabinettmaler zu Beginn des 17. Jahrhunderts.

Joost Vander Auwera (Koninklijke Musea voor Schone Kunsten van België, Brussels, and University of Ghent), Die Allegorie der Fruchtbarkeit von Hans Rottenhammer in den Königlich Belgischen Kunstmuseen zu Brüssel – eine ikonologische Analyse.

Lubomír Konecny (Institute of Art History, Prague), Rottenhammer's Representations of the Arts and Sciences.

Vit Vlnas (National Gallery, Prague), Hans Rottenhammer and His Contemporaries as Phantoms of Baroque Collecting in Bohemia.

Alena Volrábová (National Gallery, Prague), Drawing Technique and Hans Rottenhammer.

Michael Bischoff (Weserrenaissance-Museum Schloß Brake, Lemgo), Diana und Aktäon – eine ikonographische Erfolgsgeschichte in Venedig, Rom und Prag.

Gode Krämer (Augsburg), Hans Rottenhammer in Augsburg.

Sylva Dobalová (Institute of Art History, Prague), Hans Rottenhammer's Four Elements at the Court of Bückeburg.

Luuk Pijl (Dokkum), Friedrich Christoph Steinhammer – A Skillful Follower of Johann Rottenhammer.

The Netherlandish Seventeenth Century and Its Afterlives

Duke University, March 3, 2007.

Of art historical interest:

Filip Vermeulen (Erasmus Universiteit, Rotterdam), Painting in Times of War: The Birth of the Dutch Art Market During the Revolt (1568-1648).

Hans J. Van Miegroet (Duke), Asymmetry and High-Low Transparency in International Markets for Netherlandish Paintings.

Catherine Labio (Yale), Representing Speculation in *Het Grootte Tafereel der Dwaasheid*.

XXIX. Deutscher Kunsthistorikertag

University of Regensburg, March 14-18, 2007.

Of special interest to HNA:

Maria Deiters (Leipzig), Bibel und Bild. Überlegungen zur lutherischen Bildpraxis und Bibelrezeption am Beispiel der Bibeln des Nürnberger Patriziers Martin Pfinzing und des Hallenser Seidenstickers Hans Plock.

Ulrich Heinen (Wuppertal), Jesus als Schöpfer der Vera Ikon und sein authentisches Profil in einer Antwerpener “Begegnung mit Veronika” (um 1600).

Peter Schmidt (Bamberg), “Neu inventiert Frantzösisches”. Die Erfindung französischer Kunst in Augsburger Vorlageblättern.

Munich – Prague around 1600

Institute of Art History of the Academy of Science of the Czech Republic, Prague, March 22-23, 2007. Organized jointly with the Staatliche Graphische Sammlung, Munich.

Thea Vignau-Wilberg, Münchner Schule—Prager Schule: eine Bestandsaufnahme.

Jürgen Zimmer, München und Prag um 1600. – Soziokulturelle Aspekte der Hofkunst im Vergleich.

Thea Vignau-Wilberg, Joris Hoefnagel und die Freiheit des hofgeschützten Künstlers.

Eli%ka Fuříková, Italien – München – Prag.

Evelyn Reitz, Die Entwicklung Hans von Aachens zum Allegoriker.

Lubomír Koneř, Minerva & Co. in Haarlem, Munich, Prague, and Elsewhere: A Finger Raised in Warning.

Dorothea Diemer, Bildhauerei an den Höfen – wer kannte was (nicht)?

Ivan P. Muchka, München – Prag: Bemerkungen zur Architektur.

Peter Diemer, Gedanken zur Kunstkammer in München.

Beket Bukovinská, Überlegungen zur Kunstkammer in Prag.

The papers will be published in *Studia Rudolphina*.

Renaissance Society of America Annual Meeting

Miami, March 22-24, 2007.

Papers of interest to or by HNA members:

Margaret Carroll (Wellesley), Masculinity in the Golden Age: Bosch’s *Garden of Earthly Delights*.

Ruth Grim (Bass Museum), St. Joseph as Messenger: New Iconography in Early Sixteenth-Century Netherlandish ‘Holy Family’ Paintings.

Lisa Pincus (Partsons School for Design), Masculinity Bared: The Self-Portraits of Carel Fabritius.

Lisa Rosenthal (Illinois, Urbana-Champaign), Mercantile, Marital and *burgerlijke* Virtue in the Kunstkammer.

Donald McColl (Washington College), Drowning Hosts, Drowning Jews. [In the session *Kinderfresser* and *Hostienschänder*: Art in the Service of Anti-Semitism in Renaissance Germany.]

Mitchell B. Merback (DePauw), “and this day shall be a memorial to you”: Passover Crimes, Innocent Blood, and the Dialogue of Rituals in Northern Renaissance Art.

Bonnie Noble (North Carolina, Charlotte), Old Testament Themes in the Reformation Paintings of Lucas Cranach.

Michel Weemans (École des Hautes Études en Sciences Sociales), Visual Exegesis, Allegory and Anthropomorphism in Erasmus and Herri met de Bles.

Christopher Atkins (MFA Boston), Rough Men and Smooth Women: The Portraits of Frans Hals and Johannes Verspronck.

Stephanie Dickey (Queen’s College, Kingston), Sexuality, Self-Portraiture, and the Artist’s Biography from Van Mander to Houbraken.

Rebecca Brienen (University of Miami), Embattled Masculinity: The Lowe Art Museum’s So-Called *Trapped Thief* (ca. 1650).

Martha Hollander (Hofstra), Mars Asleep: Discarded Swords, Masculinity and Military Culture in Seventeenth-Century Dutch Art.

Meghan Hughes (Tufts), Constructing Renaissance Identity through *The Travels of Sir John Mandeville*.

Alice Berghof (UV-Irvine), “Nearest the Tangible Earth”: Rembrandt, George Berkeley and the Poetics of Touch.

Thijs Weststeijn (University of Amsterdam), Enchanting the Eye: Looking at Art and the Transfer of Spirits.

Susie Sutch (UC-Berkeley), Illustrations and Textual Reception.

Deborah H. Cibelli (Nicholls State University), Further Beyond the Emblem of Charles V: Triumphal Art by Francesco Salviati and Marten van Heemskerck.

Barbara Johnston (Florida State), A Mother’s Prayer: Conception, Pregnancy, and Motherhood in Louise of Savoy’s *Vie de la Magdalene*.

Christopher Heuer (Columbia), *Raubbild* as Aporia.

Ashley West (National Gallery of Art), Normalizing the Subject: Hans Burgkmair’s Images of Otherness.

Rachel L. Geschwind (Case Western), Sex Ruins Everything: Hans Baldung Grien and the Erotic Fall of Man.

Angela Ho (Michigan), The Sheen of Quality: Rethinking Gerard ter Borch’s Signature Motif of the Satin Dress.

Rangsork Yoon (Institute of Fine Arts), Dürer's Sales Strategies: Differentiating His German and Latin Apocalypse Titles.

Jeffrey Chipps Smith (Texas-Austin), Dürer on the Beach: Curiosity, Incredulity, and Other Virtues.

Miriam Hall Kirch (North Alabama), A Prince's [Ottheinrich von der Pfalz] Prints in Renaissance Germany.

Noam Flinker (University of Haifa), John Dee's Mechanical Stagecraft and Royal Pageantry in Prague and London.

Heather Madar (Humboldt State University), Maximilian I and the Development of Renaissance Political Spectacle.

Erik Inglis (Oberlin), A Painter's Practice: Imagining Jean Fouquet's Lost Sketchbooks.

Alicia Weisberg-Roberts (Yale), "In phantastick habbit": Sir Robert and Teresia, Lady Shirley, in Van Dyck's Italian Sketchbook.

Ingrid Höpel (University of Kiel), A Seventeenth-Century Emblem Cycle from a Convent in Schleswig-Holstein.

Walter Melion (Emory), Species, *signum*, *simulatio*: Ludolph of Saxony and Jerónimo Nadal on the Meditative Image of the Sacrificial Christ.

Lee Palmer Wandel (Wisconsin-Madison), Converting Images: Evangelical Images in Canisius's *Institutiones*.

Aneta Georgievska-Shine (Maryland-College Park), "I repair my work that was left ...": Velazquez and the Unfinished Story of Arachne.

Lorenzo Pericolo (Université de Montréal), Women in Suspension: The Narrative of Nudity in Rembrandt's *Andromeda* (The Hague, Mauritshuis) and *Danaë* (St. Petersburg, Hermitage).

Christiane Andersson (Bucknell), The Virgin's Mother: St. Anne as Maternal Inspiration in Early Modern Art and Folklore.

Paula Nuttall (Victoria and Albert Museum), Approaches to the Nude North and South of the Alps.

Michael Ann Holly (Clark Art Institute) and **Keith Moxey** (Barnard), Iconology Past and Present.

Michelle Packer (UC-Santa Barbara), A Moveable Court: Monumental Tapestry and the Creation of a Burgundian Court.

Dan Ewing (Barry University), Renaissance Gothic: The Originality and Appeal of Non-Classical Art in Sixteenth-Century Northern Europe.

Annamarie Jordan (Independent), Jooris van der Straeten: Habsburg Court Portraitist in Portugal, Spain and France.

Douglas Klahr (Texas-Arlington), Court Space, Common Space, and *Schloss-topographie* in Berlin.

Geert H. Janssen (Oxford University), Princely Display in an Early Modern Republic: The Funeral Processions of the Stadholders in the United Provinces (1584-1700).

Noelia García-Pérez (Universidad de Murcia), Lineage, Emotion and Memory: Habsburgs in Mencia de Mendoza's Portrait Collection.

Laurinda Dixon (Syracuse), In the Eyes of the Beholder: The Science of Love and Longing in English Renaissance Portrait Miniatures.

Diane Wolfthal (Arizona State), Menez-moi doucement: An Eroticized Portrait of Elizabeth Vernon at Her Toilette.

James Bloom (Vanderbilt), Tapestry, Textile and the Rise of Easel Painting in Flanders (1450-1550).

Robert Mayhew (Duke), New Old Masters in Early Sixteenth-Century Antwerp.

Middle Atlantic Symposium in the History of Art

National Gallery of Art, Center for Advanced Study in the Visual Arts, and University of Maryland, March 30-31, 2007.

HNA-related papers:

Kathrin V. Halpern (George Washington University), Reconsidering *The Rustic Couple*: A Reinterpretation of Albrecht Dürer's Peasant Print.

Tanya Paul (University of Virginia), Which Came First? Originals, Copies, and Multiplicity in the Still-Life Paintings of Willem van Aelst.

Opportunities

Call for Papers

HNA at RSA: Art and its Audiences in the Early Modern Netherlands

Chicago, April 3-5, 2008.

Interpretation of visual art from the historical past can be approached from a variety of theoretical positions and practical strategies, within which the reconstruction of historical context plays an increasingly contested role. By what means can we infer how early modern viewers interpreted, responded to, and interacted with works of art? What patterns of response can be discerned? What kinds of evidence are available, and how reliable are they? This session invites papers that approach works of art through the critical application of contemporaneous sources such as inventory records, literary ekphrasis, travellers' accounts, theoretical texts, artistic responses (copies, variants, adaptations), and documents relating to collecting, display, and connoisseurship. Papers may address works in any medium from the fifteenth, sixteenth, or seventeenth centuries. The primary focus is on art produced in the Netherlands (Flanders or the Dutch Republic), but papers concerning the Hapsburg lands and other related territories will also be considered.

Depending upon interest, we will propose between one and four panels of three papers each.

Proposals should include the following items:

1. Preliminary abstract, 150-300 words.
2. CV with e-mail address, phone and fax numbers.

Please e-mail your proposal by May 1 to Stephanie Dickey at: dickey.ss@gmail.com. (Snail mail after April 1: 8605 Sargent Rd., Indianapolis, IN 46256 USA)

Les échanges artistiques entre les anciens Pays-Bas et la France, 1482-1814

Université de Lille 3, May 2008 (probably May 28-30)

Until now discussion on artistic exchange between European countries in early modern times have been centered on Italy. This conference focuses on the relations between France and the Netherlands. The period under consideration is bracketed by the end of the Burgundian empire on the one hand and the Congress of Vienna on the other. Open for discussion are:

1. Books: texts or libraries (real or virtual)
2. Artists: travel and residence of artists from one country in the other
3. Works of art
4. Engravings
5. Institutions
6. Frontiers (e.g. Principality of Liège, Alsace, Lorraine)

Please send abstract (400 words), title of your contribution, your institution, and brief cv before April 30, 2007, to:

Gaëtane Maes, gaetane.maes@univ-lille3.fr

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historians of netherlandish art

REVIEW OF BOOKS

Fourteenth and Fifteenth Centuries

Andrea G. Pearson, *Envisioning Gender in Burgundian Devotional Art, 1350-1530: Experience, Authority, Resistance (Women and Gender in the Early Modern World)*. Aldershot, Hampshire (England)/ Burlington, VT: Ashgate, 2005. 236 pp, ISBN 0-7546-5154-1.

Andrea Pearson's pioneering study maps out an intriguing plan for examining Burgundian devotional art in the late middle ages by adopting an unaccustomed focus: that of the gender of its patrons and owners. Her focus is exclusively on portrait diptychs, which she has observed were overwhelmingly commissioned by men, and the portraits in books of hours, which she notes as originally the purview of women. Once this generalization has been established, in the Introduction and the first chapter, she goes on to examine individual cases that refine her vision of the interaction of gender with the display of piety and the assertion of power.

The second chapter brings in devotional portraits from the Netherlands, France, and Germany, and is perhaps the most diffuse and ambitious. It introduces the familiar Rogerian portrait diptych, exemplified by those made for Philippe de Croÿ and Jean Gros, with a prayerful male owner against a dark isolating background, facing the Virgin and Child. Here the male adoption of the portrait diptych is seen as a reaction to the perceived dominance of female spirituality in books of hours, an artistic reaction that both appropriated and distorted images used in women's books. The private vision of the holy figures, once granted to the women portrayed at Matins as they contemplated the Incarnation, and now vouchsafed to a man, is read as an anxious male response to the threat of the unmediated visions women experienced in their private devotions.

The latter chapters consider patrons whose gender allegiance is less than traditional: men who have chosen the "alternative masculinity" of a chaste marriage; members of the clergy, who form a rather gender-neutral, not to say neutered group; the abbess Jeanne de Boubais, whose Cistercian nuns were facing clerical demands that they live a more strictly cloistered life; and Margaret of Austria, whose lineage should have allowed her to step into the tradition of Burgundian portrait diptychs, but whose gender barred her from full participation. The portraits from all of these groups are examined in a way that provides an illuminating context for the sitters' decisions.

Several of the readings are especially well thought out and presented in convincing detail. Pearson's interpretation of Martin van Nieuwenhove as the ambitious sprig of a civic-minded Bruges family, eager to declare his maturity and physical self-mastery, gains from her provocative reading of the young man's emblems and the saints alluded to in the diptych. Some readings, however, could have benefited from a more cautious and contextual presentation of the theological implications of individual works. In her discussion of Jean de Berry's added portrait in the *Brussels Hours*, for example, Pearson addresses the well known miniatures of the duke (on the verso) regarding the Virgin and nursing/writing Christ child (on the facing

recto) under the heading "Incarnational," though the term "Marian" might be more accurate. She then describes the duke's piety in this miniature as "Christocentric," and declares in the next paragraph that the duke's devotion in this image is "Eucharistic," though it is puzzling that no Eucharistic elements are identified. These terms may all be applicable but they are hardly synonymous; and the reader may feel that some necessary explication has been skipped.

Pearson was able to confirm Roger Wieck's estimate that books of hours were owned far more often by women than by men, the number of female owners topping male at a ratio of 3 to 1. But her estimate was apparently calculated only from those books furnished with portraits. (Presumably this corpus was chosen to balance the male portrait diptychs; though possibly this sensible shortcut was adopted in order that the author might finish the study within her lifetime). Further research could build on her conclusions by refining our knowledge of the owners of books of hours, using texts as well as illustrations to characterize the owners and to track their choices. The gender of the devout "servant" and "sinner" addressing the Virgin in two popular prayers, the *Obsecro te* and the *O intemerata*, for example, can suggest the gender of owners who did not spring for a portrait. We may find that those books furnished with portraits were preponderantly for female owners; or that certain texts were associated with one gender, or that the choices of text over time reinforce the author's contention that men's commissions mimicked and then distorted women's self-representation. Pearson's book invites us to examine some very familiar works with fresh eyes. With such fascinating trends as the ones laid out in this book, scholars may be inspired to expand the body of evidence by considering additional material and asking further questions.

Elizabeth Moodey

Vanderbilt University

John Oliver Hand, Catherine A. Metzger, and Ron Spronk, *Prayers and Portraits: Unfolding the Netherlandish Diptych* [Cat. exh. National Gallery of Art, Washington, November 12, 2006 – February 4, 2007; Koninklijk Museum voor Schone Kunsten, Antwerp, March 3 – May 27, 2007]. New Haven/London: Yale University Press, in association with Harvard University Art Museums, Cambridge, 2006. 339 pp, numerous color plates. ISBN 0-300-12155-5.

John Oliver Hand and Ron Spronk (eds.), *Essays in Context: Unfolding the Netherlandish Diptych*. Cambridge, (Massachusetts): Harvard University Art Museums; New Haven/London: Yale University Press, 2006. 255 pp, 11 color, numerous b&w illus. ISBN 13: 978-0-300-12140-7.

Prayers and Portraits: Unfolding the Netherlandish Diptych serves as the catalogue for the exhibition of the same title, held at the National Gallery of Art, Washington, and the Koninklijk Museum voor Schone Kunsten, Antwerp. The product of more than six years of intensive research by an international team who examined 65 panels

in more than 31 different public and private collections, this massive and beautifully designed volume is the first ever dedicated to the subject of the Netherlandish diptych. It is a “must have” for anyone with an interest in panel painting of the fifteenth and sixteenth centuries.

Originally conceived by Ron Spronk and John Hand, the project was quickly adopted with the full and enthusiastic support from the National Gallery of Art, the Koninklijk Museum, and the Straus Conservation Center of the Harvard University Art Museums. Particularly noteworthy in this equation is the inclusion of Catherine A. Metzger, Senior Paintings Conservator at the NGA as a full partner in the development of the exhibition project and in the authorship of the catalogue. This rare and commendable collaboration between curators and conservators reinforces the vital and synergistic bond that is essential for thorough object-based research today.

Two introductory essays open the volume. The first discusses the origins and variations of the diptych format within the history of Netherlandish painting. The second essay deals with the material aspects and technical analysis of the diptychs in question. Following these essays, the 40 individual catalogue entries are arranged in alphabetical order according to artist. Each entry includes color plates that illustrate all of the painted sides for each diptych/pendant reconstruction. These color plates are highlighted from the text by black backgrounds, thus simulating the diptych format within the pages of the book. Panels smaller than the 9 _ x 12 _ inch page format – such as Gerard David’s exquisite diptych of *The Virgin and Child with Two Angels* and *Christ Appearing to His Mother* – are reproduced in actual size.

Oddly, the footnotes, provenance data, exhibition history, and bibliography for each entry have been relegated to an appendix at the back of the volume. This makes the physical use of the volume cumbersome and makes it somewhat difficult to read and appreciate each entry in a fluid and uninterrupted manner. A detailed, illustrated Technical Appendix provides extensive analytical data for most of the paintings in the catalogue, while a comprehensive and thoroughly researched bibliography completes the volume.

The catalogue features entries and technical data for two diptychs not included at either venue of the exhibition: Jan van Scorel’s Berlin-Tambov diptych and Rogier van der Weyden’s devotional diptych of Jean de Froimont. Despite the best efforts of the organizers, these panels were not allowed to travel at the last minute. Happily, the decision was made to include these entries, along with new photography and the latest research findings as an added bonus to the catalogue.

The three authors share equal credit and responsibility for all aspects of the National Gallery of Art publication. Neither the introductory essays nor the catalogue entries are attributed to any one author. Yet, through skillful editing, the catalogue manages to achieve a balanced tone and consistency of voice that is rarely found in publications prepared by multiple hands.

Unlike the alphabetical arrangement of the catalogue entries, the Washington installation followed a chronological path, within which the visitor was guided through various themes. A limited number of text panels served as topical guides for the installation. Many panels were reunited after centuries apart, as was Michel Sittow’s diptych of the *Virgin and Child with Diego de Guevara* (Berlin and Washington) – an event justifiably noted as “cause for celebration.” Other pairs, previously understood to be diptychs, have now been identified as pendants, such as Albrecht Bouts’s *Man of Sorrows* and *Mater Dolorosa* (both from the Harvard University Art Museums).

The first gallery of the installation introduced visitors to the basic diptych format, drawing distinctions between true, hinged diptych panels, pendant panels, and later reconstructions. Here, the visitor was treated to stellar examples by the founders of the diptych genre, including Jan van Eyck’s *Annunciation* (Madrid), Robert Campin’s *Trinity* and *Virgin and Child in an Interior* (St. Petersburg), and the reunited front and back facing panels of Rogier van der Weyden’s early *St. George and the Dragon* and *Virgin and Child* (Washington and Madrid). The second gallery was dedicated to the theme of the half-length devotional diptych as perfected by the mature Rogier van der Weyden. Two spectacular examples – the diptych of Jean de Gros (Tournai and Chicago), and the diptych of Philippe de Croÿ (San Marino and Antwerp) – provide ample proof of Rogier’s mastery of concept, design, and technique.

The installation continued with galleries dedicated to the evolution of the religious diptych in the fifteenth and sixteenth centuries, and the adaptation of the diptych format to secular imagery and portraiture. Hans Memling’s remarkably preserved 1487 diptych of the *Virgin and Child with Maarten van Nieuwenhove* took center stage in the third gallery, while a special section of the fourth room was dedicated to later diptych variations of Jan van Eyck’s *Virgin in the Church* (c.1437-39). Quentin Massys’s pendant portraits of Desiderius Erasmus and Peter Gillis, painted for Thomas More in 1517, served as a superb example of the adaptation of the diptych format to portraiture in the sixteenth century.

Whenever possible, panels were presented without vitrines or reflective glazing, allowing for an unexpected level of direct personal access and (much to the dismay of the NGA security officers) very close scrutiny on the part of the viewer. In several instances, diptych panels were mounted in angled “opposition” to each other, thus recreating or at least approximating their original orientation.

Essays in Context: Unfolding the Netherlandish Diptych serves as a companion volume to the *Prayers and Portraits* exhibition catalogue. The volume is the result of two round-table discussions sponsored by a Collaborative Research Grant from the Getty Foundation, and published with support from the Parnassus Foundation and the Harvard University Art Museums. With contributions written by thirteen scholars in the field, these essays address a variety of topics related to many of the panels included in the *Prayers and Portraits* exhibition. General topics include: the origins and history of diptychs (Laura D. Gelfand and Victor M. Schmidt); variations on the themes, content, and format of diptychs (Lorne Campbell, Carol J. Purtle, Hugo van der Velden, and Yvonne Yiu); the function, purpose, and reception of diptychs (Reindert L. Falkenburg, Ivan Gaskell, Maximiliaan P.J. Martens, and Till-Holger Borchert); and the physical aspects of diptychs and their use (Marina Belozerskaya, Peter Klein, and H  lene Verougstraete).

Smaller in size and decidedly less handsome in design than the exhibition catalogue, the format of the essay volume is consistent with scholarly journals in which footnotes are included at the end of each essay. The volume is enhanced by numerous black and white images and 11 color plates. A checklist of works in the exhibition provides a useful tool for cross-reference to the exhibition catalogue. Numerous references to un-illustrated works require that the reader of the companion volume also have the exhibition catalogue in hand to understand fully the essays. Unfortunately, the disparate size and visual appeal of the volumes makes it somewhat challenging to appreciate the interdependent relationship between the two publications.

Prayers and Portraits: Unfolding the Netherlandish Diptych presents an astonishing level of research, scholarship, and technical

data on the history, context, and original function of the Netherlandish diptych. Together with its companion volume *Essays in Context*, this catalogue represents an unprecedented summary of the state-of-research on this topic to date, and presents a visually stimulating experience for the specialist and the general reader alike.

Nancy E. Zinn

The Walters Art Museum

Sixteenth Century

Peter van den Brink et al., *ExtravagAnt! A Forgotten Chapter of Antwerp Painting, 1500-1530. Catalogue*. Edited by Kristin Lohse Belkin and Nico van Hout. [Cat. exh. Koninklijk Museum voor Schone Kunsten, Antwerp, October 15 – December 31, 2005; Bonnefantenmuseum, Maastricht, January 22 – April 9, 2006], 235 pp, 93 entries. ISBN (English) 9-085860-067.

The second part of this review will appear in November 2007.

The *HNA Review of Books* should probably review more exhibitions and their catalogues, the more so when an important, if neglected, major episode in Netherlandish art is considered as scrupulously as this one. Despite its cutesy title, the exhibition offers a serious, first-in-a-generation re-examination of the style of paintings – and drawings, well-represented in this catalogue – known since the seminal works of Max. J. Friedländer as “Antwerp Mannerism.” Indeed, for both convenience and because no one has yet superseded Friedländer’s *Notnamen*, his groupings of anonymous masters are retained here. In addition to the lavishly illustrated, full-color catalogue, short and up-to-date biographies are provided for the named artists of the entries, and Yao-Fen You has appended a most useful and thorough bibliography. A companion volume of the Antwerp *Jaarboek* (2004/05), reviewed separately, provide full-ranging, contemporary studies by leading scholars of the materials on view.

Annick Born, in the lone catalogue essay, carried over into the *Jaarboek*, outlines the historiography of this “fashionable style.” Friedländer’s basic groupings of the anonymous masters of this style group – confined to Antwerp in the 1520s – have remained dominant in the sparse literature since 1915, even though the once pejorative aura of Mannerism (by Friedländer in his own cult of creative genius) has itself been rethought and criticized, especially in relation to the larger pan-European, Italian-based Mannerism. Born assesses the sparse basics – firm dates and main traits – of Friedländer’s Antwerp Mannerists, and she also covers the subsequent discussions (especially by Baldass), including such often-disputed terms as “Gothic Mannerism.” Moreover, workshop production methods and varied copies as well as possible collaborations undermine crisp separation of identity – one of the reasons why this Antwerp style has suffered relative neglect in a modern era of prized individual identities.

Of course, as the introduction by Peter van den Brink makes clear, the proliferation of this style was linked to Antwerp’s burgeoning export trade in images, which also included the painted wings of sculpted altarpieces. The very anonymity of these artists, broken only in the case of Jan de Beer (= Master of the Milan Adoration), thanks to a signed drawing uncovered by Hulin de Loo,

points to their participation in mass production and formulaic repetition of figures, settings, motifs, and favorite subjects. In this exhibition all of Friedländer’s name pieces were assembled and supplemented by further attributions for comparison as well as wide representation of the drawings corpus (some forty out of Van den Brink’s estimate of a full roster of more than 350 works on paper!). With so much workshop repetition, the role of drawings demands close consideration as the templates for replication, and this catalogue confirms that process.

Moreover, it records some recent modern discoveries that have already been made. Adriaen van Overbeke, previously notable from a Kempen document as the first datable Antwerp Mannerist work (1513; St. Anne confraternity), has been identified by Godehard Hoffmann as the Master of the Antwerp Crucifixion; additionally Dan Ewing, who devoted a doctoral dissertation to Jan de Beer and contributed many important entries to this catalogue, has associated the Master of Amiens as a member of De Beer’s studio.

Seven decades after Friedländer’s volume XI (1933) only once have these artists received serious display and scholarly attention: the 1969 Bruges installation, *Anonieme Vlaamse Primitieven*. It could be argued, however, that the 1993 Antwerp exhibition of sculpted altarpieces, organized by Hans van Nieuwdorp, provided the proper analogue – and collaborative system – to reconsider these paintings, so often the wings of Antwerp altarpieces in their own right. While no American images were included in the loans, doubtless due to conservation issues, these images and entries will form the touchstones for re-examining major Antwerp Mannerist pictures in such museums as Philadelphia (an intact altarpiece), Chicago (wings), and San Francisco (Master of Amiens *Nativity*).

One of the refreshing aspects of Antwerp Mannerism is how it manifests itself as a group phenomenon, even where we do know individual names, e.g. Jan de Beer or Adriaen van Overbeke. The consistency and vividness of this artistic movement impress as well as its durability and its interaction with the work of famous names – Jan Gossaert, Joos van Cleve, and Pieter Coecke van Aelst – in contemporary Flemish painting. Indeed, what this catalogue permits is the appreciation of paintings, known chiefly from Friedländer’s black-and-white reproductions, in full color, large-scale, and full variety. Moreover, for all of the attention given in contemporary German art to the colored papers and inks of Albrecht Altdorfer or Urs Graf, these artists’ drawings can certainly be celebrated for their own virtuosity and elegance as well as their likely emergence as collectors items and independent art works as well as studies for works in other media. While some of this awareness was manifested in the Washington exhibition of Netherlandish drawings, *The Age of Bruegel* (1986), only a few “Antwerp Artist” works were featured there and then.

Space does not permit scrutiny of individual entries, though the contributions by Dan Ewing deserve special mention, and the overall organization and specific contributions in entries by Peter van den Brink are especially praiseworthy. Finally, the heroic editorial and organizational skills of Kristin Lohse Belkin, producer of the *HNA Newsletter and Review of Books*, and Nico van Hout of the Antwerp Koninklijk Museum, helped to produce this catalogue as the lasting reference that it has already become. It should, however, be supplemented by the important Antwerp *Jaarboek* companion volume of essays that were not included in the catalogue volume.

There are still groups of works, such as the Jan de Cock group, which are not fully resolved. And there still are suggestive relations between anonymous painters, such as the Master of 1518, and known masters, here Pieter Coecke van Aelst, which remain suggestive (Marlier identified the Master of 1518 with Jan van Dornicke; see

biography) or of others towards the younger Jan Gossaert. The connections to other media, such as stained glass (e.g. the Master of the Lille Adoration with Dirk Vellert, as studied by Ellen Konowitz, another contributor to this catalogue) will also repay further study. For all of these topics, *ExtravagAnt!* will remain the indispensable starting-point.

Larry Silver

University of Pennsylvania

Ingrid Ciulisová, *Paintings of the 16th-Century Netherlandish Masters. Slovak Art Collections. Bratislava: VEDA, 2006. 216 pp, 31 b&w illus. (each work). ISBN 13: 978-80-224-0928-5; 10: 224-0928-6.*

Published with assistance of the Samuel H. Kress Foundation.

A decade ago, students of Netherlandish art were greatly assisted by the publication by Olga Kotková of a Summary Catalogue of the works in the National Gallery in Prague. Now with Kress Foundation assistance and input from CODART, another important collection from Central Europe, the Slovak state museums, appears in a scholarly publication, ably researched by Dr. Ingrid Ciulisová. Her own work was reviewed by both Kotková and HNA life member, Zsuzsa Urbach of Budapest, then edited further by Lorne Campbell of London's National Gallery and Rudi Ekkart of the RKD in The Hague. The resulting volume will be a lasting tool of scholarship.

Unlike Prague and Budapest, with their highlights of Gossaert and Bruegel, Bratislava's collection will be less familiar to Netherlandish specialists; however, this scrupulous catalogue frequently errs on the side of caution ("attributed to" or anonymous). The modest author frankly admits, "No top quality paintings are included in this book . . . [h]owever . . . in spite of the iconoclastic outrages and other catastrophes . . . no major pictorial idea had been entirely lost." These words are especially appropriate for the clustered images of Antwerp sixteenth-century works in Slovakia.

After an Introduction that traces the history of collecting these paintings in this country, the works follow in alphabetical order, separated into sections of known painters and anonymous. The very first pair of images, Vegetable-Sellers, stem from Beuckelaer – even if not unqualified originals, they clearly convey both the sexual overtones of these peasant women with their wares as well as the abundance of the produce. Such works typify the Slovak collections as well as the period and place of their origin. Throughout this catalogue, my constant reaction was how easy it would be to teach about Antwerp painting from Bratislava.

Representing the earlier century is a workshop version of Albert Bouts' proto-typical bust-length *Man of Sorrows* and a representative Colijn de Coter (fused) panel of two saints with kneeling donors as well as a workshop version of the *Holy Family* from the Mansi-Magdalene circle. But a particular strength of this collection is the Romanist mode of Flemish painting. Most essential is the pair of works from the Frans Floris atelier: a fine *tronie* of a *Sea Goddess*, close to the Stockholm *Banquet of Sea Gods* (1561); and a figure-rich *Crucifixion* (assigned to a follower, such as Crispijn van den Broeck, but strong in its main figures, especially in the muscular anatomy of the two thieves). Additionally, a signed Gillis Coignet *Venus* derives from the Mellon *Venus with a Mirror*, a mature work by Titian (Washington) and shows a less familiar Antwerp painter who visited Italy but went on to a career in Hamburg in the second half of the century.

As with both Vienna and Brno in Moravia, this collection highlights the Valckenborch family. Two important collaborations between Lucas van Valckenborch and Georg Flegel show market scenes in the foreground and landscape backgrounds for the seasons *Summer* and *Autumn* (both were accepted by Wied and reunited with their mates from a Swedish private collection; the catalogue dates them 1593-94). Two other kitchen scenes from Lucas's workshop build upon the Beuckelaer foundations, again with the migration into German-speaking lands, here Frankfurt. Lucas's brother Martin and/or his son Frederick are credited with a *Highlands Landscape with Elijah* (cf. Coninxloo). Another image of a *Night Banquet*, ascribed to Frederick, should also be compared to the iconography of Joos van Winge's painting, also from Frankfurt (Brussels; engraved by Jan Sadeler, 1588) or the form Jan Muller's engraving, *Belshazzar's Feast*.

Turn-of-the-century internationalism is also evident at Bratislava. A wonderful, signed and dated Vredeman de Vries includes figures of *Solomon and Sheba* within the fantasy architecture (1612; included in the 2002 Lemgo and Antwerp exhibition). If the *Venus and Cupid* ascribed to the circle of Spranger is not an auto-graph work, it stands close to several related female heads in Prague, especially a *Justicia*. A plausibly attributed Karel van Mander *Tower of Babel* links with the Valckenborch theme derived from Bruegel. And a finely painted *Dives and Lazarus* reveals the workshop of Frans Francken II; above its mantel stands a painted *Sodom and Gomorrah* very close to the Jan Brueghel in Munich.

There are a few attributions that do not quite convince, especially a "Follower of Marten de Vos" *Daniel Defending Susannah*, an unusual subject and an image with remnants of the earlier generation of Antwerp Mannerist costumes combined with Coecke van Aelst classicism, thus earlier to my eye. Still closer to Coecke is the anonymous image of *Jesus at the Sea of Galilee*, here appropriately compared to the Raphael tapestry cartoons. A final work of note is an anonymous view of the Coudenberg Palace in Brussels, worthwhile as documentation alone but also finely painted at the end of the sixteenth century, perhaps by a court painter close to Valckenborch.

Such fascinating questions clearly reveal the benefit of this new publication, which not only represents Netherlandish art of the sixteenth century in some notable clusters but also adds some important and largely unknown works for future study. Dr. Ciulisová and those colleagues who assisted her deserve the thanks of all of us.

Larry Silver

University of Pennsylvania

Cole, Michael (ed.), *The Early Modern Painter-Etcher* [Cat. exh. University of Pennsylvania, Arthur Ross Gallery, April 15 – June 11, 2006; John and Mable Ringling Museum, Sarasota, July 1 – August 19, 2006; Smith College Museum of Art, Northampton, September 1 – October 29, 2006]. University Park: The Pennsylvania State University Press, 2006. 189 pp, 152 b&w illus. ISBN 0-251-02905-6.

The Early Modern Painter-Etcher is the catalogue of an exhibition originating at the Arthur Ross Gallery at the University of Pennsylvania, Philadelphia and traveling to the John and Mable Ringling Museum in Sarasota, Florida and the Smith College Museum of Art in Northampton, Massachusetts. The prints, loaned from an extensive repertory of collections, range widely. A curatorial

seminar advanced the scholarship for the exhibition and provided authors of individual catalogue entries. With its high-quality illustrations and entries, as well as essays by Michael Cole and Larry Silver, Susan Dackerman, Madeleine Viljoen, and Graham Larkin, *The Early Modern Painter-Etcher* is an essential purchase for academic libraries.

Following the model of David Landau and Peter Parshall's *The Renaissance Print, 1470-1550* (New Haven and London: Yale University Press, 1994), the authors of *The Early Modern Painter-Etcher* worked across geographic boundaries and ventured outside the canon of early modern painter-etchers to rethink Bartsch's concept of the *peintre-graveur* as it has been applied to this period. Overall, *Painter-Etcher* has a speculative tone similar to that of *Renaissance Print*, and the authors of both books, through connoisseurship of the prints and historical scholarship on the practice and theory of printmaking in early modern Europe, work toward a meta-analysis of the relationships among painting, etching, and drawing in the period that will sustain subsequent work in the field. If the book feels inconclusive overall, it is because of the complexity of these relationships and the exploratory way in which the authors have conceived their task.

Michael Cole and Larry Silver's essay, "Fluid Boundaries: Formations of the Painter-Etcher," lays the groundwork for the exhibition and catalogue by raising questions about the presumed bond between painting and etching and making some fresh observations, such as the relationship between the sporadic geographical diffusion of etching and the presence of direct stimuli in the form of adventurous artists like Dürer and Parmigianino. Early modern painters' approaches to etching, they suggest, could be characterized by a predilection for large-scale prints; an interest in graphic colorism; a need for the inventive freedom of subject matter possible in etchings (a freedom that could reshape the role and status of the artist as well as individual careers); and the opportunity to work in series or book format. What Landau and Parshall characterized as the "false starts" of early etching, Cole and Silver describe as the reasons for etching's longstanding appeal to painters.

One of the major false starts traditionally identified by print historians has been Dürer's brief foray into etching, the subject of Susan Dackerman's essay. She explores previous explanations for Dürer's abandonment of etching, such as its lack of affinity for his style, especially as it developed after 1520; the absence of a copper mordant in Germany, necessitating his use of iron plates; and a dearth of public interest in a new medium. She adds to these speculations with her meticulous curatorial analyses revealing Dürer's efforts to compensate for the aesthetic inadequacies of the medium with plate tone, more fluid ink, and uneven pressure during printing. Her fascinating observations illuminate what has always been a curious aspect of Dürer's superlative graphic oeuvre. However, although Dackerman notes the innovative subject matter of his etchings, she does not wrestle much with this question – a crucial one, it seems to me. I particularly wanted a discussion of how the stylistic and religious intensity of *Christ on the Mount of Olives* and *Sudarium Held by an Angel* could be understood in the context of the impending Reformation. Along with the enigmatic *Desperate Man* and *Abduction on a Unicorn*, these prints point toward a close relationship between an artistic medium and Dürer's spiritual and imaginative life. Building on Christopher Wood's path-breaking *Albrecht Altdorfer and the Origins of Landscape* (Chicago: University of Chicago Press, 1993), Dackerman concludes that this artist, in contrast to Dürer, truly grasped the connection between the etched and the drawn mark, understood as a sign of artistic uniqueness that could be marketed to collectors. Whereas engraving and woodcut had clearly developed

aesthetic conventions that distinguished them from drawings, the newer medium of etching was constrained by the ephemeral nature of the small pen sketch; Altdorfer both exploited the relationship between stylus and pen to great advantage and found ways, such as hand-coloring, to market etchings as more finished, collectible products.

In "Etching and Drawing in Early Modern Europe," Madeleine Viljoen unpacks the commonplace notion, fostered by the nineteenth-century etching revival, that etching is like drawing. Grounded in a fierce opposition to engraving and other reproductive techniques, the manifesto of the etching revival is not corroborated in the early modern period, according to Viljoen's nuanced analysis. By examining an interesting range of texts and documents, such as manuals of printmaking and drawing, compilations of reproductions of drawings, and etched sheets of studies, Viljoen shows the varied ways in which the relationship between etching and drawing was conceived in the early modern period. Etching could be used to record a personal style of drawing, to give pragmatic and systematic instruction on the delineation of form, or to codify a valued aesthetic approach (in essence, to illustrate a particular theory of art). Indeed, Viljoen argues that etching style might influence drawing style, as in the case of Domenico Tiepolo's *Satyr and Centaur* drawings. Painter-etchers usually did not use drawings as exact templates for etchings, Viljoen concludes, nor were etchings to be taken as drawings. Rather, much as reproductive prints make theoretical statements about painting, etchings reveal particular *ideas* of drawing or capture the *effects* of drawings.

Graham Larkin's "The Unfinished Eighteenth Century," is the final and briefest essay in the catalogue. He identifies two overarching traits of eighteenth-century painter-etchings – their technical simplicity, and their *non finito* aesthetic – and then touches on canonical artists such as Canaletto, Tiepolo, Boucher, and Fragonard. Despite Larkin's engaging descriptions of eighteenth-century graphic languages, his essay is an overview compared to the others, without the same variety of artists or detailed re-examination of scholarly assumptions. Because of this brevity, readers may be left with an impression of eighteenth-century etching as an afterthought rather than a significant factor contributing to Romanticism. I would like to have seen more discussion of the connection between etching and the *capriccio* as it developed in the eighteenth century with Giovanni Battista Tiepolo and Goya. Tiepolo's "oddly private, often-inscrutable graphic language," as Larkin puts it on page 79, with its "hints of an uncivil regressiveness" is linked to the iconographic and expressive inventiveness that made etching appealing to painters in the first place, as Cole and Silver note early on. Given that fact, the link between etching and Tiepolo's subjects in the *Capricci* and *Scherzi* could have been developed more.

Despite Cole and Silver's introductory remarks, *The Early Modern Painter-Etcher* is more about how the medium of etching was conceptualized than with its subject matters. I suspect this latter aspect may well be an equally important aspect of etching's story, however. Nevertheless, like *The Renaissance Print*, *The Early Modern Painter-Etcher* is a beautifully produced and informative book that will be consulted frequently by those who want to understand the latest thinking on issues in the history of sixteenth- and seventeenth-century printmaking.

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Godelieve Denhaene (ed.), *Lambert Lombard: Peintre de la Renaissance, Liège 1505/06-1566. Essais interdisciplinaires et catalogue de l'exposition.* [Cat. exh. Salle Saint-Georges, Musée de l'Art Wallon, Liège, April 21 – August 6, 2006.] (Institut royal du Patrimoine Artistique de Belgique, Scientia Artis, 3). Brussels: KIK/IRPA, 2006. 534 pp, 480 illus. No ISBN. Also available in Dutch.

This excellent, lavishly illustrated catalogue is Godelieve Denhaene's latest study to expand our understanding of Lambert Lombard, the mid-sixteenth-century Liègeois antiquarian, draftsman, painter, and architect. It appears in conjunction with the 2006 exhibition and proceedings commemorating the 500th anniversary of his birth.

Of all the major Netherlandish Romanists, Lombard has received the least scholarly attention. A spate of early monographs, most notably by Adolph Goldschmidt (1919), did not yield a more intensive, self-sustaining field of study. This lack of attention should not surprise us; scholarship on sixteenth-century Italianate Netherlanders has always lagged behind the discussion on Bosch or Brueghel. Perhaps Lombard has been the most spurned of those who brought the *all'antica* manner north because he practiced in a relatively peripheral town and his painted oeuvre is both small and dubiously attributed. However, an abundance of material beckons. Lombard and his atelier produced nearly 1,000 drawings that are still available to us: original designs, life studies, copies after antiquities, and works by contemporaries. His *Vita* by his pupil Domenicus Lampsonius describes Lombard's importance for a Liègeois antiquarianism that was significant and connected with other centers. For a time, Lombard was also the master of Frans Floris, Hubert Goltzius, and William Key. And a letter by Lombard to Vasari is tantalizingly suggestive of a sophisticated art theory. Surely, this treasure trove has always recommended more attention for Lombard than he has received.

Enter Denhaene, who has worked since the late 1970s to bring Lombard to light. Before the present volume, her major publications included a study of his paintings (1987), and a monograph (1990). Denhaene's most important contribution to Lombard studies, however, has been her work on two sprawling albums containing drawings by the artist and his circle. The Arenberg Album was the subject of her dissertation (finished in 1984, published in 1993). Her study of the recently recovered Clérembault Album followed in 2001. The artist who has emerged from Denhaene's work still remains the erudite antiquarian whom Lampsonius describes; however, thanks to her, we have a much more nuanced image of Lombard.

This project, Denhaene's most ambitious to date, marshals a team of twenty-four scholars with varied expertise to bear on Lombard's oeuvre. The exhibition showcased the most important works from Lombard's atelier – all freshly restored – featuring all eight of Lombard's *Femmes Vertueuses* paintings, reunited for the first time since the eighteenth century. Also present were the highly contested predella paintings of the *St. Denis Altarpiece* and a generous selection of drawings. The resulting catalogue boasts over thirty essays in lucid French grouped into sections on historiography, Lombard's drawings, paintings, and influence, followed by 154 entries on exhibited works and an ample body of comparative material.

Collectively, the historical essays convey the breadth of Lombard's enterprise. Franz Bierlaire provides a concise, copiously referenced overview of Liègeois humanism. Denhaene analyzes Lampsonius's *Vita*, examines Lombard's vision of antiquity, and

gives an overdue study of prints after his designs. Isabelle Lecocq reveals Clérembault no. 67 as the source for a stained glass design in Liège's Saint-Paul Cathedral. Marie-Élisabeth Henneau, Cécile Oger, and Jacques Debergh probe the local significance of St. Denis and *Femmes Vertueuses* iconography. Lombard's Antwerp students form the focus of Carl Van de Velde's essay. Pierre-Yves Kairis speculates on the identities of Lombard's unknown students. Sophie Denoël reveals the effects of Lombard's classicism on manuscript illumination in Liège.

More essays describe technical findings resulting from restoration efforts. The most compelling use these new data to revisit larger questions. Laboratory results prompt Denhaene to demote the *St. Denis Altarpiece* predella paintings to "Lambert Lombard?" status (Nicole Dacos's reattribution to Lambert Suavius notwithstanding). Marie Postec's discovery of locally applied varnishes on some *Femmes Vertueuses* paintings raises questions about the use of Italian techniques in Lombard's atelier. Jana Sanyova and Steven Saverwyns conduct a magnificent analysis of paint layers in the works on view. They find a range of techniques too diverse to be Lombard's alone and cast doubt on a single workshop process. Along with scores of drawings, a dearth of paintings securely attributable to Lombard, and Lampsonius's claim that his master preferred working in monochrome to color, these technical discoveries support what many have long suspected: perhaps Lombard had pupils execute his designs rather than paint them himself. Even in unexpected ways, then, this volume reinforces our time-honored perception of Lombard as *pictor doctus*, the Romanist antiquarian with heavy theoretical leanings.

Readers will notice a need for continued refining of our thoughts concerning Lombard's identity: how did the Roman journey shape his ideas about antiquity and artistic production? Denhaene sees Lombard's rejection of all art except that of antiquity (55) in Lampsonius's claim that Lombard did not place Michelangelo on an equal footing with the ancients. Suggesting otherwise, however, Lombard's *Holy Women at the Tomb* (cat. no. 138) shows unequivocally that he was disposed to quoting verbatim from Polidoro da Caravaggio's *Story of Mary Magdalene* fresco in Rome's San Silvestro al Quirinale. Moreover, in his letter to Vasari, Lombard defines antiquity polemically to include northern medieval artifacts. A surprisingly low number of Lombard's drawings (only six in the Arenberg album) contain identifiable Roman antiquities, which also argues for revised thinking about the vision of antiquity cultivated by Lombard during and after his Roman stay. The notion of Lombard's "academy" also remains problematic. Though Lombard met Baccio Bandinelli while in Rome, there are no grounds for intimating, as some do in this catalogue, that the Liège painter modeled his studio after the Italian sculptor's. For that matter, Lampsonius only uses the word "academy" for studios he criticizes. Writers did not begin using that word to describe Lombard's studio until the nineteenth century. Finally, Lombard's relations with his patrons also warrant further investigation. No essays address that topic head on.

Thus, as we continue to applaud Denhaene for her thankless work on this difficult but important artist, we also look forward to future installments. This monumental effort is essential reading for scholars of Netherlandish Art.

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Seventeenth-Century Flemish

Ernst Vegelin van Claerbergen (ed.), *David Teniers and the Theatre of Painting*. With essays by Margret Klinge, Giles Waterfield and James Methuen-Campbell and contributions by Caroline Campbell and Ernst Vegelin van Claerbergen. [Cat. exh. Courtauld Institute of Art Gallery, London, October 16, 2006 – January 21, 2007]. London: Paul Holberton Publishing, 2006. 135 pp, 124 color plates, 5 b&w illus. ISBN 1-903470-69-2.

This small exhibition, installed in one room at Somerset House, was dedicated to David Teniers's *Theatrum Pictorium* or "Theatre of Painting", published in 1660 in Brussels. The show was built around the fourteen oil sketches by or attributed to Teniers and his studio in the Courtauld Institute of Art Gallery that Count Antoine Seilern bequeathed in 1978 to the Samuel Courtauld Trust. This is the largest surviving group of small preliminary modelli, mostly painted on panel, for the 243 etchings in the *Theatrum Pictorium*, considered to be the first printed illustrated gallery inventory. To these sketches four loans from the National Gallery of Ireland, Dublin, were added, a further two each from the Royal Collection, from Corsham Court, and a private collection, and one each from Glasgow and a dealer. These twenty-six works represent roughly half of all the modelli still known. James Methuen-Campbell established in his catalogue essay on the early provenances of Teniers's copies for the *Theatrum* that of the 120 sketches last recorded in the Marlborough collection, auctioned in 1886, a mere fifty-six have been preserved.

The etchings based on the sketches reproduce the most admired, primarily Venetian paintings, then in the collection of Archduke Leopold Wilhelm, governor of the Spanish Netherlands from 1646-56, who resided in Brussels. In 1651 the archduke appointed David Teniers (1610-90) his court painter and keeper of the works of art, and it was he who transformed the archducal collection into one of the most important princely collections of the time.

David Teniers's earliest gallery views that randomly reproduce famous paintings Leopold Wilhelm owned date from that very year, 1651 (Brussels and Petworth). The focal point in the Courtauld exhibition was the amazingly large gallery view on copper that Teniers presented to Philip IV, today in the Prado, Madrid (no. 3), where some 49 pictures are reproduced. Slightly smaller and on canvas is the example from Petworth House showing 47 pictures (no. 2) and probably the work given as a present to Anton Triest, Bishop of Ghent, shown in the center next to the archduke. Triest was Teniers's patron and introduced the artist to Leopold Wilhelm.

On the frame of each picture Teniers added the name of the painter of the original work, which would also be included in the reproductive etchings. In the exhibition large graphs accompanied both gallery pictures that identified most of the works within them but these are unfortunately omitted in the catalogue. (The key for the Petworth painting is found in Margret Klinge, *David Teniers the Younger*, exhibition catalogue, Antwerp, 1991, pp. 222-23, no. 76; that for the Prado in M. Díaz Padrón, *El siglo de Rubens en el Museo del Prado*, vol. 2, Madrid, 1995, pp. 1400-11, no. 1813.)

Leopold Wilhelm may have commissioned these views (ten are known, listed on p. 65) to showcase his impressive collection, among them the 400 Italian paintings he had recently acquired from James, 3rd Marquess of Hamilton (executed in 1649); while some 200 works by the best sixteenth-century Venetian painters previously belonged

to Bartolomeo della Nave, Venice. The concise catalogue entries by the curator Ernst Vegelin van Claerbergen and by Caroline Campbell refer to both provenances as well as to inventories of the archducal collection and to later imperial gifts in order to trace the works to their present locations. The portrait of a *Doge* (no. 17), a rare example on canvas and now only attributed to Tintoretto, actually is still in Vienna according to Jeremy Wood.

Work on the *Theatrum* became more difficult once Leopold Wilhelm abdicated his governorship and moved to Vienna in May 1656, taking his collection with him, where it was displayed in the Stallburg. The works remained more or less together until 1772. By 1776, after being moved to the Upper Belvedere gallery, more than one hundred paintings illustrated in the *Theatrum* were no longer listed in Christian von Mechel's inventory. (The originals for nine of the exhibited oil sketches are lost.) Today the paintings from Leopold Wilhelm's collection form the core of the Kunsthistorisches Museum, Vienna. (See also Renate Schreiber's *Erzherzog Leopold Wilhelm: "ein galeria nach meinem humor*, Vienna, 2004; *Schriften des Kunsthistorischen Museums*, 8).

Teniers began work on the *Theatrum Pictorium* in the mid-1650s. Only one etching is dated: 1656, the year of Leopold Wilhelm's move to Vienna. Whether the archduke commissioned the *Theatrum* or whether Teniers initiated the project himself remains unknown. Teniers, however, was the one who supervised and guided it intellectually and artistically. In the end he even published it in 1660 at his own expense. The *Theatrum Pictorium* is dedicated to Archduke Leopold Wilhelm and includes a preface in four languages, Latin, French, Spanish, and Dutch. Besides the 243 plates after Italian paintings, it includes a dedicatory print, the portrait of David Teniers, and a plan of the exhibition rooms in Vienna. With the *Theatrum*, a precursor of today's coffee table book, Teniers hoped to acquaint the educated public with works of art and perpetuate the artists' fame.

Teniers engaged twelve, at times very young engravers for the project. The five who contributed most were Jan van Troyen with 56, Lucas Vorsterman the Younger with 52, Pieter van Lisebetten 40, Theodoor van Kessel 27, and Coryn or Quirin Boel 25. The prints are the same size as the oil sketches but for the most part in reverse to the preliminary modelli. They are arranged by regional schools and more or less in chronological order. Because Teniers employed so many printmakers the quality of the etchings varies. How he decided the division of labor among them remains unknown.

Infrared reflectography on several oil sketches in the exhibition revealed inscriptions recording what appear to be the dimensions of the original painting. Ruled lines moreover conformed broadly to the margins of the related prints and guided the printmakers where to insert the captions. They subsequently were painted over (nos. 7, 20, 21, 23. Helen Smith discussed the findings of her technical investigation of six modelli in 1999 in an unpublished Courtauld Institute of Art dissertation.) All etchings include the name of the painter of the original work of art, followed by the dimension of the paintings, and finally the printmaker's signature. In the exhibition the small oil sketches were paired with the corresponding prints whenever possible. However, for five sketches there were no etchings (nos. 7, 16, 28, 30, 31) while four prints had no accompanying modelli.

Teniers opened the *Theatrum* with Raphael's *Saint Margret*, the most admired work in the archducal collection (today it is considered to have studio participation). Further there were 47 paintings thought to be by Titian, 13 by Tintoretto, 15 by Veronese, an equal number by Andrea Schiavone, 23 by the Bassano, 19 by Palma Vecchio and 23 by Palma Giovane. Several of the old attributions are now questioned. The so-called Titian *Portrait of a Man Holding a Letter* (no. 11) actually was found to be a signed work by the little known Venetian artist Giovanni Pietro Silvio, dated 1542. A comparison between the

original paintings and Teniers's reduced oil sketches also shows changes that vary from slight deviations to rather obvious ones like wider landscape settings (no. 9). The modello after Giorgione's *Three Philosophers* furthermore was drastically altered after Van Troyen had etched it for the *Theatrum*, when the figures were transformed into seventeenth-century Flemish peasants (no. 8).

Margret Klinge, the *doyenne* of Teniers studies, contributes an excellent introductory essay on the artist and the evolution of the *Theatrum Pictorium*, while Giles Waterfield discusses it as a publication that stands at the beginning of the presentation volume. He interprets the *Theatrum* as a visual celebration of ownership and traces its influence and place among the growing number of books about the visual arts in the seventeenth and eighteenth centuries.

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Seventeenth-Century German

Rüdiger Klessmann, *Im Detail die Welt entdecken: Adam Elsheimer 1578-1610*. With contributions by Emilie E.S. Gordenker and Christian Tico Seifert, edited by Michael Maek-Gérard. [Cat. exh. Städelsches Kunstinstitut, Frankfurt/M, March 17 – June 5, 2006; National Gallery of Scotland, Edinburgh, 23 June 23 – September 3, 2006; Dulwich Picture Gallery, London, September 29 – December 3, 2006]. German edition: Wolfratshausen: Edition Minerva, 2006. 302 pp, many color plates. ISBN 3-938832-06-1.

Michael Zuch, *Discovering the World in Detail. Adam Elsheimer 1578-1610*. Visitor's guide to the exhibition, translated by Judith Rosenthal.

Rüdiger Klessmann, *Adam Elsheimer 1578-1610*. With contributions from Emilie E.S. Gordenker and Christian Tico Seifert. [Cat. exh. Städelsches Kunstinstitut, Frankfurt/M, March 17 – June 5, 2006; National Gallery of Scotland, Edinburgh, 23 June 23 – September 3, 2006; Dulwich Picture Gallery, London, September 29 – December 3, 2006]. London: Paul Holberton Publishing, 2006. 246 pp, 240 illus., 130 in color. ISBN 1-903470-47-1 (hardback); 1-903278-78-3 (paperback)

Emilie E.S. Gordenker, *Adam Elsheimer 1578-1610. Devil in the Detail*. Visitor's guide to the exhibition.

Reinhold Baumstark, ed. *Von Neuen Sternen. Adam Elsheimers "Flucht nach Ägypten"*. Catalogue by Marcus Dekiert with contributions by various authors. [Cat. exh. Alte Pinakothek, Munich, December 17, 2005 – February 26, 2006]. Munich and Cologne: Pinakothek-Dumont, 2005. 226 pp, 110 color, 10 b&w illus. ISBN 3-832175-83-0.

English translations of the various *Lives of Adam Elsheimer* by Carel van Mander (1604), Giulio Mancini (c.1614-21), Giovanni Baglione (1642), Joachim von Sandrart (1675), and Jean-Baptiste Le Brun (1792), as well as recollections of Jusepe Martinez (c.1670) and Johann Faber (c.1628) are published by Pallas Athene, London (ISBN 978-1-84368-029-1). Based on Keith Andrews's *Elsheimer* monograph, with an introduction by Claire Pace and 12 b&w illus. (apparently also available with color illus.)

Adam Elsheimer 1578-1610. Devil in the Detail

This jewel of an exhibition was dedicated to the memory of Keith Andrews (1920-89), curator of Drawings and Prints at the National Gallery of Scotland in Edinburgh from 1958-85. His 1977 monograph on Adam Elsheimer laid the groundwork for all subsequent research and scholarship on the artist and forms the basis for the present exhibition catalogue. (An updated edition but in German appeared in 1985.) Keith Andrews reduced the core of Elsheimer's works to thirty-four, or about half the number that Heinrich Weiszäcker catalogued in his first monograph on the artist in 1936. Thirty-two, all painted within about twelve years, are included in the present exhibition that opened in Frankfurt, traveled to Edinburgh, and ended in Dulwich. Two works in the exhibition were unknown to Andrews since they came to light only in 1989: *Aeneas Saving Anchises from Burning Troy*, a gouache from an *album amicorum* (no. 12) and the painting of *St. Jerome in the Wilderness* (no. 17, but not exhibited), both in a private collection. Of interest as well was the copy after Elsheimer's lost *Beheading of Saint John the Baptist* (no. 28, Mr. and Mrs. Edward D. Baker) that appeared on the Vienna art market in 2005. Christian Tico Seifert has kindly informed me about a new Elsheimer drawing he discovered in the printroom of the Muzeum Narodowe (National Museum) in Warsaw, where T. Gerszi had attributed it to Jan or Jacob Pynas. Seifert recognized it as Elsheimer's study for the *Embarkation of the Empress Helena*, a plate in the *True Cross* altarpiece of 1603-05 in the Städel, Frankfurt (no. 20b). (To be published in *Master Drawings*, no. 2, 2007).

Rüdiger Klessmann, today's authority on the artist and the guiding organizer of the exhibition, discusses Adam Elsheimer's life and art in an excellent, richly and beautifully illustrated essay, followed by his most detailed catalogue entries. The author emphasizes the artist's Roman years, his contacts with Paul Bril as well as his acquaintance with works by Jan Brueghel the Elder, Pieter Schoubroeck and Caravaggio. The likely year of Elsheimer's encounter with Rubens is 1601, according to Klessmann, possibly through Caesar Baronius. An interesting, novel suggestion is the attribution to Elsheimer of the lynx, the heraldic animal of the Accademia dei Lincei, drawn in gouache on the title page of the academy's first bound official documents (fig. 26; AE in ligature is inscribed on the verso). Probably thanks to his patron Johann Faber, Elsheimer seems to have been well aware of the newest, especially scientific research at the academy.

A small, most interesting exhibition that focused on this very aspect of Elsheimer's work and was based on his *Flight into Egypt* (Munich, no. 36) took place in early 2005 in Munich under the title *Von Neuen Sternen. Adam Elsheimers "Flucht nach Ägypten"* (see above for full description.) In this picture, considered the first true moonlit night scene in European painting, Elsheimer reproduced the starry night sky with the Milky Way. Unresolved remains the question whether the artist was aware of Galileo's research published in 1610 and whether he recorded an actual Roman night sky. (G. Hartl and C.

Sicka who investigated this question in their essay concluded that Elsheimer likely recorded here a series of individual observations, possibly partly obtained with the help of a telescope, but not an actual starry Roman night.) The Munich catalogue further discusses how Elsheimer's painting influenced artists such as Rubens, reflected in his *Flight into Egypt* in Kassel. (Rubens was also the subject of Reinhold Baumstark's contribution "Römische Weggefährten: Rubens und Elsheimer".)

The most comprehensive Elsheimer exhibition was the venue in the Städelsches Kunstinstitut in Frankfurt, the city where the artist was born. The Städel owns the largest number of his works. Here, besides paintings one also found six gouaches and four pen sketches (one loan from the Louvre did not come) that relate directly to works in the exhibition. Noteworthy was *The Denial of St. Peter* drawing of c. 1600-05 that the Städel acquired in 2005 (not discussed in the catalogue.) The works on paper traveled only partly to Edinburgh and were omitted in Dulwich. The Frankfurt venue further included a section devoted to Elsheimer's circle in Rome with paintings by Paul Brill, Johann König, Pieter Lastman, Jacob and Jan Pynas, Hans Rotenhammer, Carlo Saraceni, David Teniers the Elder, and Jakob Ernst Thomann von Hagelstein. These artists and their relationship with Elsheimer are discussed in Christian Tico Seifert's excellent essay, 'Adam Elsheimer's Artistic Circle in Rome' ('Adam Elsheimers "mit-Compagnen". Sein künstlerischer Umkreis in Rom') supplemented with brief artists' biographies. (The expanded discussion on these works shown only in Frankfurt is found in the German edition of the catalogue.) In his text Seifert furthermore discusses Elsheimer's contacts with Johann Faber and Rubens as well as his complicated relationship with Hendrick Goudt. Unlike Klessmann, Seifert believes either Johann Faber or Paul Brill likely introduced Elsheimer to Rubens. Rubens's letter of 1611 to Faber expressing his deep grief about Elsheimer's untimely death is well known.

New is Seifert's suggestion that Claes Lastman may have accompanied his older brother Pieter to Italy. On the other hand, the assumption that Jacob Pynas traveled with his brother Jan to Italy in 1605 has been proven wrong thanks to Dudok van Heel, who established that Jacob was born only in 1592/93. Instead, it was Pieter Lastman who likely accompanied Jan Pynas to Italy. Furthermore, Jakob Ernst Thomann von Hagelstein's arrival in Rome in 1605, as Sandrart claims, has been confirmed by the new reading of 1605 on his signed *Judith Showing the Head of Holofernes* (Friedrichshafen). The artist might possibly even be an Elsheimer copyist. Thomann von Hagelstein is recorded back in Lindau already in 1614 rather than 1620. Unanswered is the question whether these artists only worked with Elsheimer or whether they possibly were in his workshop. The only one who worked in Elsheimer's studio for certain was Hendrick Goudt.

Of note as well is Seifert's reading the date on Thomann von Hagelstein's copy after Elsheimer's *Mocking of Ceres* as 1605, thus providing a *terminus ante quem* for Elsheimer's original. Furthermore, a close examination of the two known versions of the composition in the Bader Collection (no. 26) and in the Prado (no. 27) resulted in demoting the one in Madrid, once owned by Rubens, to a copy, since pentimenti were discovered in the example in the Bader collection (illustrated in a diagram, fig. 97). Of interest too is *A Sultan and his Retinue* in the British Museum, a drawing based on Elsheimer's *Stoning of Saint Stephen* in Edinburgh, traditionally attributed to Rubens (under no. 19, fig. 82a). The drawing was engraved by Pieter Soutman. In his entry, Klessmann retains the attribution to Rubens (also retained by Baumstark in the Munich catalogue) though the caption to the British Museum drawing,

somewhat confusingly, suggests that it is by Soutman after a lost drawing by Rubens. The present reviewer is more convinced than ever that it is indeed by Pieter Soutman (without Rubens's intervention). For one, the drawing does not reflect Rubens's approach to copying after a painting: the completeness of the composition and the mixing of pen with a heavy application of wash that indicates dark and light areas for the printmaker are alien to Rubens's working method. The fact that the drawing corresponds so closely to Soutman's print in reverse is another reason to see in it the latter's design for his engraving. Although the Edinburgh painting remained in Rome until the early eighteenth century, there exists a copy on silvered copper that Soutman could have seen and copied in the Netherlands (listed in Andrews 1977 and 1985; sold at Christie's, London in 1976 and later in Zurich in 1978 as copy or circle of Elsheimer; its present location is unknown. Not mentioned in the present catalogue).

Devil in the Detail, the subtitle of the exhibition in Edinburgh and Dulwich, is taken from a quote by the artist Edward Norgate who remembered Italians referring to Elsheimer as "il diavolo per glie cose picole". To aid the viewer enjoying these miniature-like paintings on copper, the visitor at Dulwich actually was given a small plastic magnifying glass. The luminosity of Elsheimers works, at times on copper with a silvered surface, was enhanced by the darkened exhibition galleries with strong light illuminating the individual paintings. (Only once did the artist paint on canvas, namely his self-portrait in the Uffizi, Florence.)

In her essay *Hidden Treasures: Collecting Elsheimer's Paintings in Britain*, Emilie E.S. Gordenker traces the artist's works in England and Scotland. Foremost among the earliest collectors were Charles I, the Duke of Buckingham and the Earl of Arundel. Fifteen of Elsheimer's surviving works are still in Britain today (listed in an Appendix with their provenances and current locations.) As mentioned earlier, the English edition of the catalogue publishes Christian Tico Seifert's essay, *Adam Elsheimer's Artistic Circle in Rome* without the catalogue to the eighteen paintings from Elsheimer's circle that were shown in Frankfurt.

All the exhibited works are reproduced in color, although often larger than the originals, which is especially true of the many details. The catalogue begins with a chronology and ends with the biographies of painters in Elsheimer's circle (Christian Tico Seifert), the bibliography, lenders to the exhibition, and an index.

Finally, the proceedings of the two-day conference on *Adam Elsheimer und sein römischer Kreis* (February 26-27, 2004, Bibliotheca Hertziana-Max-Planck-Institut für Kunstgeschichte, Rome), organized by Stefan Gronert (Bonn) and Andreas Thielemann (Rome) and referred to often in the catalogue as "Elsheimer 2006," have yet to be published.

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Seventeenth-Century Dutch

Albert Blankert, *Selected Writings on Dutch Painting. Rembrandt, Van Beke, Vermeer and Others. With Foreword by John Walsh. Zwolle: Waanders Publishers, 2004. 77 color, 227 b&w illus. ISBN 90-400-9032-9.*

Having regrettably put off writing this review for far too long, I sat down to read through this book with no idea of how many subtle pleasures awaited me. The project of assembling a selection of essays by such a distinguished and influential scholar as Albert Blankert is justifiable in itself, but might easily have been accomplished, as many such volumes are, simply by reprinting a sequence of texts. Instead, Blankert and his editors at Waanders have produced something far richer, more useful, and more entertaining for the general reader as well as the specialized scholar. In this short review I can only mention highlights of the twenty-three essays, spanning nearly forty years, that are brought together in this anthology, but I hope my description will also show what makes this publication so much more than the sum of its parts.

The volume opens with a foreword by John Walsh, who succinctly summarizes Blankert's career and achievements. Blankert's most remarkable contribution has been to call attention, primarily through a series of important exhibitions, to significant yet overlooked aspects of Dutch art. Today, it is hard to remember that Italianate landscape painting, classicist style, and the whole genre of history painting were routinely omitted from discussions of Dutch art until Blankert brought them back to life.

As Blankert explains in a short introduction, "to be eligible for selection an article had to present a novelty that has not been refuted since its first publication". The essays are arranged in chronological order, from 1966 to 2002, and several are here translated for the first time from Dutch into English. (Translations in most cases are by Diane Webb.) Most essays are followed by a short, useful Addendum, dated 2003, citing recent publications or discoveries on the topic. Good quality illustrations, including many in color, appear on nearly every page. The volume is well-priced at 55 euros.

Blankert's methodology and writing style are lucid, practical, and grounded in careful formal analysis. As a result, many of these essays could fruitfully be assigned for undergraduate research on Dutch art or enjoyed by the "ordinary" reader. Very useful in this regard is the translation into English of the essay published in 1975 as *Kunst als regeringszaak...*, the handbook for an exhibition at the Royal Palace, once the Amsterdam Town Hall, which offers a succinct account of Dutch politics as well as a valuable survey of the public function of art in the most powerful city of the Golden Age. Other important articles include "Rembrandt, Zeuxis and Ideal Beauty" (1973), the introduction to the landmark exhibition *Gods, Saints and Heroes* (1980), and Blankert's lectures delivered at the symposia on genre painting held in Berlin in 1984 ("What is Dutch Seventeenth-Century Genre Painting? A Definition and its Limitations") and Rembrandt, in Stockholm, 1992 ("Rembrandt and his Followers: Notes on Connoisseurship – its Potential and Pitfalls").

The seasoned historian of Dutch art may well experience some pangs of nostalgia, as I did, in recalling the events that prompted these publications, while also admiring Blankert's fearlessly accurate critiques of prevailing assumptions and methods, and noting, for better or worse, that debates on these topics still rage. His review of the exhibition *Dawn of the Golden Age* ("An Anachronistic View of

Dutch Art," 1995) questioned the whole premise of the show by challenging the geographical boundaries that evidently controlled the selection of artists and objects according to a modern, rather than a seventeenth-century, understanding of what it meant to be a Netherlandish artist. This issue – demonstrated by the fact that not only Van Mander and Huygens, but even Houbraken a century later, often spoke in one breath of artists whom we today would segregate as "Dutch" or "Flemish" – is still in need of serious discussion. (Some readers may recall the workshop I organized around this topic at the HNA conference in Antwerp in 2002; a recent article in *Simiolus* by Karolien De Clippel, who participated in that session, refreshingly traces links between Dutch and Flemish paintings of everyday life.)

Shorter studies are devoted to individual objects or artists including Caspar Netscher, Pieter van Laer, Hendrick Avercamp, Hendrick ter Brugghen, Jan Brueghel, Caesar van Everdingen, Ferdinand Bol, Pieter Lastman, Jan Vermeer, Michiel Sweerts, and the otherwise unknown eighteenth-century amateur Daniel van Beke. In comparison with Blankert's overall contribution to the field, Vermeer and Rembrandt are somewhat underrepresented. (A complete list of Blankert's publications to 2004 is included.) Regrettably absent is an English translation of Blankert's exemplary iconographic study of representations of Heraclitus and Democritus (*Nederlands Kunsthistorisch Jaarboek* Vol. 18, 1967).

One article, first published in *Tableau* under the pseudonym Beata Verschuur, presents a charming puzzle for the reader as well as an object lesson in the consequences of trying to apply scholarly connoisseurship to a legal case where the monetary value of art is at stake. "A Controversial Flower Still Life" (1993) describes the testimony of several prominent art historians, including Blankert, in a suit to remove from the Dutch government's list of protected objects (not to be sold outside the country) a still life attributed to Jan Brueghel of which numerous copies exist. The case hinged on close comparison among three versions, and the reader is invited to make up his or her own mind about which version the experts unanimously judged inferior. The answer is revealed elsewhere in the book. The Addendum recounts the eventual disposition of the case in 2001, but I won't give it away here. As a classroom assignment, this essay might prompt discussion of several important issues.

Another deceptively simple item is Blankert's short introduction to the first volume of *Mercury*, the journal published from 1985 to 1992 by the Hoogsteder firm of art dealers (1985-1990 in cooperation with Otto Naumann Ltd.). Blankert sets out the goals of the new journal, one of which is to provide a venue for specific discoveries that might be deemed unworthy of publication elsewhere. We may wonder why such a trifle was chosen for inclusion here, until we read that *Mercury* aims at "providing knowledge, by sticking to documented truth, and correcting misunderstandings," but that "information of the following nature will not be welcome". This is followed by a series of three quotations (unattributed and out of context) whose authors, whatever their justification, have strayed rather far from the object and its documented history. Phrases such as "the ontological categories and values imbedded in the sensuous immediacy of the object-world" were clearly not to Blankert's taste in 1985, or anytime. In the Addendum, he observes that "earmarking what in my view are undesirable texts in serious art-historical periodicals is just as relevant today as it was in 1985" and proceeds to quote a passage (again unattributed) in which "Vermeerness" and "the semiotic model" figure damningly. These remarks exemplify the no-nonsense approach that has sustained Blankert throughout his career, and is demonstrated throughout this book. One may choose to agree or disagree, but it is difficult not to admire the author's courage of conviction and the clear evidence of its fruitful deployment over four

decades of insightful scholarship.

The volume concludes with a moving tribute to a contemporary artist, Blankert's younger brother Barend, a figurative painter of the "Magic Realist" school. This essay, which was published in the catalogue of an exhibition of Barend's work at the Drents Museum in 2002, moves from sound formal analysis to a remarkably frank (auto)biographical description of the childhood tribulations that may have contributed to the artist's "tragic world view". Like a modern Theo van Gogh (to whom he draws a wry parallel), Blankert argues, with fraternal pride showing through his scholarly objectivity, that his brother's work has been unduly neglected by the art world. For proof that this defense was as well justified as any of his historical analyses, we need only consult the handsome catalogue, co-authored by Albert Blankert and Peter Karstkarel, *Barend Blankert: Meester van de melancholie* (Zwolle: Waanders, 2002). The availability of *Selected Writings on Dutch Painting* should help to ensure that the elder brother's art historical achievements also receive the recognition they are due.

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Fatma Yalçın, *Anwesende Abwesenheit. Untersuchungen zur Entwicklungsgeschichte von Bildern mit menschenleeren Räumen, Rückenfiguren und Lauschern im holländischen 17. Jahrhundert* (Kunstwissenschaftliche Studien, 116). Munich/Berlin: Deutscher Kunstverlag, 2004. 288 pp, 12 color, 169 b&w illus. ISBN 3-422-06487-7.

Over the last five years the depiction of interior scenes has provoked renewed interest among historians of Dutch seventeenth-century art. Willemijn C. Fock, Eric Jan Sluijter and Mariët Westermann have looked at paintings by various artists that represent new ideas of domesticity or have tried to reconstruct the physical reality of the Netherlandish interior from archival sources. Other scholars, such as Martha Hollander and H. Perry Chapman, have investigated these representations as displays of privacy and as vehicles of space and temporality, while Karin Leonard most recently focused on the intersubjective quality of interior paintings by Vermeer.

Fatma Yalçın's *Anwesende Abwesenheit*, published in 2004 as the printed version of a doctoral dissertation of 1997 at the Free University Berlin, combines the previous research on historical facts and cultural-historical background as well as on iconography and contemporary theories on visualization and space in a detailed and in-depth study. While the painting *The Slippers* (Paris, Louvre) from the second half of the 1650s by the Dutch painter, poet and art theorist Samuel van Hoogstraten constitutes the nucleus of the book, the author expands her study to embrace all known paintings of interiors from the Dutch seventeenth century that contain no figures, figures shown from the back or eavesdroppers. At the same time the paradox of the "presence of absence" is proposed as the thread linking all the paintings presented in Yalçın's book. This concept is visualized through things left behind by the residents, through figures who are oblivious of all around them or through witnesses absent to the figures in the scene.

Proceeding from a careful visual description and outline of the different existing interpretations of the Hoogstraten painting solely as an erotic scene (which the author goes on to refute at the end of the book), the first chapter presents a history of private life in Europe

between the thirteenth and seventeenth centuries seen on the one hand from a cultural-historical and on the other from an iconographical viewpoint. Based on Philippe Ariés's and Georges Duby's *History of Private Life*, Fatma Yalçın reasonably places the notion of "private" opposite the public sphere to establish the developing meaning of both kinds of spaces as they are visualized, literally and figuratively, in interior painting. In this context she proposes that the seventeenth century represents the highpoint of individualism and intimacy accompanied by the forming of new political structures separating official from private activities. Her subsequent consideration of the forerunners of the three different kinds of Dutch depictions of interiors (the empty room, the room with a figure seen from behind and spaces with eavesdroppers) makes clear that the rendering of the interior of a house only serves to set the stage for a narrative. However, it is notable that not until the seventeenth century can the depiction of interior space be established as a genre of painting on its own, implying a story that is not actually visible and has to be constructed by the beholder.

At this point it would have been appropriate to discuss the topic that comes up only in the last chapter, entitled "The Influence of Art and Commerce on the choice of Motives." The development of the private sphere in the Northern Netherlands can not be fully understood without the study of the social and religious reality that not only influenced the choice of subject matter and the status of art, but also determined the nature of private life to a major extent.

The second chapter analyzes the reading of the above-mentioned three kinds of depictions in a detailed way with the conclusion that all of them assume a beholder, who thereby gets different assignments: he becomes participant, spectator or witness. In this context Yalçın rightly points to the perspective boxes by Hoogstraten and the descriptions of their function in contemporary sources. The author is able to show that the box works in the same way as the central perspective with the narrow viewing angle – the peephole marks the vanishing point of the perspective construction, and both are unthinkable without the beholder's eye.

The survey of interiors with a figure seen from the back starts with the discussion of the famous painting by Gerard Terborch that Goethe entitled the *Fatherly Admonition* (Berlin, Gemäldegalerie), but that now is seen as a scene of love or prostitution (unfortunately the author does not take up this line). The figure seen from behind in this painting (which appears in a different composition [not a different version as Yalçın states], as a picture-within-a-picture, in Van Hoogstraten's interior), like the figures in a large number of other examples illustrated in the book, is mentally unavailable to the viewer. Yalçın concludes that the beholder therefore is excluded and put in the position of the viewer into a peep-box. Conversely, depictions of interiors with eavesdroppers contain a narrative structure that includes the viewer: Nicolaes Maes's painting of a maid on a stair (*The Eavesdropper*, 1657, Dordrechts Museum) is also interpreted by Yalçın as the painted play between picture and reality. The maid gestures to the assumed beholder who completes the conversation and the scene.

The same painting by Maes is used as an example of the visualization of time – a phenomenon to which the author dedicates the third chapter, beginning with the analysis of secondary literature on this specific topic. While Yalçın disputes Lorenz Dittmann's establishing of the term "Bildrhytmik" that refers to the actual organization and the manner of the depicted action, she emphasizes the definition of "rhythmical movement" by Heinrich Theissing, Gottfried Boehm and Ernst Gombrich, which creates a "fruitful moment" and makes the narrative structure of a picture ascertainable.

Based on these definitions Yalçin investigates the depiction of time in interior painting through composition, movement and narration. The painting by Hoogstraten for example evokes the impression of action, because the eye of the beholder has to follow the rooms that open consecutively. Although there is no acting personage visible, the painting contains a narrative component because of the human traces (the slippers) left behind. In contrast, the interior paintings showing a figure from behind, such as the picture-within-a-picture after Terborch, display a frozen moment and the beholder perceives a continuing aspect of time.

Under the summarizing title "The Pleasure in Painting" ("Bilderlust") of the fourth chapter the author discusses several issues, such as the influence of theatre on Dutch painting and the structures of narration, as well as the connection between reality and art. Here it is especially revealing to read about Van Hoogstraten's remarks on the Horatian connection between the "Schwesternkünste" poetry ("speaking pen") and painting ("silent brush"). The writer-painter also dedicates two chapters of his *Inleyding tot de Hooge Schoole der Schilderkonst* (1678) to the muses of comedy and tragedy (Thalia and Melpomene). The subsequent analysis of the "Narrative Structure in Pictures" tries to establish a bond with Van Hoogstraten's remarks, but only repeats the conclusion that already has been made: it is again a detailed explanation of the role the beholder is assumed to play. Here one would expect also a reference to the tradition of *rederijkers* and its known interaction with Dutch painting. One also should ask if the figures of maids that often function as a bridge between pictorial space and the world of the beholder are influenced by certain types in *rederijker* theatre.

The following section is somewhat surprising and one of the most interesting parts of the book. Yalçin takes up the discussion of the two patterns of interpretation of Dutch paintings, as descriptive surfaces, or as emblematic puzzle-pictures. The author looks critically upon these polarizing concepts, and tries to develop a new approach of interpretation. In looking at statements on the imitation of nature and the use of technical aids by contemporary writers on art, such as Constantijn Huygens, Philips Angel and Van Hoogstraten, she develops another approach to Dutch interior painting that is based on the context of the period. The painter, according to Van Hoogstraten for example, should be able to do more than just render the surface. It is the illusion as it is evoked by the artificial construction of perspective in two dimensional painting that Hoogstraten sees as the highest achievement of the artist. Yalçin concludes that in the eyes of theorists it was a priority to communicate content, which counts on the "thinking" eye of the beholder.

The interpretation of Van Hoogstraten's *The Slippers* at the end of the book summarizes the approach of the author – it brings the rendering of the invisible to sight, present through its absence. The beholder has to construct the presence of an eavesdropper, who has left her slippers to observe a scene inside the house, much like the harmless scene displayed in the picture-within-the picture after Terborch. Her explanation still does not exclude, however, the possible erotic implication of the removed slippers.

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Mirjam Neumeister, in collaboration with Christiane Haeseler, *Holländische Gemälde im Städel 1550-1800. Vol. 1: Künstler geboren bis 1615, Petersberg/Frankfurt: Michael Imhof Verlag, 2005. 568 pp, 571 color and b&w illus. ISBN 3-937251-36-7.*

Although the private foundation of public museums is a common phenomenon in North America, it forms the exception in Europe, and the Städelches Kunstinstitut in Frankfurt is the only prominent example in Germany. The institution started as a bequest of the Frankfurt banker and art collector Johann Friedrich Städel (1728-1816), consisting of his collection of around 500 paintings and 2000 works on paper, along with the funding to establish a museum as well as an academy of art in his name. With further donations from Frankfurt's citizens, and acquisitions from prominent collections such as the Schönborn Collection and that of the Dutch King Willem II, the Städel has taken its place as one of the world's great collections of European art, especially rich in German and Netherlandish works, favoured by its founder.

The Netherlandish paintings from before 1800 were last catalogued by curators Bodo Brinkmann and Jochen Sander in 1995. Ten years is not long for a major museum to wait before revisiting its collection catalogue. The prompt for such a project is often the realization of substantial growth in a collection, or the progress of scholarship and research on the works in it. In the case of the Städelches Kunstinstitut, a desire to present a whole new level of intensive research and analysis of its holdings to scholars and interested laypersons motivated a project for a two-volume catalogue of its Netherlandish paintings of the late sixteenth and seventeenth centuries. Two young specialists in Dutch art, Leon Krempel and Mirjam Neumeister, were engaged to take on the task of reviewing and responding to the considerable body of scholarship pertaining to these works.

Neumeister comes to this project having recently published an overview of night scenes with artificial light, based on her dissertation, an interest immediately perceptible in her detailed descriptions of the many scenes that fall into this category in the Frankfurt collection. In presenting the works of Netherlandish artists born before 1615, including Frans Hals, Rembrandt, Jan van Goyen and Aert van der Neer, she faces the formidable demand of a wide range of research methods, including technical analysis. Neumeister is methodical and attentive, and supplies the reader with an abundance of pertinent information, well organized, and delivered in a very clear and uncomplicated writing style, a relief to the non-native reader. Her discussions of the research on the three Rembrandt paintings in the collection, all long and involved, are exemplary. Haeseler's technical reports are likewise detailed, although canvas thread counts and the finishing of the reverse side of panels are two relevant points that do not receive much attention.

The support of the Fritz Thyssen Stiftung has permitted a truly expansive and lavish treatment of each individual work, and the result is unparalleled, setting a standard which few other institutions will be able to match in the future. With 532 pages devoted to 59 paintings by 37 artists, and numerous supporting illustrations in each entry, an exhaustive approach is indicated, packaged in an uncrowded and clear layout.

The individual entries have expanded the usual essay format into several distinct sections, devoted to technical information, provenance, literature and exhibitions, known copies and prints, a description, state of research, and discussion. One is immediately struck by the curious section in each entry devoted to the State of

Research, in which all contributions, however insignificant, are included. It is reminiscent of a dissertation literature review. Even references from the provenance are cited, and much of the material then resurfaces in other sections, especially the discussion, often in the same words. This information should have been included selectively, and incorporated into the body of the entry, under a firm editorial hand, to avoid grating repetitions. One occasionally develops the impression that the contents of the museum's files have been emptied into these entries. It is not necessary to indicate the point at which the spelling of an artist's name is revised in the literature, for instance from "Douw" to "Dou". Indeed, the expanded approach does not present a convincing case for abandoning the traditional compact "tombstone" structure of collection catalogue entries, with basic information, provenance and literature lists placed at the head of each entry.

This does not take away from the enormous usefulness of much of the information and research presented here. Haeselaer's accounts of losses and inpainting, accompanied by dendrochronological data from Peter Klein, are invaluable. Numerous detail photos, their quality owing to the use of a microscope, allow the reader the benefit of close-up study. An unintended effect is occasionally to supply material that undermines the author's conclusions. An example is Neumeister's analysis of one of the most challenging works in the catalogue, the mistitled "Woman Setting a Supper Table" by Gerrit Dou, a work which has suffered considerably from mistreatment and alteration (pp. 69-80). Neumeister's support for Bettina Werche's interpretation of this painting in a recent Frankfurt exhibition catalogue, as a scene of instruction, does not engage with evidence presented by a near-contemporary and convincingly reliable copy by Godfried Schalcken in the Schönborn-Buchheim collection (p. 77, fig. 55), costume analysis, an infrared reflectogram, and comparisons to related works by the artist. The infrared evidence is critical, because it shows that a specific area of the background was overcleaned right down to the ground, in an obvious attempt to remove a figure that was once integral to the original paint structure. Neumeister misreads the light reflection there as overpaint, although it shows no traces of brushwork. At any rate, such a reflection could only come from light, not dark, pigment.

The old man Dou originally painted sitting by the fire, seen in the Schalcken, served as a polar opposite to the vibrant young woman at the table. The dim glowing embers of the fire contrast with the bright candle illuminating her, and underscore the man's function as a Joseph-like symbol of sexual impotence, set against the girl's radiant charm. This would accord well with her identification as a maid, and Neumeister twice cites Marieke de Winkel's analysis of her dress as consistent with this occupation, but nonetheless persists in identifying her action with the matronly role of instruction. A more appropriate reference point is the persistent cultural suspicion of maids and their potential to attract the master of the household and disrupt family harmony. Instead of Dou's *Night School* (Rijksmuseum, fig. 56), devoid of sexual tension, a more suitable comparison would be to Dou's *Wine Cellar* (Hohenbuchau Collection, also illustrated here page no. 73, fig. 53), in which a young maid fills a canister between her legs with wine streaming out of a spout from the vat, an obvious erotic reference. She is likewise brightly lit in the foreground, and contrasted with an old man by a dimly glowing fire in the background, providing a precise parallel to the Frankfurt picture. Reliance on the technical evidence provided would have demonstrated that the bourgeois prudery in this instance was not exercised by Dou, but by a later owner and his restorer, imposing this traditionally Germanic characterisation of Dutch society of the Golden Age, consistent with

Goethe's famous title of "The Paternal Admonition" given to a Ter Borch with amorous, perhaps even erotic overtones.

Very few of the paintings here present serious problems of connoisseurship. One exception appears to be the charming *Head of a Child* traditionally attributed to Jacob Gerritsz. Cuyt (pp. 481-491). As Neumeister relates, this view was brought into question at a symposium on the occasion of the Dordrecht exhibition devoted to this painter and his artistic progeny (Dordrecht, 1-2 September 2002). Yet significant stylistic traits place this work very close to the Cuyt workshop: its dry, stiff handling, rounded and abstracted forms, static pose and composition, and its reduced and warm palette. Indeed it appears to partake of a particular Dordrecht penchant for red, later seen in the works of Bisschop, Maes, and Abraham van Dijck. So it is baffling to see the author follow a suggestion made at the symposium to attribute the painting to Pieter Claesz. Soutman, known for his smooth and fluid handling, and dynamic poses and compositions, fusing elements of Rubens and Hals. The basis for this attribution is the one flowing strand of hair to the left of the forehead, an element that even appears in portraits by Aelbert Cuyt himself. An attribution to an unknown follower of Jacob or Aelbert would have been both safe and more accurate.

These points of discussion aside, this remains a tremendously useful publication. By revising established practice, it also prompts the question of how best to approach a museum catalogue. There is an arguable value attached to the interpretative intervention of a curator connected to the collection over a longer period of time, as represented in catalogues by Arthur Wheelock and Walter Liedtke, for example. Yet Neumeister and her colleagues have produced an abundance of up-to-date information and intelligent commentary, and the volume's reasonable price will allow a wide readership to enjoy and study the Frankfurt collection and the scholarship on it.

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Martina Sitt (ed.), *Pieter Lastman: In Rembrandts Schatten?* [Cat. exh. Kunsthalle, Hamburg, April 13 – July 30, 2006.] Munich: Hirmer Verlag, 2006. 152 pp, 69 color, 56 b&w illus. ISBN 978-3-7774-2985-4.

One side-effect of 2006, the 400th anniversary of Rembrandt's birth, is the attention paid to Pieter Lastman. Perhaps Lastman is destined forever to be known as Rembrandt's teacher, but it is time he emerged from Rembrandt's shadow. The question mark, provocatively placed at the end of the title under review, asserts that it is time indeed. This catalogue commemorates an exhibition held at the Hamburger Kunsthalle. It consists of three thoughtful essays and 29 catalogue entries; these include two paintings by Jan Pynas and one by Tegnagel, and three drawings by Lastman. The final work is Rembrandt's *Simeon and Hannah in the Temple* of 1626, in the Hamburg Kunsthalle. At a glance, Lastman's work is contextualized in his Amsterdam milieu and with reference to the coming phenomenon of Rembrandt, who would eclipse Lastman's reputation for the next centuries. The organization of the exhibited works is not chronological, but thematic. Paintings are grouped into three divisions: ancient literary subjects with some connection to Dutch theatre (cat. nos. 1-6); themes of salvation and revelation in biblical subjects (cat. nos. 7-14); and expressive communication, also in biblical subjects (cat. nos. 15-29).

Christian T. Seifert's essay, "Pieter Lastman, *Constrijcken history Schilder tot Amsterdam*—kunstreicher Historienmaler zu Amsterdam," surveys the critical fortunes, literary and artistic contacts, and aspects of the development of the artist. Lastman was regarded by his contemporaries as the foremost history painter of his generation in Amsterdam, according to Balthasar Gerbier (1617), Theodor Roodenburgh (1618), and Constantijn Huygens (ca. 1630). Among his acquaintances were fellow artists, playwrights, and poets, with whom he enjoyed exchanges of artistic and literary ideas. In brief, Lastman's artistic development was shaped by his Italian years (1603-07), his enduring interest in Italian and ancient art, and his goal of creating paintings as theatrical tableaux. Lastman's confrontation with Caravaggio began during his Roman sojourn; yet it was his study of the *Madonna of the Rosary*, in the possession of Louis Finson and Abraham Vinck in Amsterdam 1616-1619, that decisively altered his concept of a stage-like arrangement of figures in a painting.

In the geographically concentrated milieu of the Amsterdam artists, Finson's arrival in Amsterdam would have been news, and the presence of his three Caravaggio paintings would have created a sensation. Lastman would have known the paintings in Finson's possession, as he is documented as testifying twice about pictures owned by Finson. After the artist's death, Lastman was called upon to evaluate the genuineness of a *St. Andrew* by Caravaggio (on 25-11-1619). Later, Lastman was called upon to ascertain that a copy of the *Madonna of the Rosary* was in fact painted by Finson, when it was sold to Jacob van Nieulant (on 27-2-1630).¹

The impact of studying the *Madonna of the Rosary* is evident in Lastman's work of 1617, in which there is a sudden shift from figures arranged parallel to the picture plane to figures clustered and towered in diagonal and circular arrangements. The comparison of two versions of *The Meeting of Odysseus and Nausicaa*, of 1609 (Braunschweig, Herzog Anton Ulrich-Museum) and of 1619 (Munich, Alte Pinakothek) bears this out most clearly, as the narrative requirements are the same (page 17). Other paintings immediately dependent upon the *Rosary Madonna* for greater dramatic interaction among the figures and for a pronounced spatial three-dimensionality include *Paul and Barnabas at Lystra* (1617, Amsterdam, Amsterdams Historisch Museum; cat. no. 11) and *The Judgment of Midas* (1618, Turin, Galleria Luigi Caretto; p. 20, fig. 8).

Adriaan E. Waiboer's essay "Lastmans Opferdarstellungen und ihre weitreichende Wirkung," examines the scenes of sacrifice that were rendered frequently by Lastman, and had an enthusiastic reception in the paintings of Amsterdam artists. Among other artists, Salomon Koninck, Willem de Poorter, and Jacob de Wet studied Lastman's sacrificial scenes for their presentation of the specific and essential vessels, altars, costumes and musical instruments. Houbraken praised Lastman's accuracy in representing ancient sacrificial rites; however, Houbraken admitted that he had never seen any of Lastman's paintings but knew Vondel's poem on the *Sacrifice of Lystra*. This is a well-known case in which the literary account of a painting became the vehicle for securing the fame of the artist. Yet Lastman had indeed done his homework on the apparatus of ancient sacrifices, and acquired his knowledge from books and art, from antiquity and the Renaissance. Having done so, he very likely wished to demonstrate his expertise, which he applied in his multiple versions

1. Volker Manuth, "Michael Agnolo van Caravaggio, die te Room wonderlijke dinghen doet": Over Rembrandts kennis van het leven en werk van Caravaggio," in: Duncan Bull, ed., *Rembrandt-Caravaggio*, exh. cat., Van Gogh Museum, Amsterdam, February 24 – June 18 (Amsterdam, Rijksmuseum/Zwolle, Waanders), 2006, pp. 180-93, esp. p. 191.

of Manoah's Sacrifice, Paul and Barnabas at Lystra, and Abraham Sacrificing Isaac. He was attracted to other themes that involved altars, animals, and vessels; these included the Lamentation over the Death of Abel, Iphigenia, Orestes and Pylades, and Dido Sacrificing to Juno.

Martina Sitt's essay "Pieter Lastman und Rembrandt—von der stummen Sprache des Körpers zur Verdichtung von Emotion," discusses how Lastman and Rembrandt treat similar subjects, yet choose slightly different moments of a narrative text. Consistently, and hardly surprising, both consider speech and body language for expressive purposes. Rembrandt turned to Lastman's compositions throughout his career, both for overall thematic models and for prompting new considerations of familiar subjects.

One consequence of a relatively recent Rembrandt year, 1991, was the first exhibition devoted to Lastman, with a catalogue by Peter Schatborn and Astrid Tümpel with Christian Tümpel, *Pieter Lastman: leermeester van Rembrandt*.² This catalogue featured 22 paintings and 15 drawings by Lastman, broad surveys of the works of Jan Pynas, Tegnagel, Venant, and Moeyaert, and numerous comparisons among their works. Since then, several exhibition catalogues highlighted paintings by Lastman; these include *Dawn of the Golden Age and Greek Gods and Heroes in the Age of Rubens and Rembrandt*.³

Of the 22 paintings by Lastman in the 2006 Hamburg catalogue and the 22 paintings in the 1991 Amsterdam exhibition, twelve overlap. One of these is a picture whose interpretation has been radically revised in recent years: *Hippocrates Visiting Democritus in Abdera* (1622, Lille, Musée des Beaux-Arts; Hamburg 2006 cat. no. 2; Amsterdam 1991 cat. no. 13). This subject is among the oddest in the visual arts, yet it achieved a certain popularity in Lastman's circle. Discussed with respect to iconography by A. Blankert (1967) and with respect to pictorial tradition by B. Broos (1991), the subject has been more recently interpreted as a protest statement against the Contra-Remonstrants, with specific identities for the main characters.⁴ By examining the historical circumstances and familial connections among Lastman's associates, specifically Jan Pynas, whose painting of 1614 (Amsterdam, Museum Het Rembrandthuis; cat. no. 3) evidently was the pictorial model for Lastman, S.A.C. Dudok van Heel connected the episode, as presented in a play written by the humanist preacher Venator (published in Alkmaar 1603) with the disputes between the Remonstrants and the Counter-Remonstrants. The Pynas and Lastman paintings may be understood as satirizing the relationship between Venator and his orthodox colleague Hillenius, and demonstrating sympathy with the Remonstrants.⁵

Lastman's drawings generally seem to have been made for their usefulness in paintings. Most of the accepted drawings are of single

2. Het Rembrandthuis, Amsterdam (Zwolle: Waanders). See also the exhibition catalogue that established Lastman and the artists close to him as a group: Astrid and Christian Tümpel, *The Pre-Rembrandtists*, E.B. Crocker Art Gallery, Sacramento, 1974.
3. Ger Luijten and Ariane van Suchtelen, eds., *Dawn of the Golden Age: Northern Netherlandish Art 1580-1620*, exh. cat., Rijksmuseum, Amsterdam (Zwolle: Waanders), 1993; for Lastman, see nos. 245-49. Peter Schoon and Sander Paarlberg, eds., *Greek Gods and Heroes in the Age of Rubens and Rembrandt*, exh. cat. National Gallery, Alexandros Soutzos Museum, Athens, Netherlands Institute, Athens; Dordrecht Museum, Dordrecht, 2000-2001; for Lastman, see nos. 45, 46.
4. See Hamburg 2006, no. 2 for bibliography.
5. S.A.C. Dudok van Heel, *De jonge Rembrandt onder tijdgenoten: Godsdiens en schilderkunst in Leiden en Amsterdam*, Nijmegen, 2006, p. 140.

figures, drawn in chalk on colored paper, that were adapted in finished paintings. Among these, two depict a young man upon a horse and a pleading woman; these figures appear in the grand *Roman Women Pleading before Coriolanus* (1625, Dublin, Trinity College) and are included in the Hamburg catalogue (cat. nos. 21 and 25). As individual collections become better known, the drawings associated with Lastman will gain attention. One example of this is the *Standing Man with Outstretched Arm*, in black, red and white chalk on yellow prepared paper (Braunschweig, Herzog Anton Ulrich-Museum), which was used for the painting *Elias and the Shunamite Woman* (1616, Moscow, Puschkin Museum).⁶ Because this sheet emphasizes the facial and gestural expressiveness of an individual, it seems a precursor for the studies of expression made by Rembrandt and Lievens.

A few extant drawings are detailed compositions intended for other works, and their scarcity gives one pause; surely Lastman made careful plans for his elaborately crowded paintings, and we may posit lost sheets used in developing grand designs. One lively and highly finished chalk drawing of a complete design, *The Angel Leaving Tobias and his Son* (Amsterdam, Museum Het Rembrandthuis; cat. no. 14) is here considered as by Lastman. The sheet corresponds so closely with the 1618 painting in Copenhagen (Statens Museum for Kunst) that it had been regarded as a copy after that painting (Amsterdam 1991, cat. no. 38).⁷ A more integrated understanding of Lastman's methods of crafting his compositions undoubtedly will be achieved once greater consideration is given to the various drawings that may reflect stages in the development of full compositions.

Lastman's work was last catalogued by Kurt Freise in 1911.⁸ An oft-repeated desideratum is an updated catalogue raisonné for Lastman. His oeuvre has yet to be comprehensively defined, although much progress has been made in the past few decades.⁹ Still to be fully examined are Lastman's study of ancient and Italian art, his relationship to Rubens in shared approaches to antiquity and literature, and his work in the context of topical events. At some level, perhaps Lastman may even be regarded as a "Dutch Rubens," for his erudition, antiquarian expertise, and liveliness. We may regard Lastman as a creative force independent of Rembrandt, and we may anticipate forthcoming studies of the artist, including a monograph by Astrid and Christian Tümpel and a doctoral thesis by C.T. Seifert.

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6. Thomas Döring, ed., *Aus Rembrandts Kreis: Die Zeichnungen des Braunschweiger Kupferstichkabinetts*, exh. cat. Herzog Anton Ulrich-Museum, Braunschweig, September 21 – December 17, 2006, no. 33.
7. Peter Schatborn, in: P. Schatborn and Astrid Tümpel, with Christian Tümpel, *Pieter Lastman, leermeester van Rembrandt*, exh. cat. Het Rembrandthuis, Amsterdam (Zwolle: Waanders), 1991, no. 38, with reference to a number of other drawings that are more clearly copies after paintings by Lastman.
8. Kurt Freise, *Pieter Lastman: sein Leben und seine Kunst*, Leipzig, Verlag von Klinkhardt & Biermann, 1911.
9. See recent bibliography in the Hamburg catalogue, and also the attribution of a Sophonisba invention to Lastman by A. Golahny, 'A Sophonisba by Lastman', in: A. Golahny, M.M. Mochizuki, L. Vergara, *In His Milieu: Essays on Netherlandish Art in Memory of John Michael Montias*, Amsterdam, 2006, pp. 173-81.

Stephanie Sonntag, *Ein 'Schau-Spiel' der Malkunst. Das Fensterbild in der holländischen Malerei des 17. und 18. Jahrhunderts*. München/Berlin: Deutscher Kunstverlag, 2006. 367 pp, 16 color, 80 b&w illus. ISBN 3-422-06605-5.

The topic of Stephanie Sonntag's well-researched dissertation is the so-called *Fensterbild* (window view) by the Leiden *finjschilders*, a formula that was developed by Gerrit Dou at the end of the 1640s and persisted in popularity into the eighteenth century. The typical format shows a window with one or two figures in the foreground and a view of an interior farther back. In a sequence of four chapters, Sonntag examines the form and content of the *Fensterbild*. The meticulous analyses in the first three chapters lead to the main idea, plausibly presented through a cultural-historical approach, in the fourth: the manner in which Dou and his followers stage their window scenes resembles the stage setting of Dutch theatre.

The *Fensterbild* was already understood by Jacob Burckhardt as an autonomous genre, but Sonntag offers a more precise definition. Described in Dou's time as a depiction "*in een venster*", the format is dominated by a painted window of natural stone, the frame of which matches the edges of the picture. As in earlier window-like compositions (such as Rembrandt's *Girl at the Window*, 1645, Dulwich Picture Gallery), one or two figures turn towards the beholder and look out of the picture. But the *Fensterbild* is different from these earlier compositions in that it also presents an interior scene in the background. Critical for the *Fensterbild* is the mutual connection of a view in and the act of looking out.

Sonntag provides a statistical analysis of around 400 paintings by 80 different Dutch painters, with an appendix of several tables and graphs. Her research indicates that the *Fensterbild* was always small in format, and was widely disseminated. Forty-four examples by Gerrit Dou alone are recorded (his earliest dated *Fensterbild* is *The Grocery Shop*, 1647, Louvre), and the type found its greatest reception in his immediate context, treated most frequently by Frans van Mieris the Elder and Dominicus van Tol, but also by Gabriel Metsu, Caspar Netscher, Pieter Cornelisz. van Slingelandt, Godfried Schalcken and Matthijs Naiveu. Later the *Fensterbild* became a specialty of certain painters, such as Adriaen van der Werff and Willem van Mieris, while declining in popularity elsewhere. It is striking that Dou's difficult and detailed rendering is seldom equaled by his followers.

In the first chapter, elements of the *Fensterbild* are discussed in the context of contemporary art literature, primarily Philips Angel's *Lof der schilder-kunst*. The motif of the window always involves elegant architecture with stone relief sculpture, which did not actually exist in Dutch homes of the seventeenth century. This fictive setting derives from several models, especially the classical round arches found in Leiden civil architecture and in contemporary stage sets, which Sonntag describes in greater detail in the fourth section. The decorative, imposing windows, traditionally connoting dignity and grandeur, stand in strong contrast to the simple, often sturdy genre figures within. Rather than suggesting the true location of a genre scene, they function as a dignifying frame that points self-reflectively to the preciousness of fine painting highly prized by collectors.

As noted earlier by Eric Jan Sluijter (*De Lof der schilderkunst* [...], 1993), Philips Angel also asserts that costliness is visible in the intricate still life displayed illusionistically on the window ledge with a refined rendering of light and shadow. Decorative opulence and illusion are played up further in the sculpted relief below. As Sonntag explains, the relief, often showing François Duquesnoy's *Bacchanal of Putti*, was a standard reference to the art of sculpture, and therefore

also to the *paragone* between painting and sculpture. According to Angel, the imitation of nature (*nae't leven*) takes priority over the imitation of other works of art, which – in contrast to Italian art theory – especially reveals itself in description without idealization. In the *Fensterbild* this premise is mirrored in the precise depiction of objects such as fruits and vegetables on a miniature scale, corresponding with Angel's praise of the ability of painting to evoke the appearance of presence through color alone (*schijn sonder zijn*). While many of the qualities praised by Angel also occur in other pictures by the Leiden fine painters, Sonntag demonstrates that the *Fensterbild* in particular contains all the elements that, according to Angel, characterize the mastery of painting, and exhibits them as if on a stage, as a painted *Lof der schilder-kunst*.

The iconography of the *Fensterbild* forms the topic of the second part, in which Sonntag arrives at new interpretations through consultation of cultural-historical sources. Her statistical analysis shows that *Fensterbilder* most often depicted genre scenes. (An exception is the self-portrait in a window, discussed briefly in her conclusion.) The repertoire extends from women engaged in domestic activities (the largest group) to the depiction of shops and professions to children playing. Sonntag asks whether these scenes placed at the opening of a window display a historically accurate scenario. Through a review of the cultural connotations of the window in the seventeenth century, she concludes that they are fiction. Private life took place in rooms at the back of the house not seen from the street. The window seldom permitted an unobstructed view inside, and was seen as a border between private and public worlds.

Although the genre themes depicted have been well-researched, Sonntag provides a novel approach by analyzing the combined meaning of the window together with the fore- and background scenes. She concludes that the predominant message was negative. The depictions of maids, for example, can be informed by their problematic social status, underscored by showing them frequently in erotically suggestive activities, such as "sausage stuffing" (e.g., Schalcken, *The Sausage Maker*, ill. 13). Furthermore, when the maid presents herself at the window – which because of its grand form does not suit her position and therefore cannot be her proper place – she oversteps the domestic and moral border and offers herself to the viewer. According to Sonntag, the discrepancy between the noble arch and the scene shown within elevates the subject matter drawn from everyday life and ranked low in art theory.

Art theorists often compared straightforward genre to comic theatre. This parallel also becomes clear in the *Fensterbild* through the choice of characters – a maid, a doctor, an astronomer, etc. – that correspond with certain types in comedy. Sonntag rightly sees additional comic references in the simulated bacchic putti reliefs that include motifs such as a bearded mask held in front of the face of a putto or a startled billy-goat. In my opinion, she wrongly rejects another interpretation of the mask: despite its Dionysian connotation, it can also be interpreted as the mask of *Pictura* and the relief consequently as a symbol of imitation through painting. Cesare Ripa's personification of *Pictura*, well-known in the Netherlands, borrows the mask as an allusion to *imitatio* in comedy, in which human activities are simulated, as nature is in painting (see *Iconologia*, 1593, "Imitatione", p.127).

In the third part of the book, Sonntag investigates the perceptual structure of the *Fensterbild* format. She makes clear that it was not the goal of Dou and his followers to evoke a literal illusion. Admittedly, the finely painted rendering of the window, sculpture and still life objects fits the style of *trompe-l'œil*, but deception of the eyes ultimately falls through: because of the small format, the figures cannot be experienced as true-to-life. As mentioned in the first

chapter, what mattered for the painters of *Fensterbilder* was the skillfulness of *imitatio naturae*. The gazes and gestures of figures as well as the illusionistic projection of the window involve the beholder in the picture. Because of this aim, the emphasis lies on the scene in the foreground, while the dimensions and perspectival accuracy of the interior in the background are neglected. Sonntag connects this composition of space to the optical impression of tele- and microscopes, whose development was celebrated in contemporary Leiden. The emphatic presence of the foreground scene also prompts a comparison with rhetoric, in which *evidentia* is an important stylistic device.

In the last chapter Sonntag relates her conclusions to the theoretical and practical interplay between art and the theatre of the *rederijkers*. She asserts that the structure and inherent rhetoric of the *Fensterbilder* correspond respectively to the stage set and the direct address to the theatre audience. The bipolar division into fore- and background, in which a middle ground is always missing, is comparable to the footlights and back curtain of the theatre. At the front of the stage the actors appeared in front of a simple curtain or architectural façade. At the back of the stage, *tableaux vivants* (*togen*), static arrangements of living persons, were presented as festive celebrations of the high points of the action, revealed when a curtain was pulled aside and explained by a commentator. The arched window, often accompanied by a curtain, in painted window scenes corresponds in presentation and function to this staging. The foreground figures are comparable in their rhetorical effect to the speakers on the stage, and like them, reach into the space of the viewer. The miniature scene in the background, like the *tableau vivant*, has no formal connection to the foreground action. As in the theatre, they are separated from each other, dramaturgically and scenographically. The rhetorical poses and character of the foreground figures correspond with the range of types in comedy.

The self-portraits of artists at the window do not fit into this pattern, and Sonntag deals with them separately in her conclusion, where she designates them as a "painted theory of art." Here the window is cast as a realm of vision and of the imaginative inspiration of the painter. While *Fensterbilder* may captivate through their fine technique and deceptive naturalism, the window view consciously presents a "theatre" of the art of painting.

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(Translated by Franziska Gottwald)

New Titles

Journals

The Burlington Magazine, vol. 149, February 2007 is devoted to Netherlandish Art:

Karolien De Clippel, Rubens's *Nymphs and Satyrs* in the Prado: Observations on its genesis and meaning.

Anne T. Woollett, *The Caydonian Boar Hunt*: A Rubens for the J. Paul Getty Museum.

Michael John Gorman and **Alexander Marr**, 'Others see it yet otherwise': *disegno* and *pictura* in a Flemish Gallery Interior.

Erika Dolphin, A Newly Discovered Painting by Paulus Bor for the National Gallery of Canada, Ottawa.

Maryan Ainsworth, Text and Image: How St Jerome Sees the Trinity.

Christopher Heuer, A Copperplate for Hieronymus Cock.

Linda Bauer, Van Dyck, Replicas and Tracing.

Oliver Millar, Rubens's Whitehall Ceiling.

Christopher Brown, The Rembrandt Year.

Oud Holland, vol. 119, no. 2/3, 2006, is devoted to Carel Fabritius:

Rudi Ekkart and Edwin Buijsen, Carel Fabritius: Beyond the Exhibition.

Frederic J. Duparc, Results of the Recent Art-Historical and Technical Research on Carel Fabritius's Early Works.

J. Bruyn, Fabritius's Early Mythological Paintings in Paris Auctions 1764-1771.

Gero Seelig, The Dating of Fabritius's Stay in Amsterdam.

Volker Manuth, A Note on Carel Fabritius's *Sentry* in Schwerin.

Jonathan Bikker, Is the Rijksmuseum's first 'Rembrandt' a Fabritius? Some Notes on *The Beheading of John the Baptist*.

Walter Liedtke, Women with Pearl Earrings: On Paintings Apparently by Carel Fabritius, in Hannover, Vaduz and Amsterdam.

Peter Schatborn, Drawings Attributed to Carel Fabritius.

Christopher Brown, The Carel Fabritius Exhibition in The Hague: A Personal View.

Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen, 2004/05, contains the essays that accompany the catalogue of the exhibition *Extravagant! A Forgotten Chapter of Antwerp Painting 1500-1530*, KMSK, Antwerp, October 14, 2005 – January 1, 2006; Bonnefantenmuseum, Maastricht, January 22 – April 9, 2006 (reviewed in this issue):

Till-Holger Borchert, From Intuition to Intellect: Max J. Friedländer and the Verbalisation of Connoisseurship.

Annick Born, Antwerp Mannerism: A Fashionable Style?

Maximiliaan P.J. Martens, Antwerp Painters: Their Market and Networks.

Godehard Hoffmann, Compound Altarpieces in Context.

Stephen Goddard, Assumed Knowledge. The Use of Prints in Early Sixteenth-Century Antwerp Workshops.

Yao-Fen You, Antwerp Mannerism and the Fabrication of Fashion.

Peter van den Brink, The Artist at Work: The Crucial Role of Drawings in Early Sixteenth-Century Antwerp Workshops.

Micha Leeftang, Workshop Practices in Early Sixteenth-Century Antwerp Studios.

Dan Ewing, Magi and Merchants: The Force Behind the Antwerp Mannerists' Adoration Pictures.

Paul Vandebroek, Late Gothic Mannerism in Antwerp: On the Significance of a 'Contrived' Style.

To be reviewed.

Books

Abrahamse, Jaap-Evert, Boudewijn Bakker, and Deirdre Carasso, *He aanzien van Amsterdam. Plattegronden en profielen uit de Gouden Eeuw*. Bussum: Uitgeverij Thoth, summer 2007. ISBN 978-90-6868-444-5, \$47.

Academische collecties in Nederland. Zwolle: Waanders, 2007. ISBN 978-90-400-8374-7, \$35. – University collections of Groningen, Amsterdam, Leiden, Delft and Utrecht.

Alexander, Mirjam, Jasper Hillegers and Edward van Voolen, *De joodse Rembrandt*. Zwolle: Waanders, 2006. ISBN 978-90-400-8301-3, \$23.50

Bakker, Piet, *De Friese schilderkunst in de Gouden Eeuw*. Zwolle: Waanders, 2007. ISBN 978-90-400-8300-6, \$59.

Bal, Mieke, *A Mieke Bal Reader*. Chicago: University of Chicago Press, 2006. ISBN 0226035859, \$28.

Berger, Harry, Jr., *Manhood, Marriage, and Mischief: Rembrandt's 'Nightwatch' and Other Dutch Group Portraits*. Bronx (NY): Fordham University, 2006. ISBN 0823225569, \$85. To be reviewed.

Bikker, Jonathan, *Willem Drost (1633-1659): A Rembrandt Pupil in Amsterdam and Venice*. New Haven/London: Yale University Press, 2005. ISBN 0-300-10581-9, £50. To be reviewed.

Blanc, Jan, *Dans l'atelier de Rembrandt. Le maître et ses élèves*. Paris: La Martinière Editions, 2006. ISBN 978-2-7324-3431-5, \$43.

Bock, Sebastian, *Ova Struthionis. Die Straußeneiobjekte in den Schatz-, Silber- und Kunstkammern Europas*. Freiburg i.Br./Heidelberg: published by the author, 2005. Euro 179.

Bolten, Jacob, *Abraham Bloemaert. The Drawings*. 2 vols. Oegstgeest: Silver Arrow, 2007. ISBN 978-90-811060-1-6, \$587.

Bomford, David, Jo Kirby, and Ashor Roy, *Art in the Making: Rembrandt*. New Haven: Yale University Press, 2006. ISBN 1857093569, \$40.

Brienen, Rebecca Parker, *Visions of Savage Paradise. Albert Eckhout, Court Painter in Colonial Dutch Brazil, 1637-1644*. Amsterdam: Amsterdam University Press, 2006. ISBN 978-90-5356-947-4, \$58. To be reviewed.

Büttner, Nils, *Geschichte der Landschaftsmalerei*. Munich: Hirmer, 2006. ISBN 10: 3-7774-2925-2; 13: 978-3-7774-2925-0.

Also available in English, Abbeville Press, ISBN 978-0-7892-0902-3. – Comprehensive overview of the development of European landscape painting from antiquity to the 20th century, including a chapter on America. Continues Hirmer's volumes on the history of still-life and portrait painting. 220 exemplary landscapes serve as examples by which developments in the genre are visualized. Büttner stresses contexts and connections of viewing landscapes at different periods. The predominance, in the 16th and 17th centuries, of Northern European examples (from Dürer to Hobbema) not only reflects the actual art-historical situation but also the preferences of the author who is a specialist in Flemish art, specifically Rubens.

Büttner, Nils, *Rubens* (C.H. Beck Wissen). Munich: Verlag C.H. Beck, 2007. ISBN 978-3-406-5549-2, euros 8.00

Campin in Context. Peinture et société dans la vallée de l'Escaut à l'époque de Robert Campin (1375-1445). Actes du colloque international de Tournai, Maison de la Culture, 30 mars – 1er avril 2006. A joint publication of IRPA-KIK, Brussels, the University of Valenciennes and Hainaut-Cambrésis, and the Association of the Guides of Tournai. Euros 39, euros 55 after July 1. To order: Bruno Delannay, rue Jeanne d'Arc 59, B-7500 Tournai, Belgium; bruno.delannay@swing.be

The Cambridge Illuminations: Ten Centuries of Book Production in the Medieval West. Ed. by Paul Binski and Stella Panayotova. London: Harvey Miller, 2005. ISBN 1-872501-63-x, £45. – Exhibition Fitzwilliam Museum, Cambridge, July 26 – December 30, 2005.

Cappelletti, Francesca, *Paul Bril e la pittura di paesaggio a Roma 1580-1630*. Rome: Ugo Bozzi Editore, 2006.

A Changing Landscape. Prints and Drawings 1570-1670 from the Arthur and Arlene Elkind Collection. With a foreword by Arlene and Arthur Elkind and an essay by Andrew C. Weislogel. Catalogue by Domenic J. Iacono and Andrew C. Weislogel. Ithaca (New York): Herbert F. Johnson Museum of Art, Cornell University, 2006. ISBN 13: 978-0-9646042-1-6; 10: 0-9646042-1-3. – Exhibition at the Syracuse University Joseph I. Lubin House, New York (New York) and The Herbert F. Johnson Museum of Art, Cornell University (February 3 – April 8, 2007).

Châtelet, Albert, and Jacques Paviot, *Visages d'antan: le Recueil d'Arras (XIVe-XVIe siècle)*. Doussard: Éditions du Gui, 2007. ISBN 978-2-9517417-6-8, \$242. – Collection of portrait drawings after the works of fifteenth- and sixteenth-century Flemish masters in the municipal library of Arras.

Châtelet, Albert, and N. Goetghebeur, *Corpus de la peinture du XVe siècle dans les Pays-Bas méridionaux et la Principauté de Liège: Le Musée des Beaux-Arts de Lille*. Turnhout: Brepols, 2006. ISBN 978-2-87033-013-8, \$77.

Craft-Giepmans, Sabine, *Hollandse meesters. Catalogus van de schilderijen van Hollandse meesters: Zeventiende en achttiende eeuw. Museum Mayer van den Bergh, Collectie Smidt van Gelder Antwerpen*. Schoten: BAI, 2006. ISBN 90-8586-011-3, euros 48.

Daems, Bob, *Verbeeld land. De provincie Antwerpen in tekeningen, 1600-1900*. Antwerp: Provinciebestuur Antwerpen, 2006. ISBN 978-90-6625-094-9, \$29.50. – Exhibition Koningin Fabiolazaal, Antwerp, June 16 – September 3, 2006.

De Jonge, Krista, and K. Ottenheim (eds.), *Unity and Discontinuity. Architectural Relationships between the Southern and Northern Low Countries (1530-1700)*. (Architectura Moderna, 5). Turnhout: Brepols, May 2007. ISBN 978-2-503-51366-9, \$120.

Demont, Emmanuelle, and Marc Favreau (eds.), *Herman van der Hem (1619-1649). Un dessinateur hollandais à Bordeaux et dans*

le Bordelais au XVIIIe siècle. 2 vols. Camiac & Saint Denis: Entre Deux Mers Editions, 2006. ISBN 978-2-913568-40-2, \$79.

Deppe, Uta, *Die Festkultur am Dresdner Hofe Johann Georgs II. von Sachsen (1660-1679)* (Bau + Kunst, 13). Kiel: Verlag Ludwig, 2007. ISBN 978-3-933598-94-3, euros 35.

Dickey, Stephanie, *Rembrandt Face to Face*. Indianapolis: Indianapolis Museum of Art, distributed by the University of Washington Press, 2006. – This small publication accompanied the exhibition of the same title at the Indianapolis Museum of Art, August 6 – November 26, 2006.

Driessen-van het Reve, Jozien J., *De kunstkamera van Peter de Grote. De Hollandse inbreng, gereconstrueerd uit brieven van Albert Seba en Johann Daniel Schumacher uit de jaren 1711-1752*. Hilversum: Uitgeverij Verloren, 2006. ISBN 978-90-6550-927-7, \$34.

Ducos, Blaise, *Rembrandt: Bethsabée tenant la lettre du roi David*. Paris: Musées nationaux, Musée du Louvre, 2006. ISBN 978-2711852796, \$25.

Dudok van Heel, S.A.C., *De jonge Rembrandt onder tijdgenoten. Godsdiens en schilderkunst in Leiden en Amsterdam*. Rotterdam: Veenman Publishers, 2006. ISBN 978-90-8690-000-8, \$59.

Egmond, Florike, Paul G. Hoftijzer, and Robert P.W. Visser (eds.), *Carolus Clusius [1526-1609]. Towards a Cultural History of a Renaissance Naturalist*. Amsterdam: The Royal Academy, 2007. ISBN 978-90-6984-506-7, \$69.50

Eikermann, Renate (ed.), *Conrat Meit, Bildhauer der Renaissance "desgleichen ich kein gesehen ..."*. Compiled by Ludwig Burk et al. Munich: Hirmer, 2006. ISBN 978-3-7774-3385-1, euros 40. Catalogue to the exhibition at the Bayerisches Nationalmuseum, which closed March 18, 2007.

Fara, Giovanni Maria, *Inventario generale delle stampe del Gabinetto Disegni e Stampe degli Uffizi. I: Albrecht Dürer. Originali, copie, derivazioni*. Florence: Leo Olschki, 2007. ISBN 978-88-222-5641-6, \$124.

Franits, Wayne, *Pieter de Hooch: A Woman Preparing Bread and Butter for a Boy*. Los Angeles: The J. Paul Getty Museum, 2007. ISBN 978-0-89236-844-0, \$22.50. – The most recent contribution to the excellent Getty Museum Studies on Art series.

Der Furienmeister. Ed. by Herbert Beck, Peter C. Bol et al. Compiled by Bettina Schmitt. Petersberg: Michael Imhof, 2006. ISBN 3-86568-111-5. – Anonymous ivory carver of the early 17th century, probably of South-German origin. Exhibition, Liebighaus, Frankfurt, April 4 – July 9, 2006.

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