

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 2008

The National Gallery of Art acquired its first Salomon van Ruysdael



Salomon van Ruysdael, *River Landscape with Ferry*. Oil on panel.

Washington DC, National Gallery of Art, Patrons' Permanent Fund and the Lee and Juliet Folger Fund

The acquisition was made possible through the generosity of the family of Jacques Goudstikker in his memory.

Image: Courtesy of the Board of Trustees, National Gallery of Art

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NEWSLETTER

From the President

It was great to see so many of you in Dallas in February during the Annual Conference of the College Art Association. Not only did we enjoy stimulating and thought-provoking papers at our HNA sponsored session – thanks to Alison Kettering and Lisa Rosenthal – but those of us attending the conference gathered for a catered lunch at the conference hotel. At this event, we celebrated the twenty-fifth anniversary of our organization; it was wonderful to see many past presidents and board members in one room (see the Photo Gallery). Collectively, they testify to the growth and continued vitality of HNA over the last two decades.

The Board of the HNA also met during the College Art Association Meeting, as is our custom. The on-line journal dominated much of the discussion. An editorial board was created for the journal: three editors, each representing one of the constituent centuries that our organization encompasses, will serve for several years. Moreover, the position of editor-in-chief will rotate between the three, starting with Alison Kettering. Molly Faries and Jeffrey Chips Smith will be joining her on the editorial board to represent, respectively, the fifteenth and sixteenth century.

I am also pleased to inform you that as I write this editorial, our lawyer is concluding his examination of a contract that was sent to us by NovaEdge Technologies LLC. (The initial contact with NovaEdge was made by Ann Adams, to whom we all owe an enormous debt of thanks for having taken a leading role in bringing our dream of an on-line journal to fruition.) This company, located in Los Angeles, will be developing the on-line journal for us both in terms of its format and features as well as its “content management system.” This latter system is critical in that it will allow the editors to download and upload materials without compatibility problems literally for years to come. Once the legal hurdles are cleared, NovaEdge will begin work for HNA; they anticipate completing the job by very late spring. Shortly thereafter, a call for articles will be issued with the goal of “publishing” the first issue of the journal in early 2009. My thanks to all of you who contributed to our appeal for funds to help launch the journal. To date, \$5,722 have been raised.

Having already referred to early 2009 as the date of the first issue of JHNA, it is probably not too early to say that my term as president will come to an end in February 2009, as will Stephanie Dickey’s term as vice-president. This *Newsletter* solicits nominations for these two positions with an election to take place in November (see below under *Nominations for New Officers*). Several colleagues have asked me if I would consider running for re-election. I have enjoyed my term as president immensely and am thrilled that the first issue of the on-line journal will probably appear around the time that I step down. However, I have no intention of running for re-election, and, in fact, never intended to do so.

Speaking of elections, I would like to welcome the newest members on our Board: Dagmar Eichberger, Matt Kavalier, Shelley Perlove, and Anne Wollett. My sincere thanks to those colleagues who are going off the Board: Krista De Jonge, Christine Göttler, Julie Hochstrasser, and Betsy Wieseman. The latter resigned from the Board because of her move to the National Gallery, London. Her place has been taken by Shelley Perlove who will complete Betsy’s remaining two years on the Board. Moreover, I am pleased to report that Rebecca Parker Brienien has generously volunteered to take over the duties of treasurer from Leopoldine Prosperetti, and Frima Hofrichter those of the 17th-century Dutch field editor from Stephanie Dickey. We appreciate Poldine’s and Stephanie’s excellent work in these capacities over the years.

Finally, it was decided at the Board Meeting that the next HNA conference, scheduled for 2010, should take place in Amsterdam. This is a special wish of Eric Jan Sluijter who will retire that year. Fiona Healy will be the main conference organizer. Calls for Sessions and Papers will be published on the HNA website in due course, as will other announcements regarding the conference.

Wayne Franits

Syracuse University

In Memoriam



**Charles D. Cuttler
(1913-2008)**

Charles D. Cuttler, Professor Emeritus at the University of Iowa and first President of the Midwest Art History Society, died in New York City on January 16, 2008, at the age of 94. The cause of death was pneumonia contracted during his convalescence from neuro surgery last June. His death marked the end of a sixty year career as a teacher, mentor, and scholar. To the literally hundreds of students, friends, and fellow scholars on two continents who knew him, he will be remembered for his love of art of all periods, his seemingly endless energy, his exacting standards for scholarship, and his unfailing good humor. To the thousands of readers who never knew him personally, his published works, especially *Northern Painting from Pucelle to Bruegel* (1968) allowed them to share his infectious enthusiasm for art North of the Alps, presented in a prose style that made the art of this period alive to the general reader. For the scholar, his many articles helped decipher the enigma of Hieronymus Bosch, the focus of Cuttler's life long scholarly obsession.

Born in Cleveland, Cuttler studied watercolor painting at Ohio State University where he received his BFA in 1935. His interests subsequently turned to art history. He completed his Master's degree from Ohio State two years later; his MA thesis on the painting technique of Flemish artists was truly an attempt to combine his interests in both the production of art with its history. Something of a double threat as an artist and emerging art historian, he received his first academic appointment as assistant instructor in drawing and art history at Ohio State, 1935-37.

Between 1937 and 1939 Cuttler pursued his doctoral studies at New York University as one of America's first generation of students to receive instruction from German expatriates escaping Nazi Germany. Cuttler was also one of the first students to study art history at NYU's newly formed Institute of Fine Arts which Walter S. Cook had established as a separate entity near the Metropolitan Museum of Art in 1937. The faculty that Cook recruited for the Institute is legendary, as he augmented the

existing faculty at the Institute with German scholars. Cuttler and so many other young American medieval and Renaissance students were able to choose coursework from Cook, Adolph Goldschmidt (1936/37), Walter Friedlaender, Karl Lehmann, Richard Offner, and Martin Weinberger. Weinberger, along with the Renaissance scholar Guido Schoenberger, became Cuttler's advisers. By the time Cuttler enrolled in the Institute, Erwin Panofsky had already accepted a permanent position at Princeton's Institute for Advanced Study in 1935. However, Panofsky continued to lecture at NYU and Cuttler acknowledges working with him on his dissertation, "The Temptations of St. Anthony in Art from Earliest Times to the First Quarter of the Sixteenth Century." Despite the threat of war in Europe, Cuttler augmented his studies at the Institute with two summer *certificats* in art history, one for study at the Université de Paris in 1937 and the other from the Université de Bruxelles, 1939.

World War II interrupted Cuttler's studies as he contributed to America's war effort on the home front. During the years leading up to the war and afterward, his studio experience as a draughtsman allowed him to work as a designer and engineering checker for heavy weapons production in Detroit between 1940 and 1947. In December 1941, he married Mary Cecilia Fuller, and the couple had two children, Judith Ann and Bernard Austin.

In 1947, Cuttler accepted his first permanent academic position at Michigan State University. Simultaneously, he continued work on his dissertation at NYU, which he completed in 1952. He stayed on at Michigan State for five more years, with summer appointments in 1952 and 1953 at Indiana University. In 1957, he joined the art history faculty at the University of Iowa, where he retired as Professor in 1983.

From 1957 through 1984, Cuttler published a series of articles on Hieronymus Bosch which would collectively establish his reputation as a Bosch scholar of international importance. Cuttler approached Bosch's art as a medieval scholar, bringing to Bosch's art his own vast knowledge of Gothic and Late Gothic manuscripts and prints. Armed with this knowledge, Cuttler was able to explain each of Bosch's major paintings in detail, interpreting virtually every motif in paintings such as the Lisbon *Temptation of St. Anthony* within the thematic heritage of images certainly known to the artist. Through this methodology, Cuttler convincingly demonstrated how Bosch consciously manipulated iconographic tradition to create his own visual sermons on humankind's eternal struggle with the forces of good and evil. Cuttler saw Bosch as the ultimate pessimist functioning as a veritable moral commentator on a broad myriad of late medieval religious beliefs in the Netherlands. To show the origins of Bosch's artistic sources, Cuttler's writings are filled with fascinating accounts from prints, paintings, and manuscripts of episodes from the lives of saints, early portrayals of wild beasts, exotics, and belief in witchcraft, among other subjects. Toward the end of his career, Cuttler sought closure to his years of thinking and writing about Bosch. The result of his efforts is his last book, one devoted exclusively to Bosch. Completed just months before Cuttler's final illness, the volume is currently forthcoming from Pindar Press, London.

Cuttler's university teaching style could best be characterized as 'encyclopedic.' In addition to seminars, he regularly taught separate courses on medieval and Northern Renaissance art, each offered as a year-long course in two consecutive semesters. In

those days before digitalization, he would always lecture from the back of the room, operating the slide projectors himself as he orchestrated a kaleidoscope of images, alternating dual projections combining old lantern slides with those in 35 mm. format, many of which he had photographed himself. In 1960, he began recording his lectures on reel-to-reel tapes. At the end of each day, his wife Cecilia would laboriously transcribe his spoken lectures into typed pages. For the next few years, he and Cecilia would edit and retype countless versions of his narrative to create *Northern Painting from Pucelle to Bruegel*, published in 1968 by Holt Rinehart Winston. James Snyder followed Cuttler's book with his own volume on *Northern Renaissance Art* in 1985, and Jeffrey Chipps Smith recently published *The Northern Renaissance* in Phaidon's *Art & Ideas* series (2004).

Before Cuttler's book, the material available in English to the general student was dominated by Erwin Panofsky's 1953 *Early Netherlandish Painting*, but this work purposely focused only on the origins of Flemish painting. Max J. Friedländer's *From Van Eyck to Bruegel* appeared in English translation in 1956, but it was a volume originally authored in 1916. Friedländer's monumental 14 volume, *Die altniederländische Malerei* (1924-1937), was not completely translated until 1976. Crucial volumes on the study of Northern European art, such as those by Charles Sterling on French painting, Alfred Stange's multivolume study of German painting, and G.J. Hoogewerff's discussion of sixteenth-century Dutch art have never been, and probably never will be, translated into English. Cuttler distilled the vast literature on the period, virtually all in foreign languages, into a coherent survey of the contributions of Northern artists, all placed within the historical and cultural milieu of the period between the 1320s and the 1560s. The volume was profusely illustrated at Cuttler's insistence with the highest quality black and white gravure prints, as opposed to less expensive (and less accurate) offset lithographic prints. Thirty-four full-page color reproductions helped communicate the vibrancy and richness of the paintings themselves. Originally published in an edition of 20,000, the book was revised by Cuttler and reprinted in a soft cover edition in 1991. Cuttler's *Northern Painting from Pucelle to Bruegel* can be arguably regarded as still the most comprehensive treatment of the subject, in a single volume, in any language.

Throughout his life, Cuttler received numerous academic honors. He received a Carnegie fellowship, 1937; he was named a senior Fulbright fellow, Brussels, 1965-66; he was elected as an Associate Member of the Royal Academy of Sciences, Literature and Fine Arts of Belgium, 1987; and an Honorary Lifetime Member of the Historians of Netherlandish Art, 1986. He was a member of the College Art Association for 67 consecutive years. In 1971, he and James Breckenridge of Northwestern University, convened a meeting in Chicago to discuss the need for a regional society of art historians. The result of this meeting was the Midwest Art History Society, which Cuttler incorporated in the state of Iowa in 1972. He was the organization's first president and served on the Board for over two decades. A special session at the April 2-4 meeting of the Midwest Art History Society in Chicago was dedicated to him.

Burton L. Dunbar

University of Missouri – Kansas City

Kathleen Morand (1915-2007)

Dr. Kathleen Morand died in Kingston, Ontario, on 2 December 2007 in her 93rd year. Born Kathleen Little on 13 August, 1915 in Belfast, she married Sigmund Morand in the mid-1930s, and they lived in London until they divorced amicably in the 1960s. She attended the Courtauld Institute of Art, London University, and graduated there with an M.A. in 1955 and Ph.D. degree in 1958. In Britain she taught as an Extra-Mural Lecturer, University of London, from 1956-1959, and as Senior Lecturer at Brighton College of Art (now part of the University of Sussex) from 1967 to 1969, before going to the USA as an Associate Professor at the University of California at Santa Barbara, where she remained until 1970. She joined the Department of Art at Queen's University in Kingston in 1970, already a respected medievalist. She rapidly rose to Full Professor and was Head of Department from 1978 to 1983. When she retired in 1985 she had played a leading role in advancing the Art History programs, and her medieval seminars were widely respected.

Dr. Morand's publications include her seminal work on *Claus Sluter: Artist at the court of Burgundy* (1991); a monograph on *Jean Pucelle* (1962), and a chapter on the Boucicaut Master in *French Painting in the time of Jean de Berry*, edited by Millard Meiss (1968), to whom she was assistant editor. Her book on Sluter covers his entire oeuvre, but concentrates on his sculptures for the Chartreuse de Champmol and the Moses Fountain at Dijon, and the Tomb of Philip the Bold, Duke of Burgundy, to whom he was chief court sculptor. Dr. Morand's other publications include exhibition reviews written for *The Burlington Magazine* when she was living partly in Paris during the early 1960s, and a number of entries for the *Encyclopedia Britannica* written during the same era. She wrote a review article for the *Burlington* on the major exhibition "Art and the Courts" held in Ottawa in 1972, and published an article on "Claus Sluter, the early years" in *Liber amicorum Herman Liebaers*, Brussels 1984.

During the years of her retirement, Dr. Morand lived in a historic house in the center of Kingston, in which she kept her substantial library and an important collection of Canadian paintings. She lived alone but was visited frequently by many of her friends. She passed away peacefully at Kingston General Hospital following a stroke.

Bruce Laughton

Professor Emeritus

Queen's University

HNA News

HNA at CAA

At CAA in Dallas this year, HNA celebrated its 25th anniversary with a festive lunch and a special celebratory cake. The event, organized by Vice-President Stephanie Dickey, drew a substantial crowd, including a number of former presidents. Carol Purtle, one of the founders of the organization and its first president, reminisced about HNA's beginnings.

New Board Members, New Treasurer and New Field Editor

Four new board members were introduced by Wayne Franits at HNA's business and social meeting at CAA: Dagmar Eichberger (who was absent), Matt Kavalier, Shelley Perlove and Anne Woollett. Eichberger, Kavalier and Woollett replace Krista De Jonge, Christine Göttler and Julie Hochstrasser who went off the Board. Shelley Perlove is completing the term of Betsy Wieseman who resigned from the Board because of her move to the National Gallery, London.

Our treasurer, Leopoldine Prosperetti, also resigned after three years of service. She is succeeded by Rebecca Brien of the University of Miami at Coral Gables. Lastly, Stephanie Dickey resigned as field editor of 17th- and 18th-century Dutch art. She is replaced by Frima Hofrichter who will take on her duties May 15, 2008.

Nominations for New Officers

Nominations are in order for new officers to be installed at the CAA convention in Los Angeles in 2009. The present president, Wayne Franits, and vice-president, Stephanie Dickey, invites your suggestions. We are looking for a president and vice-president. We shall accept nominations until September 1, 2008. At this time, the president and vice-president will assemble a slate for membership approval which will be sent to all members via listserve November 1. Votes should be submitted by December 1, 2008.

Please send your suggestions for nominations to:

Stephanie Dickey

E-mail: dickey.ss@gmail.com

Postal address: Bader Chair in Northern Baroque Art, Dept. of Art, Ontario Hall, Queen's University, Kingston, ON K7L 3N6 Canada

HNA Fellowship Winners

The HNA Fellowships for 2008-09 go to Anke Van Wagenberg-Terhoeven, University of Maryland Eastern Shore, for the preparation of her monograph on Jan Baptist Weenix and his son, Jan Weenix, and to Lorena Baines, graduate student at the University of Delaware,

for photographs for her dissertation *Nicolaes de Bruyn and the Art of the Professional Engraver*.

HNA Fellowship for Scholarly Research, Publication or Travel: 2009-10

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, 2008**, to Stephanie S. Dickey, Vice-President, Historians of Netherlandish Art.

E-mail: dickey.ss@gmail.com

Postal address: Bader Chair in Northern Baroque Art, Dept. of Art, Ontario Hall, Queen's University, Kingston, ON K7L 3N6 Canada.

Photographs courtesy of Fiona Healy, Julie Hochstrasser and Anne-Marie Logan

25th Anniversary Lunch



Fiona Healy, Alison Kettering, Lisa Rosenthal, Celeste Brusati



Thom Kren, Alan Chong, Matt Kavalier



Laurinda Dixon and Carol Purtle cutting the cake



Claudia Swan, Larry Silver, Todd Richardson, Jessica Buskirk



Wayne Franits, Paul Crenshaw, Frima Hofrichter



Kristin Belkin, Stephanie Dickey, Barbara Haeger



David Levine, Nicola Courtright



Present and former presidents and vice-presidents: Wayne Franits, Alison Kettering, Laurinda Dixon, Carol Purtle, Larry Silver, Barbara Haeger, Larry Goedde, Stephanie Dickey, Ann Roberts



Anne Woollett, Anne Marie Logan



Diane Wolfthal, Shelley Perlove, Linda Hults



Shelley Perlove, Larry Silver

Personalia

Görel Cavalli-Björkman retired from her position as director of research at the Nationalmuseum, Stockholm. She will be succeeded by Karin Sidén, former senior curator of paintings and sculpture at the museum. Cavalli-Björkman will remain attached to the museum on a part-time basis.

Julien Chapuis, formerly Curator in the Department of Medieval Art at The Cloisters and the Metropolitan Museum of Art, has become the Director at the Sculpture Collection of the Berlin State Museums.

Karolien De Clippel has been appointed Universitair Hoofddocent in the Department of History and Art History at Utrecht University.

Taco Dibbitts will become the new director of collections at the Rijksmuseum, May 31, 2008, when Peter Sigmond takes early retirement. Dibbitts has worked at the museum since 2002.

Jan Piet Filedt Kok retired from the Rijksmuseum after 33 years of distinguished service. For the symposium held in his honor, see under *Scholarly Activities: Past Conferences*. At the conclusion of the symposium, Jan Piet announced that he had set up a fund with the Prins Bernhard Cultuurfonds under the name "Het Atelierpraktijken Fonds" (Studio Practice Fund) with the aim to stimulate scholarly research on the history of the restoration of works of art and associate studio and museum practices. As a valued colleague and long-time member of HNA, we wish Jan Piet all the best and many more years of productive work.

Christine Giviskos has been appointed Associate Curator in the prints and drawings department at the Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick.

Nicole Goetghebeur, Hélène Mund, Hans Nieuwdorp and Cyriel Stroo, and received the Arthur Merghelynpreis for Art History for their volume on the collection of the Museum Mayer van den Bergh, vol. 20 in the *Corpus of Fifteenth-Century Paintings in the Southern Netherlands and the Principality of Liège*.

Franziska Gottwald has been awarded a Postdoctoral Fellowship of the Social Sciences and Humanities Research Council of Canada at Queen's University, Kingston, starting January 1, 2009. Her work will be supervised by Stephanie Dickey.

Frima Fox Hofrichter (Pratt Institute) has been appointed to the CAA committee on Women in the Arts.

Walter Melion (Emory University) has been appointed visiting scholar at NIAS, Wassenaar, for the academic year 2008-09. He will be working on Otto van Veen's Brussels altarpieces as instruments of Jesuit, Capuchin and courtly spirituality, and Petrus Canisius's image theory and practice as expressed in the illustrations of the 'Mariale' (*De Maria Virgine*).

Mirjam Neumeister has been appointed curator of 17th-century Flemish paintings (Referentin für Flämische Barockmalerei) at the Alte Pinakothek, Munich, replacing Konrad Renger who retired.

Wim Pijbes, presently director of the Kunsthall, Rotterdam, is to succeed Ronald de Leeuw as director of the Rijksmuseum when de Leeuw retires later this year.

Leopoldine Prosperetti has been appointed curator at the Washington County Museum of Fine Arts in Hagerstown, Maryland.

Tico Seifert (FU-Berlin) has been appointed Senior Curator of Early Netherlandish, Dutch and Flemish Art at the National Gallery of Scotland in Edinburgh, taking the position previously held by Emilie

Gordenker who is the new director of the Mauritshuis. He will also be responsible for the very small collection of German art.

Yao-Fen You has been appointed Assistant Curator of European Sculpture and Decorative Arts at the Detroit Institute of Arts.

Nancy Zinn of the Walters Art Museum has been named Associate Director for Collections, Exhibitions and Programs at the museum.

Exhibitions

United States

Rembrandt, *Portrait of a Girl Wearing a Gold-Trimmed Cloak*. J. Paul Getty Museum, Los Angeles, November 20, 2007 until end 2008. On loan from a New York private collection, the painting is hung next to the museum's *Rape of Europa*. Accompanied by a booklet by Anne Wollett.

Bronze and Boxwood: Masterpieces from the Robert H. Smith Collection. National Gallery of Art, Washington, January 27 – May 4, 2008. The National Gallery of Art recently announced that the Smith collection has been promised to the Gallery by its owner.

Arms and Armor from Imperial Austria. Cleveland Museum of Art, February 24 – June 1, 2008. From the collection of the Landeszeughaus, Graz. Curated by Stephen Fliegel.

Rembrandt: Three Faces of the Master. Cincinnati Art Museum, March 18 – May 21, 2008. Includes *Selfportrait of the Artist at the Easel*, 1660, lent by the Louvre.

GRAND SCALE. Monumental Prints in the Age of Dürer and Titian. Davis Museum and Cultural Center, Wellesley College, March 19 – June 8, 2008; Yale University Art Gallery, New Haven, September 9 – November 30, 2008; Philadelphia Museum of Art, January 31 – April 26, 2009. With catalogue, edited by Larry Silver and Elizabeth Wyckoff (see under *New Titles*). For the symposium (March 20, 2008), see under *Scholarly Activities: Past Conferences*.

The Arnhold Collection of Meissen Porcelain, 1710-50. Frick Collection, New York, March 25 – June 29, 2008.

Masterpieces of European Painting from Museo de Arte de Ponce. Phoenix Art Museum, April 6 – June 15, 2008.

Realms of Faith: Medieval Art from the Walters Art Museum. Museum of Biblical Art, New York (1865 Broadway), until July 13, 2008.

Illuminating the Medieval Hunt: Gaston Phoebus (1331-1391), *Le Livre de la chasse* (Paris, c. 1407). Morgan Library and Museum, New York, April 18 – August 10, 2008.

El Greco to Velázquez: Art during the Reign of Philip III. Museum of Fine Arts, Boston, April 20 – July 27, 2008; Nasher Museum, Duke University, Durham (North Carolina), August 21 – November 9, 2008. More than 60 paintings (including Rubens's *Equestrian Portrait of the Duke of Lerma* from the Prado) and sculptures, and a recreation of Lerma's *camarin* (ceramics, glass and redware). Curated by Ronni Baer and Sarah Schroth; with catalogue.

Three Gutenberg Bibles. Morgan Library and Museum, New York, May 20 – September 28, 2008.

Maria Sibylla Merian and Daughters. J. Paul Getty Museum, Los Angeles, June 10 – August 31, 2008. With catalogue by Ella

Reitsma (see *New Titles*). The exhibition is currently at the Rembrandthuis, Amsterdam (see below).

Medieval and Renaissance Treasures from the V&A. High Museum of Art, Atlanta, September 13, 2008 – January 4, 2009; Millennium Galleries, Sheffield, January 29 – May 24, 2009. Previously at the Speed Art Museum, Louisville, and the Norton Museum of Art, West Palm Beach.

Jan Lievens (1607-1674). National Gallery of Art, Washington, October 26, 2008 – January 11, 2009; Milwaukee Art Museum, February 7 – April 26, 2009; Rembrandthuis, Amsterdam, May 17 – August 9, 2009.

Masterpieces of European Painting from the Norton Simon Museum. Frick Collection, New York, October 28, 2008 – January 4, 2009.

The Belles Heures of the Duke of Berry. J. Paul Getty Museum, Los Angeles, November 18, 2008 – February 8, 2009.

Europe

Austria and Germany

Welt der Wiegendrucke. Die ersten gedruckten Bücher der Herzogin Anna Amalia Bibliothek. Renaissancesaal im Historischen Gebäude der Herzogin Anna Amalia Bibliothek, Weimar, December 4, 2007 – August 3, 2008.

Meisterwerke der Graphischen Sammlung. Zeichnungen, Aquarelle und Collagen. Städel Museum, Frankfurt, February 15 – May 13, 2008. Curated by Jutta Schütt. With catalogue (Michael Imhof Verlag, ISBN 978-3-86568-217-8, euros 50).

Schrecken und Lust: Die Versuchung des Heiligen Antonius. Von Hieronymus Bosch bis Max Ernst. Bucerius Kunst Forum, Hamburg, February 9 – May 18, 2008. With catalogue ed. by Ortrud Westheider and Michael Philipp (see under *New Titles*).

Arcimboldo. Kunsthistorisches Museum, Vienna, February 12 – June 1, 2008. Previously at the Musée du Luxembourg, Paris (September 15, 2007 – January 13, 2008).

Mittelalterliche Elfenbeine aus dem Hessischen Landesmuseum Darmstadt. Diözesanmuseum, Paderborn, February 15 – September 7, 2008.

Zarensilber. Augsburger Silber aus dem Kremlin. Maximilianmuseum, Augsburg, February 25 – June 1, 2008.

Presentation Samson und Delilah: ein Rubensgemälde kehrt zurück. Liechtenstein Museum, Vienna, February 29 – May 25, 2008. Previously seen at the Rockoxhuis, Antwerp.

Holland in Linien. Meisterzeichnungen aus der Sammlung Jean de Grez, Musées des Beaux-Arts de Belgique, Brüssel. Suermondt-Ludwig-Museum, Aachen, March 6 – May 24, 2008.

100 Meisterzeichnungen aus der Graphischen Sammlung der Universität Erlangen-Nürnberg. Germanisches Nationalmuseum, Nürnberg, March 6 – June 8, 2008.

Matthias Grünewald. Zeichnungen und Gemälde. Kupferstichkabinett, Berlin, March 14 – June 1, 2008. With catalogue.

Italien im Blick. Niederländische Landschaftszeichnungen zwischen Realität und Phantasie. Kunsthalle, Hamburg, February 8 – June 1, 2008.

Die Magie der Dinge. Stillebenmalerei 1500-1800. Städel Museum, Frankfurt, March 20 – August 17, 2008; Kunstmuseum, Basel, September 7, 2008 – January 4, 2009. With catalogue edited by Jochen Sander (see under *New Titles*).

Spiegel geheimer Wünsche. Stilleben aus fünf Jahrhunderten. Kunsthalle, Hamburg, June 6 – October 5, 2008. With catalogue ed. by Hubertus Gaßner and Martina Sitt (see under *New Titles*).

Die Aachener Schattengalerie: Die verlorenen Bilder. Suermondt-Ludwig Museum, Aachen, June 21 – September 21, 2008. Photographic reproductions of lost paintings. With catalogue and 3-day symposium, September 2008.

Sammlung Kremer. Wallraf-Richartz-Museum, Cologne, July 11 – October 15, 2008. Includes Rembrandt's *Bust of an Old Man with Turban*, Dou's smallest known selfportrait, Sweerts's *Maid servant*, Honthorst's recently acquired *Avaritia* and others.

Himmlich – Herrlich – Höfisch: Peter Paul Rubens, Jan Wellem und Anna Maria Louisa de' Medici. Museum Kunstpalast, Düsseldorf, September 20, 2008 – January 11, 2009.

Joachim von Sandrart und der Westfälische Friede. Landesmuseum für Kunst und Kulturgeschichte, Münster, October 24, 2008 – January 11, 2009.

Die Geburt der modernen Malerei. Robert Campin, der Meister von Flémalle, und Rogier van der Weyden. Städel Museum, November 21, 2008 – February 22, 2009.

Jacob Adriaensz. Backer (1608-1651). Suermondt-Ludwig Museum, Aachen, March 12 – June 5, 2009.

Belgium

Mechelse pracht uit Leuven. Stedelijk Musea – Museum Schepenhuis, Mechelen, August 29, 2006 – **June 30, 2009.** Works on view in Mechelen while the Museum Vander Kelen-Mertens in Leuven is closed.

Barok vol leven. Barokbozzetti uit Oostenrijk [Landesmuseum Joanneum, Graz]. Groeningemuseum, Bruges, February 1 – May 12, 2008.

Hidden Treasures from Wallonia and Visions from the Present Day. Musées des Beaux-Arts de Belgique, Brussels, February 14 – May 18, 2008.

A Curious Land: Wallonia. Palais des Beaux-Arts, Brussels, February 14 – May 18, 2008.

Zondags zilver: drie eeuwen versierde kerkboekjes. Zilvermuseum Sterckshof, Anwerp, March 18 – June 15, 2008.

De koninklijke collectie van England: van Bruegel tot Rubens. Koninklijke Musea voor Schone Kunsten van België, Brussels, May 16 – September 21, 2008; The Queen's Gallery, Buckingham Palace, London, October 10, 2008 – April 26, 2009. Previously seen at the Queen's Gallery, Palace of Holyroodhouse, Edinburgh.

De Pierre Pourbus à Rik Wouters: Legs Paul Dony et donation Jaumain-Jobart. Musée de l'Art Wallon, Liège, July 11 – August 24, 2008.

Voorbeeldige busten: het borstbeeld in de Nederlanden, 1600-1800. Koninklijk Museum voor Schone Kunsten, Antwerp, September 12 – December 14, 2008.

Johannes Stradanus (1523-1607), hofkunstenaar van de Medici. Musea Brugge, October 9, 2008 – January 4, 2009.

Czech Republic

Rachel Ruysch, *Forest Recess with Flowers*. Národní Galerie v Praze, Prague, December 14, 2004 – January 1, 2009. On loan from a private collection.

Denmark

Presentation Restaurering af et mestervaerk [Jacob Jordaens, *The Tribute Money*]: **Abent vaerksted** (Restoring a Masterpiece: Open Workshop). Statens Museum for Kunst, Copenhagen, September 18, 2007 – July 18, 2008.

England

A Touch of Dutch: Royal Fans from the House of Orange-Nassau. Fan Museum Greenwich, London, February 29 – May 28, 2008.

Lucas Cranach the Elder, 1472-1553. Royal Academy of Arts, London, March 8 – June 8, 2008. Curated by Bodo Brinkmann; with catalogue. The exhibition opened at the Städel Museum, Frankfurt. The catalogue, edited by Bodo Brinkmann, will be reviewed.

Amazing Rare Things: The Art of Natural History in the Age of Discovery. Queen's Gallery, Buckingham Palace, London, March 14 – September 28, 2008.

From Dürer to Manet: Prints and Drawings from the Collection. Pallant House Gallery, Chichester, April 1 – June 15, 2008.

Turmoil and Tranquility: The Sea through the Eyes of Dutch and Flemish Masters. Queen's House, Greenwich, opens June 20, 2008.

Painting Family. The De Brays, Masterpainters of the Dutch 17th Century. Dulwich Picture Gallery, London, July 9 – October 5, 2008. The exhibition was first seen at the Frans Hals Museum, Haarlem (see below).

Bruegel to Rubens. Masters of Flemish Painting. The Queen's Gallery, Buckingham Palace, London, October 10, 2008 – April 26, 2009. Previously seen at the Queen's Gallery, Palace of Holyroodhouse, Edinburgh, and the Koninklijke Musea voor Schone Kunsten van België, Brussels (see above). 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.

France

Pas la couleur, rien que la nuance! Trompe-l'oeil et grisailles de Rubens à Toulouse-Lautrec. Musée des Augustins, Toulouse, March 15 – June 15, 2008.

Dessins nordiques des collections Jean Bonna & Frits Lugt. Institut Néerlandais, Paris, March 27 – May 4, 2008.

Van Dyck graveur, l'art du portrait. Musée du Louvre, Paris, till May 5, 2008. With catalogue edited by Pascal Torres (see *New Titles*)

Strasbourg 1400: A Centre of European Gothic Art. Musée de l'Oeuvre Notre Dame, Strasbourg, until July 6, 2008.

Dessins de l'école du nord du Musée de Budapest. Musée du Louvre, Paris, September 1 – December 31, 2008.

Hungary

The Heritage of King Matthias, 1458-90: The Late Renaissance in Hungarian Art, 15th-17th Centuries. Hungarian National Gallery, Budapest, until August 31, 2008.

Italy

Disegni fiamminghi e olandesi del Gabinetto Disegni e Stampe degli Uffizi. Gabinetto Disegni e Stampe degli Uffizi, Florence, April – June 2008. Organized by Bert Meijer and Wouter Klok; with catalogue.

Firenze e gli antichi Paesi Bassi, 1430-1530: tra Van Eyck e Raffaello. Galleria Palatina, Florence, June 20 – October 26, 2008.

The Netherlands

Jacob Böhmes weg in de wereld: collectie mystiek en theosofie terug in Amsterdam. Bibliotheca Philosophica Hermetica (J.R. Ritman Library), Amsterdam, October 29, 2007 – May 2, 2008.

Molens aan de muur. Veenkoloniaal Museum, Veendam, January 27 – May 4, 2008. Collection of tiles.

Érard de la Marck en de Heilige Familie: twee panelen, een tweeluik? Onderzoek en restauratie van twee schilderijen van Jan Cornelisz. Vermeyen. Bonnefantenmuseum, Maastricht, January 27 – May 30, 2008.

Wigerus Vitringa (1657-1725): dé Friese zeeschilder uit de 17de eeuw. Fries Museum, Leeuwarden, February 2 – May 11, 2008.

't Zit in de genen. Vier schilders in één gezin: Dirck, Jan, Joseph en Salomon de Bray. Frans Hals Museum, Haarlem, February 2 – June 22, 2008; Dulwich Picture Gallery, London, July 9 – October 5, 2008. Catalogue by Friso Lammertse *et al.* (see under *New Titles*).

At Home in the Golden Age. The Thomas Rusche Collection. De Kunsthal, Rotterdam, February 9 – May 18, 2008. Catalogue by Marten Jan Bok (see under *New Titles*).

Vroege Hollanders. Schilderkunst van de late middeleeuwen. Museum Boijmans Van Beuningen, Rotterdam, February 16 – May 25, 2008. With catalogue by Friso Lammertse and Jeroen Giltaij (see under *New Titles*). At the symposium held in conjunction with the exhibition, February 21, 2008, the speakers were Friso Lammertse, Jeroen Giltaij, Truus van Buren, Jos Koldewey, Jan Piet Filedt Kok, Claudine Chavannes and Henk van Os.

Medieval Sculptures from the Schoufour-Martin Collection. Museum Boijmans van Beuningen, Rotterdam, February 16 – May 25, 2008.

Stad van boeken: zeven eeuwen lezen in Leiden. Stedelijk Museum De Lakenhal, Leiden, February 22 – June 1, 2008.

Maria Sibylla Merian & dochters. Museum Het Rembrandthuis, Amsterdam, February 23 – May 18, 2008. With catalogue by Ella Reitsma (see *New Titles*). The exhibition will travel to the J. Paul Getty Museum (see above).

De Stillezens van Adriaen Coorte (ca. 1683-1707). Mauritshuis, The Hague, February 23 – June 8, 2008. With catalogue by Quentin Buvelot (see under *New Titles*).

Amsterdam en de Oranjes. Amsterdams Historisch Museum, Amsterdam, March 1 – August 31, 2008.

Macht en glorie. Maritiem Museum, Rotterdam, March 20, 2008 – **March 9, 2009.** Best pieces from the Netherlands Maritime Museum, Amsterdam, which is closed for renovation.

Historisch kant. Museum Het Valkhof, Nijmegen, April 7 – August 24, 2008.

Met passie geschilderd: topstukken uit de Gouden eeuw. Museum Catharijneconvent, Utrecht, April 26 – September 14, 2008.

Muziek – gespeeld en verbeeld. Noordbrabants Museum, 's-Hertogenbosch, April 26 – August 31, 2008.

Bossche vestingwerken. Noordbrabants Museum, 's-Hertogenbosch, April 29 – December 31, 2008.

Geloof in steen. Teylers Museum, Haarlem, May 31 – August 24, 2008. Highlights from the collection.

De ontdekking van nederland: vier eeuwen landschap door Hollandse meesterschilders. CODA Museum, Appeldoorn, June 11 – September 28, 2008.

Zwart verbeeld: Afrikaner en Creolen in de beeldende kunst van de Nederlanden 1285 tot heden. Nationale Stichting De Nieuwe Kerk, Amsterdam, July 26 – October 26, 2008. With catalogue (Zwolle: Waanders, ISBN 978-90-400-8497-3, \$45).

De glorie van Haarlem. Frans Hals Museum, Haarlem, October 11, 2008 – February 1, 2009.

Haagse stadsgezichten. Haags Historisch Museum, The Hague, October 11, 2008 – February 1, 2009.

Hollandse stadsgezichten. Mauritshuis, The Hague, October 11, 2008 – January 11, 2009.

Erasmus en de kunst van zijn tijd. Museum Boijmans van Beuningen, Rotterdam, November 8, 2008 – February 22, 2009.

Romeyn de Hooghe (1645-1708). Allard Pierson Museum, Universiteitsbibliotheek en Rijksmuseum, Amsterdam, December 10, 2008 – March 15, 2009.

Portugal

A Work of Art in Focus: Bacchus of Michael Rysbrack (1693-1770). Museu Calouste Gulbenkian, Lisbon, July 18, 2006 – July 22, 2008.

Spain

Tapestry in the Baroque. Threads of Splendor. Palacio Real, Madrid, March 1 – June 1, 2008. Curated by Thomas Campbell. With catalogue. The exhibition was previously shown at the Metropolitan Museum of Art.

Renaissance Portraits. Museo del Prado, Madrid, June 3 – September 30, 2008; National Gallery, London, October 15, 2008 – January 18, 2009.

Switzerland

Drawings around 1500. Kunstmuseum, Basel, February 23 – May 18, 2008.

Karl der Kühne: Kunst, Krieg und Hofkultur. Historisches Museum, Bern, April 25 – August 24, 2008; Groeningemuseum, Bruges, March 27 – June 21, 2009. With catalogue in English, German, French and Dutch.

Die Magie der Dinge. Stillebenmalerei 1500-1800. Kunstmuseum, Basel, September 7, 2008 – January 4, 2009. Coming from Frankfurt, see above.

Museum and other News

Amsterdam: The Vereeniging Nederlandsch Historisch Scheepvaartmuseum is the owner of one of the world's leading maritime collections. The collection is on permanent loan to the Nederlands Scheepvaartmuseum, Amsterdam. The museum offers two research fellowships. For more information and applications, see www.scheepvaartmuseum.nl.

Antwerp–Bruges–Ghent: Three major museums in Belgium – the Koninklijk Museum voor Schone Kunsten, Antwerp, Groeningemuseum, Bruges and the Museum voor Schone Kunsten, Ghent – are pooling their resources in an internet presentation of their joint holdings. For the public launching priority was given to works on paper which are more rarely seen in public: www.vlaamsekunstcollectie.be.

Boston: A group of spectacular Dutch paintings from the Rose-Marie and Eijk van Otterloo collection are currently on view at the Museum of Fine Arts, Boston. Among the works on loan is Rembrandt's *Portrait of Aeltje Uylenburgh, Aged 62*, shown for the first time in the US. Also on view are paintings by Hendrick Avercamp, Frans Hals, Adriaen van Ostade, Gerrit Dou, Karel du Jardin, and Salomon van Ruysdael.

Budapest: The Museum of Fine Arts acquired *Writing Man* (dated 1637) by the Amsterdam master Pieter Quast in June 2007 from a Budapest private collection. Published in the *Bulletin du Musée des Beaux-Arts*.

Chicago: The Martin D'Arcy Collection of medieval, Renaissance and Baroque art of the Loyola University Museum of Art reopened in December 2007 with four superb examples of stained glass. The panels are published in the online journal *Vidimus*: www.vidimus.org/features.html.

Frankfurt: The Städel Museum acquired Dirck van Baburen, *Singing Young Man*, 1622.

Greenwich: The National Maritime Museum has recovered a seascape by Bonaventura Peeters the Elder, *Sunlight on a Stormy Sea*, which was stolen in July from the Queen's House.

The Hague: The Mauritshuis has purchased a *Harbor Scene* by Jan van de Cappelle (1626-79). The painting has been on view since February 23, 2008.

Hamm (Germany): The *Arbeitskreis zur Niederländischen Kunst- und Kulturgeschichte* held its first meeting in the Gustav-Lübcke-Museum, Hamm, April 11-13, 2008. This association of German art historians was founded in January 2007 to foster regular exchange of information and ideas in Netherlands and German art. The meeting was accompanied by two lectures, by Christian Tümpel, "Neues Licht auf Rembrandt?", and Erwin Pokorny (University of Vienna), "Egypenens, Heiden, Ziginer": Das Zigeunerbild in der frühniederländischen und altdutschen Malerei." Following board members were appointed: Dagmar Eichberger, representative for institutions of higher learning; Gero Seelig, representative for museums; Ursula Härting, representative for independent art historians; Alexander Linke, treasurer; Ariane Mensger, secretary.

Leiden: As of January 2008, Brill is the new publisher of *Oud Holland. Quarterly for Dutch Art History*. Back volumes will be available online. For more details, contact Liesbeth Hugenholtz: hugenholtz@brill.nl

London: Tate Britain is trying to buy Rubens's *Apotheosis of King James I*, one of the oil sketches for the Banqueting House ceiling. The sketch had been on long-term loan to the National

Gallery, London, until August 2007. *The Apotheosis of James I* is now on view at the Tate till July 3, 2008, together with a smaller oil sketch, *Apollo, Bestowing Royal Liberty, Suppresses Avarice*, lent by the Courtauld Gallery.

Maastricht: One of the most expensive works sold at this year's European Fine Arts Fair in Maastricht was Jan Steen's *Sacrifice of Iphigenia* (1671), once in the collection of the Rijksmuseum, which sold to an anonymous buyer. It was priced at \$12m.

Pasadena: Vermeer's *Lady Writing* (1665-66) will go on loan from the National Gallery of Art to the Norton Simon Museum in Pasadena from November 7, 2008 – February 2, 2009. The National Gallery is sending the painting in return for the three-month loan last summer of Rembrandt's *Portrait of a Boy* (1655).

United Kingdom: The recently launched 'NICE Paintings' database records nearly 8,000 pre-1900 Continental European oil paintings from 200 public collections across the United Kingdom. Over 2,500 are illustrated with digital color images and more images are being added regularly. This database is the first phase of a project to bring together in one searchable catalogue all 22,000 old master paintings in UK museums.

Vienna: After a closing period of five years, the study room of the Albertina has reopened as of April 2, 2008 (Mo-Thu, 10:00am-4:00pm, upon submission of identification): www.albertina.at/cms/front_content.php?idcatart+407.

Washington DC: The National Gallery of Art has acquired a major Salomon van Ruysdael painting, *River Landscape with Ferry*, formerly in the collection of the Dutch art dealer Jacques Goudstikker (see cover). It also acquired the collection of European drawings of the Munich collector Wolfgang Ratjen who died in 1997. The collection consists of Italian and German drawings. Among the 16th- and 17th-century German works are those by Friedrich Sustris, Hans von Aachen, Hans Rottenhammer and Adam Elsheimer. The 19th century is represented by outstanding works by Caspar David Friedrich and Adolph von Menzel.

Zwolle: After a long-term curatorship at the Mauritshuis, Peter van der Ploeg took on the directorship of publishing at Waanders Publishers, the major Dutch publisher of exhibition catalogues.

Rubens Scholars' Day in Brussels

Koninklijke Musea voor Schone Kunsten van België, Brussels, December 10, 2007, in conjunction with the exhibition *Rubens. A Genius at Work*, September 14, 2007 – January 27, 2008.

The starting point for the Rubens exhibition in Brussels was a four-year research project based on the Museum's own collection, rather than a more traditional occasion like the anniversary of the artist's birth or death. This meant that all items lent by other collections were directly related to the works in the Brussels Museum. This focus gave a circuit of around 120 objects in total. A large part of the public, when asked, preferred this approach to the saturation and fatigue of a more exhaustive exhibition. Since for historical reasons the works in the Brussels Museum all date from after Rubens had established his large workshop in Antwerp, it was on the artistic processes in this workshop that the exhibition centred, i.e., Rubens's visual and theoretical sources, the 'horizontal' collaboration with colleagues like Jan Brueghel the Elder and Frans Synders, the 'vertical collaboration' with his apprentices and assistants, such as Van Dyck, the preparation of monumental altarpieces, Rubens's

entrepreneurial approach to large ensembles, and the copying and subsequent recycling of his work.

To make the creative process more comprehensible we opted for a sequential presentation of the various stages of a specific Rubens's work. A staging with carefully studied sightlines, to which co-curator Sabine van Sprang and engineer Régis Hespel contributed significantly, gave visitors an instructive overview of the various stages in the genesis of a particular work. Certain preliminary studies could be seen along their final versions in Brussels for the first time since leaving Rubens's workshop, as the grisaille from Berkeley for the *Road to Calvary*, the bozetto from Worms of the *Pietà* or, from an American private collection, the modello of the *Coronation of the Virgin*. Van Dyck's activities in Rubens's workshop (the De Cordes portraits), Ignatius de Roore's alterations of Rubens works during the 18th century (*Vulcan's Forge*), the logic behind the retouching of altarpieces (*Coronation of the Virgin*) or the presence of overpainted format indications in the sketches for the *Torre de la Parada* are some of the new insights that came to light during the preparatory multidisciplinary research project (Tine Meganck [art theoretical research], Hélène Dubois [painting technology], Natasja Peeters and Bert Schepers [art historical research]).

The exhibition has sometimes been criticized for not giving sufficient visibility to the results of the research project. This is obviously an understandable concern from the scientific world. This will be countered, within reason, by a Brussels Rubens database, accessible by internet, that should be ready by the end of 2008. The exhibition however also owed a duty to the general public (138,000 visitors). Moreover, with his strong intellectual base, Rubens is generally perceived as 'difficult' by the general public, hence the choice to strike a balance between an aesthetically attractive display and a didactic approach that was clear and reduced to essentials.

Another way of meeting the requests of the scientific world was to organize a study day for specialists. A Scholars' Day in exhibition galleries has certain practical disadvantages, especially if the group is relatively large. It is impossible to give the group as a whole access to the art works and allow for its members to conduct meaningful discussions among themselves. Contradictorily, the limit on the number of invitees imparted an aura of exclusivity, which perversely resulted in an increase in the demand for participation. The result was not only frustrating for those who had to be excluded, but also for those who were present since the group had to be divided, and the researchers involved in the Rubens project had to give their presentations twice in one day.

It is difficult to give polished presentations or offer comparative material visible to all in exhibition galleries, such as those in lecture theatres, but this formula is not without its advantages: when confronted physically with the art works themselves, one quickly realizes that they are not so easy to force into the conceptual pattern of a learned article or lecture and exhibit many more aspects than the deceptive idea of comprehensibility that photographic material can offer. Moreover, this formula lends itself excellently to meaningful discussions between specialists – university professors or university researchers *stricto sensu*, restorers and museum curators – who otherwise, by reason of their separate training and their participation in symposia in their own specialist areas, work separately from each other. It is here especially that this study day proved fruitful. It was a great moment to witness the readiness of distinguished Rubens specialists to revise their original opinions when confronted with restorers' comments, or how museum curators learned from new theoretical and methodological approaches. Regrettably, in many cases discussion remained limited to the first phase of the research, that is the external historical criticism of attribution and dating.

Rubens Scholars' Day



*Nora De Poorter, Gregory Martin,
Annegret Thiemann*



Joost Vander Auwera



Konrad Renger



Nils Büttner, Ursula Härting



*Nico Van Hout, Eveliina Juntuunen,
Beatrijs Wolters Van der Wey, Sir
Christopher White*



*Konrad Renger, Jeffrey Muller, Hélène
Dubois, Ben van Beneden*



*Lunch table with Hans Vlieghe in
foreground*



*Jeffrey Muller, Egbert Haverkamp-
Begemann*



Joost Vander Auwera, Veronica Kopecky



*Kristin Belkin, Michel Ceuterick,
Jeremy Wood*



Hans Vlieghe, Jeffrey Muller



*Katlijne Van der Stighelen, Barbara Haeger,
Kristin Belkin*

Photos courtesy of Anne-Marie Logan

Interest in the material aspects of the laboratory research part of the Rubens project was indeed lively, but questions of historical context and significance and art theoretical aspects could have merited greater attention. For this reason the exhibition, catalogue and database cannot be an end point, but should serve rather as a starting point for further fruitful discussions within the Rubens scholarship.

Joost Vander Auwera

Koninklijke Musea voor Schone Kunsten van België

Editor's note: The catalogue will be reviewed in the November issue of the *HNA Review of Books*.

Scholarly Activities

Conferences to Attend

United States

Dutch Studies in a Globalized World. 14th Interdisciplinary Conference on Netherlandic Studies

The American Association for Netherlandic Studies in cooperation with the Center for European Studies at UNC-Chapel Hill, June 5-7, 2008. More information will be available on the ICNS 2008 website.

Sixteenth-Century Society Conference

Saint Louis, MO, October 23-26, 2008.

The HNA-sponsored session is "Pieter Bruegel the Elder and Jan Brueghel the Elder: Results and Perspectives," chaired by Leopoldine Prosperetti. More information will be available at www.sixteenthcentury.org

CAA 97th Annual Conference

Los Angeles, February 25-28, 2009.

Sessions of interest to and/or chaired by HNA members. For Call for Papers, go to the CAA website. Proposals are due May 9, 2008.

Artistic Itinerancy in Early Modern Europe, chaired by Lloyd DeWitt (Philadelphia Museum of Art)

The Object of Netherlandish Art, chaired by Claudia Goldstein (William Paterson University). This session is sponsored by HNA.

European Drawings, 1400-1900, chaired by Lee Hendrix and Stephanie Schrader (J. Paul Getty Museum).

Cabinet Pictures in Seventeenth-Century Europe, chaired by Andreas Henning (Staatliche Kunstsammlungen, Dresden, Gemäldegalerie Alte Meister).

Baroque Anatomy: Motives and Methods, chaired by Victoria Sancho Lobis (Columbia University).

The Northern Court Artist, 1400-1650, chaired by Heather Madar (Humboldt State University) and Ashley West (Metropolitan Museum of Art).

Fifteenth- and Sixteenth-Century European Art (open session), chaired by Mark Meadow (UC-Santa Barbara).

Renaissance and/or Early Modern: Naming and/or Knowing the Past, chaired by David Rosand (Columbia) and Janet Cox-Rearick (Graduate Center, CUNY).

Problems with Rembrandt, chaired by Rebecca Tucker (Colorado College).

Luxury Devotional Books and Their Female Owners, chaired by Richard Leson and Thomas Kren (J. Paul Getty Museum).

The Medieval Manuscript Transformed, chaired by Kristen Collins and Christine Sciacca (J. Paul Getty Museum).

Renaissance Society of America Annual Conference

Los Angeles, March 19-21, 2009.

HNA-sponsored or HNA-related sessions:

"Theatricality in Dutch, Flemish and German Art, ca. 1400-1750," chaired by Christopher Atkins.

"Typology in Northern Art 1400-1700," chaired by Shelley Perlove and Dagmar Eichberger.

"Rhetoric and Seventeenth-Century Northern Art," chaired by Suzanne Walker.

A Call for Papers has been posted on the website and went out over the listserve.

Europe

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

Université Charles de Gaulle - Lille 3, Centre de Recherches IRHiS, Palais des Beaux-Arts, Lille, May 28-30, 2008. <http://irhis.recherche.univ-lille3.fr/C-2008Maes.html>

Adriana Van de Lindt (Dijon - Utrecht), Un exemple de la réception de Poussin aux Pays-Bas: Willem Goeree (1635-1711).

Maria Teresa Caracciolo (IRHiS-CNRS 8529 - Lille 3), Les costumes des Anciens vus par Michel-François Dandré-Bardon (1772) et André-Corneille Lens (1776): histoire et contexte d'une rivalité.

Aude Prigot (École du Louvre), Une entreprise franco-hollandaise: la Galerie des peintres flamands, hollandais et allemands de Jean-Baptiste-Pierre Lebrun (1792-1796).

Pierre-Yves Kairis (Institut royal du patrimoine artistique, Brussels), Les peintres liégeois et la France (1600-1800).

Jean-Philippe Huys (Université Libre, Brussels), Deux mécènes de culture européenne à l'aube du XVIIIe siècle: les princes électeurs Maximilie-Emmanuel et Joseph-Clément de la maison de Bavière en exil dans le Nord de la France.

Laure Fagnart (FNRS/Université de Liège), Entre Flandres, France et Italie. Le séjour de Joos van Cleve à la cour de François Ier.

Natasja Peeters (Musée royal de l'armée, Brussels), Connecting People. The Activities of Antwerp the painter Heironymus Francken and Other Floris Disciples in Paris after 1566.

Léon Lock (Low Countries Sculpture Society), Artus Quellin l'Ancien et la sculpture anversoise du XVIIIe siècle entre Amsterdam et la France.

Gary Schwartz (CODART), Jean-Charles Donat van Beecq, Amsterdam Marine Painter, “the only one here [in France] who excels in this genre”.

Dirk Van de Vijver (Utrecht), Le voyage d’un critique d’art et d’architecture dans les Pays-Bas méridionaux et septentrionaux: l’abbé Laugier.

Isabelle Lecocq (Institut royal du patrimoine artistique, Brussels), Échanges artistiques entre la France et la Principauté de Liège pendant le XVI^e siècle: l’importance des modèles gravés et l’ascendant de l’école de Fontainebleau.

Laurence Riviale (Paris IV), Estampes des anciens Pays-Bas dans le vitrail normand au temps des guerres de religion.

Cécile Tainturier (Fondation Custodia), “... seer loffelijck door Franciscus Perier voorgedaen”: Perrier’s Series of Etchings after the Antique and Its Reception in the Northern Netherlands.

Nelke Bartelings (Leiden), “Nec vetera aspernere, nec invidias hodiernis”. Bernard Picart (1673-1733), a French Engraver in Holland.

Pierre Wachenheim (Nancy), Les élèves français de l’atelier hollandais de Bernard Picart.

Michel Lefftz (Namur), Contribution à l’étude de la petite statuaire de l’église de Brou: entre France et anciens Pays-Bas.

Krista De Jonge (Katholieke Universiteit, Leuven), Échanges architecturaux entre la France et les anciens Pays-Bas dans le domaine religieux: coupes et dômes.

Laurent Lecomte (EPHE, Paris), Les ordres nouveaux et la diffusion du style “orné” des Flandres en France dans la première moitié du XVII^e siècle.

Sophie Mouquin (IRHiS – Lille 3), Les marbriers des Bâtiments du Roi: des Flamands à la cour de France. Entre commerce et production, les échanges marbriers entre les anciens Pays-Bas et la France sous l’Ancien Régime.

Michèle-Caroline Heck (Montpellier 3), La réception de Rembrandt en France à travers l’adaptation de la pratique du “houding” par les peintres de la fin du Grand Siècle.

Marianne Cojannot-Le Blanc (Paris X-Nanterre), “Style bas”, “genre bas”: les enjeux du regard sur la peinture flamande en France au XVII^e siècle et leur évocation.

Olivier Bonfait (Aix-Marseille I), La présence des maîtres nordiques dans les inventaires d’artistes en France sous Louis XIV.

Everhard Korthals Altes (Delft), The Reception of French Painting in Holland and of Dutch Painting in France between 1700 and 1750.

Annie Jourdan (University of Amsterdam), Le rapatriement en France des chefs d’œuvres hollandais: Révolution française et spoliations artistiques.

Joëlle Raineau (Maison de Balzac, Paris), Projet et plan d’une école de gravure à former dans la capitale d’Amsterdam par Jean-Baptiste de Bouge, 1808-1811.

Der Künstler in der Fremde. Wanderschaft, Migration, Exil

Internationales Warburg-Kolleg des Kunstgeschichtlichen Seminars und der Aby-Warburg Stiftung, Hamburg, July 14-18, 2008 and February 9-13, 2009.

Word and Image as Weapons: News and Propaganda in the 17th Century

Organized by the Werkgroep Zeventiende Eeuw, Amsterdam Rare Books Library, Oude Turfmarkt, August 30, 2008. For more information: h.leeflang@rijksmuseum.nl

Grenzüberschreitungen: Deutsch-niederländischer Austausch im 17. Jahrhundert

University of Dortmund, Institut für Kunst und Materielle Kultur, November 20-22, 2008. Organized by Nils Büttner and Esther Meier.

Past Conferences

Listed are only those conference papers that came to my attention too late to be included in the section “Conferences to Attend” in past Newsletters. They are mentioned here to inform readers of new developments in the field and of the scholarly activities of the membership.

Amsterdam in the 17th Century

Organized by Onderzoeksschool Kunstgeschiedenis, Utrecht. Amsterdam City Archive, November 29, 2007.

Jaap Evert Abrahamse (Historische Stedenbouw RACM), Tot nut, schoonheid en profijt: opgaven en aanpak van de ontwikkeling van Amsterdam 1600-1700.

Erik Schmitz (Stadsarchief), De enscenering van een identiteit: Balthazar Florisz’ monumentale plattegrond van Amsterdam.

Boudewijn Bakker (Stadsarchief), Stad in beeld: karakteristiek van het Amsterdamse stadsportret in de Gouden Eeuw.

Gea van Essen (Universiteit Utrecht), Werk in uitvoering: het Amsterdamse stadsfabrieksambt in de zeventiende eeuw.

Understanding Art in Antwerp, 1540-1580. Classicizing the Popular/ Popularizing the Classic

Universiteitsmuseum, Groningen, January 23-24, 2008.

Joanna Woodall (London), Lost in Translation? Thinking about Classical and Vernacular Art in Antwerp, 1540-1580.

Todd Richardson (Leiden), Pieter Bruegel’s Vienna *Peasant Dance*: The Reception of Italianate Bacchanalia in the Netherlands.

Femke Hemelaar (Groningen), Bold and Fervid. The Ideology of Rhetorical Translation in Sixteenth-Century Antwerp.

Stijn Bussels (Leiden), *Rhetorica* and *Pictura* in Search for Recognition. Upgrading Painting and *Rhetorijcke* as Liberal Arts in Mid Sixteenth-Century Antwerp.

Jeroen Vandommele (Groningen), Mirroring God, Reflecting Man. Shaping Identity Through Knowledge in the Antwerp Plays of 1561.

Annette de Vries (Groningen), Reformulating Saint Luke. Frans Floris on Art and Diligence.

Caecilie Weissert (Stuttgart), The Annexation of the Antique. The Topic of the Living Picture in Sixteenth-Century Antwerp.

Anke van Herk (Amsterdam), A Pure Marriage Bed. Willem van Haecht's *Cephalus and Procris* and Dutch Mythological Drama.

Bart Ramakers (Groningen), The Work of a Painter. The Composition of Willem van Haecht's Apostle Plays, 1563-1565.

Maximiliaan Martens (Ghent), Art in Antwerp, c. 1550. Products and Production Capacity.

Yvonne Bleyerveld (Utrecht), Communication by Visualized Allegories. The Religious and Political Prints of Willem van Haecht, c. 1575-1580.

Louis Grijp (Groningen)/Utrecht), Tilman Susato's 'vaderlandsche musijcke'. National, Popular and Folk Culture in Music and Dance.

Jan Luth (Groningen), Willem van Haecht's Psalm Translation. Its Characteristics and Use.

CAA 96th Annual Conference

Dallas, February 20-23, 2008.

Papers by or of interest to HNA members

In the HNA-sponsored session "Gender and the Market in Netherlandish Art", chaired by Alison Kettering and Lisa Rosenthal:

Angela Ka-Yan Ho (Michigan-Ann Arbor), Stimulating Desire, Negotiating the Market: Frans van Mieris's *Cloth Shop* in Context.

Suzanne Walker (Tulane), Marketing and Masculinity: Van Dyck's Achilles among the Daughters of Lycomedes.

Diane Wolfthal (University of Arizona), Pennies from Heaven: Men, Money, and Morality in Northern Renaissance Art.

James Bloom (Vanderbilt), Gendered Economies: Masculine Markets and Feminine Reproduction in Early Modern Art.

H. Perry Chapman (Delaware), Cornelis Ketel, Fingerpainter: Procreation and Profit in Perspective c. 1600.

Session "Current Perspectives on Manuscript Illumination in Late Medieval Paris," chaired by Gregory Clark.

Robert G. Calkins (Cornell), Homage to L.M.J. Delaissé: The Rouses in Context.

Anna D. Russakoff (American University of Paris), What's in a Name? Jean Pucelle, Jean Le Noir, and Their Collaborators.

Andrea G. Kann (University of Iowa), Everybody Wants to Rule the World: The *Livre des merveilles* as Princely Propaganda.

Christine Geisler Andrews (Smith College), The Illuminator- "Libraire" and the Book of Hours: The Case of the Boucicaut Workshop.

Session "Back to the *Kunstammer*: New Approaches and New Research," chaired by Susan Maxwell.

Miriam Hall Kirch (University of North Alabama), "Many Old Heathen Imperial Pennies and the Like Antiquities."

Katharina Pilaski (Berlin), The Utility of Likeness: Portraits and the "Historical" Epistemology of the Munich *Kunstammer*.

Iona Magureanu (National University of Art, Bucharest), "Quasi dalla Natura dipinti": Painting on Stone in Late 16th- and 17th-Century Italy.

Janice L. Neri (Boise State University), Suitable for Framing: The *Kunstammer* and Early Still Life Painting.

Session "Parody and Festivity", chaired by David R. Smith.

Yemi Onafuwa (Columbia), Exuberant Gluttony: Bruegel's Overeaters.

Jane Kromm (Purchase College, SUNY), The Early Modern Lottery in the Netherlands: Charity as Festival and Parody.

Kimberlee Cloutier-Blizzard (Gloucester, Mass), Bean Kings and Brawling Priests: Pairing Epiphany and Easter in Baroque Haarlem.

Soo Kang (Chicago State University), Bakhtinian Carnavalesque in the Clown Images of Rouault.

Rosemary O'Neill (Parsons), "La Cedille qui sourit": Aesthetic Research under the "Sign of Humor".

Renaissance Sculpture of the Low Countries from the Century of Jacques Du Broeucq (c. 1505-1584)

Mons, March 7-10, 2008. Organized by the Facultés universitaires Notre Dame de la Paix, Namur, Katholieke Universiteit, Leuven, and the Low Countries Sculpture Society.

Inaugural lecture by **Matt Kavalier**: Cet autre art: la sculpture de la Renaissance des anciens Pays-Bas.

Jean-Pierre De Rycke (Musée des Beaux-Arts, Tournai), Le pavillon montois de 1531 et les premiers développements de la Renaissance en hainaut.

Michel Lefftz (Université de Namur), Un atelier de sculpture maniériste original et inédit: aspects d'une Renaissance mosane de la seconde moitié du xvie siècle.

Luis Luna Moreno (Junta de Castilla y León, Valladolid), Sculpteurs originaires des anciens Pays-Bas actifs en Espagne au XVI^e siècle.

Alain Jacobs (Royal Library Brussels), La sculpture baroque anversoise a-t-elle ses sources dans la Renaissance cambrésienne?

Myriam Serck-Dewaide (Royal Institute for Cultural Heritage, Brussels), Observations croisées sur les retables anversois tardifs renaissants polychromés et sur les retables ornés ou monochromes.

Sophie Guillot de Suduiraut (Louvre) and **Juliette Lévy** (Paris), Entre tradition et nouveauté. Retables de dévotion en bois polychromé dans les anciens Pays-Bas au XVI^e siècle.

Ria Fabri (University of Antwerp), Sculpteurs et ébénistes à la fin du XVI^e siècle: le cas d'Anvers.

Brigitte D'Hainaut-Zveny (Vrije Universiteit, Brussels), Les retables d'autel Renaissance. Jalons dans l'histoire d'une évolution des formes et du statut de l'image religieuse.

Bertrand Bergbauer (Château d'Ecouen), Un manteau de cheminée de la maison de Cornelis Floris à Anvers.

Géraldine Patigny (Musées Royaux des Beaux-Arts de Belgique, Brussels), Un type de mobilier liturgique particulier: la tourelle eucharistique. Les exemples exécutés par Cornelis Floris et leur prolongement dans l'oeuvre de Jérôme Du Quesnoy le Vieux.

Dirck Van de Vijver (University of Utrecht), Aspects architecturaux et ornementaux de la sculpture anversoise vers 1550. La formation et la diffusion d'un modèle.

Léon Lock (Low Countries Sculpture Society), Du Broeucq. Mone and Paludanus: The Production and Display of Small-Scale Sculpture for the Collector.

Charles Avery (London), Interpreting the Relations between Du Broeucq, Paludanus and the Young Giambologna.

Jens Burk (Munich), Some Remarks on Conrat Meit and South-Netherlandish Sculpture between 1533 and 1566.

Barbara Uppenkamp (Hamburg), The Funeral Chapel and Tomb Monument of Edo Wiemken in Jever.

Douglas Brine (National Gallery of Art, Washington), The Memorial of Jacques de Croy, Bishop of Cambrai, at Cologne Cathedral.

Piet Lombaerde (University of Antwerp), Two Controversial Statues in the Public Space: Alva in Antwerp and Erasmus in Rotterdam.

Eveliina Juntunen (University of Bamberg), Paludanus and His Works for the Protestant Gentry in North-Eastern Germany.

Alexandra Lipinska (University of Wrocław), “Ein tafel von Alabaster zu Antorff bestellen”: Imports of South Netherlandish Alabaster Sculpture in Central Eastern Europe.

Almudena Pérez de Tudela (Patrimonio Nacional, Madrid), Jonghelinck in the Spanish Royal Collection.

Dorothea Diemer (University of Augsburg), Alexander Colin and the German Courts.

Karel du Jardin

Rijksmuseum, Amsterdam, March 14, 2008.

Jennifer Kilian (Amsterdam), The Paintings of Karel du Jardin (1626-1678).

Rudi Ekkart (RKD), Du Jardin and Amsterdam Portraiture of his Time.

Ari Wallert (Rijksmuseum, Amsterdam), Technical Observations.

Jonathan Bikker (Rijksmuseum, Amsterdam), Karel du Jardin's Patrons and the Lies Houbraken Told Us.

Volker Manuth (Nijmegen), Between Tradition and Ambition: The History Paintings of Karel du Jardin.

Peter Schatborn (Amsterdam), Karel du Jardin as Draughtsman.

GRAND SCALE. Monumental Prints in the Age of Dürer and Titian

Davis Museum and Cultural Center, Wellesley College, March 20, 2008.

Ashley West (Metropolitan Museum of Art), Thinking in Pieces: Augsburg and the Earliest Multi-Block Woodcuts in the North.

Thomas Schauerte (University of Trier), Behind the Arch: Some Remarks on Printing Technique and Authorship of Emperor Maximilian's *Ehrenpforte*.

Christopher Heuer (Princeton), Dürer's Folds.

Eva Allan (Yale), Triumph and the Turk: The Multi-Block Print by Pieter Coecke van Aelst.

Bronwen Wilson (University of British Columbia), Inscription and the Horizon in Early Modern Printed City Views.

Tom Conley (Harvard), The Eye of the Topographer: From Apian (1524) to Corrozet (1541).

Michael Bury (University of Edinburgh), The Early Prints after Michelangelo's *Last Judgement*.

Louis Marchesano (Getty Research Institute), Printing the Grand Manner: Charles Le Brun and the Monumental Prints of the Ancien Régime.

Symposium Honoring Jan Piet Filedt Kok

Symposium held in honor of Jan Piet Filedt Kok on his retirement from the Rijksmuseum. Felix Meritis, Amsterdam, March 28, 2008.

Ilja Veldman, Vertrouwde gebruiken en exotische rituelen: Picart's illustrations voor de *Ceremonies et coutumes de tous les peuples*.

Jeroen Giltaij, Een onbekend schetsboekje uit de 17de eeuw.

Huigen Leeftang, Post uit Praag: over een teruggevonden tekening van Bartholomeus Spranger.

Taco Dibbitts and **Inge Verslype**, Paulus Potters *Herders met vee*: Rijksmuseum versus Woburn Abbey.

Henk van Os, Een *Heilige Paulus* voor Jan Piet.

Jan Piet Filedt Kok, Lucas van Leyden, *De dans om het Gouden Kalf*.

Midwest Art History Society

Chicago, April 2-5, 2008.

Session: *Papers on Northern Renaissance Art in Honor of Charles D. Cuttler (1913-2008)*

Ann M. Roberts (Lake Forest College), The Lucy Master and Spain: New Works with Spanish Connections.

Jane Hutchison (Wisconsin – Madison), High and Low Music in 15th-Century Flemish Painting.

Stephen Goddard (Spencer Museum of Art, University of Kansas), Thoughts on Modular Printing during the 15th and 16th Centuries.

Molly Faries (Indiana), Reliving Pilgrimages: Jan van scorel's Portraits of Pilgrims to Jerusalem

Burton L. Dunbar (Missouri – Kansas City), Three Northern Drawings in Midwestern Collections.

Other papers:

Jennifer Newlands (Missouri – Kansas City), Rubens' Vision for the Luxembourg Palace.

Jesse Hurlbut (Brigham Young), Signets for a City: The Lion, the Girl, and the Holy Lamb as Medieval Ghent.

Judith W. Mann (Saint Louis Art Museum), Ambrosius Benson's *Portrait of Ann Stafford*: Fashion and Rank at the Court of Henry VIII.

Laurie Winters (Milwaukee Art Museum), A Short History of Keeping Time: German Renaissance Clocks from the Milwaukee Art Museum.

The Great Mirror of Folly: Finance, Culture, and the Bubbles of 1720

Yale University, sponsored by the Beinecke Rare Book and Manuscript Library and the International Center for Finance at the Yale School of Management, April 17-19, 2008. Symposium focuses on the Beinecke's copy of *Het groote Tafereel der Dwaasheid*.

HNA speakers:

Mariët Westermann (New York University), Of Wind Bags and Bubble Lords, Laughing All the Way to Pepperland.

Benjamin Schmidt (University of Washington), The Folly of the World: Moralism, Globalism, and the Business of Geography in the Early Enlightenment.

Julie Berger Hochstrasser (U Iowa), An Emblem Writ Large: The Power of Prints and the Madness of Crowds in *Het Groote Tafereel der Dwaasheid*.

Thea Vignau-Wilberg (Graphische Sammlung, Munich), *Het groote Tafereel der Dwaasheid*: Remarks on the Style and Artistic Quality of the Prints.

Anne Goldgar (King's College, London), Bubbles and Memory: Tulipmania.

For the full program, see http://ifc.som.yale.edu/GREAT_MIRROR/index.shtml

Opportunities

Call for Papers

Conferences

Construction, Manifestation and Dynamics of Formulaic Patterns in Texts and Paintings. Historical Perspectives and Modern Technologies

University of Trier, November 28-29, 2008.

From a historic point of view, formulaic patterns form a constitutive part of linguistic and visual representations of common knowledge. They were a main element of verbal and non-verbal communication in the Middle Ages and the Early Modern Era. In the field of language, they were mainly constructed by means of syntactically, semantically and pragmatically more or less set phrases or texts. In the field of non-verbal communication, they became manifest in different genres of art comprising one or more proverbial sayings, e.g., in the form of tapestries, paintings, graphic cycles, arts and crafts or iconographic designs. The proverb integrated into a painting – even in hidden form – allowed the work of art to be interpreted and “read”. These linguistic and visual media constituted an outstanding method of cultural communication and together as well as on their own shaped our traditions of communication. On the one hand, they were based on culturally produced conventions of social usage. On the other hand, they also were subject to processes of historic change.

In this sense, the tradition of emblematic designs consistently but also differently continued the Late Medieval and Early Modern tradition of proverbial paintings. What has been disregarded so far is the enormous relevance of clearly visible or enigmatic proverbs to

Pre-Modern forms of art. Linguistic formulaic patterns are also characteristic for our modern-day communication, although essential shifts in the usage of single types of set phrases can be observed here – at least with regard to Standard German. Less standardized and codified languages like Yiddish and Luxembourgish or contemporary dialects and colloquial languages treat formulaic patterns in different ways. Here, recent research has been able to show clear distinctions especially with regard to frequency and functions of formulaic patterns compared with Standard German.

So far historical cultural sciences have given little attention to form, formation, and function of formulaic ritualised methods of communication. The reciprocal influence of visual and linguistic media has also been left untouched, with the exception of isolated studies.

The international workshop aims to explore the construction, manifestation, and dynamics of formulaic patterns in an interdisciplinary approach under the perspectives of Linguistics and Art History. The idea of this workshop initiated in the research group “Communication as space of knowledge: Cultural contexts, tradition and change” of the Historical Cultural Research Centre at Trier as well as in the project “Historical formulaic language and traditions of communication” sponsored by the Sofja-Kovalevskaja-Award of the Alexander von Humboldt-Foundation. Central objects of research will be historic texts from different genres and languages (poetry and fiction, non-literary sources, lexicographic and grammatographic sources) and Medieval as well as (Early) Modern works of art (painting, graphic, sculpture, and arts and crafts). Furthermore, there shall be room to discuss the possibilities and potentials of editing, annotating and preserving linguistic and visual formulaic patterns with the help of modern technologies.

The following list of key words derives from this complex of themes and should be regarded as a starting point for further thoughts: form(s) and function(s) of formulaic patterns in texts and paintings – cultural formation of formulaic patterns in texts and paintings – genesis and identification of formulaic phrases – divergency and congruency in visual and textual sources – history of mediality of proverbs and proverbial paintings – electronic systematization, annotation and preservation of formulaic patterns – search routines in texts – processes of semantic and structural stability and possibilities of variation

Contributions by art historians, philologists (also from the fields of dialectology, computer and corpus linguistics) as well as by other experts from cultural-historical disciplines are especially welcome. The lectures should not exceed 20 minutes to allow enough room for discussion.

You are kindly invited to send abstracts of up to one page as MS-Word-file to the following email-address: [filatkin\(at\)uni-trier.de](mailto:filatkin(at)uni-trier.de). Deadline for the submission of abstracts is: May 15, 2008.

Journals

Pictures of Collections in Early Modern Europe

Special Issue of *Intellectual History Review* (Taylor & Francis), to be published in 2010. Edited by Alexander Marr, School of Art History, University of St Andrews.

Circa 1600 there emerged in Antwerp a new genre of picture representing gallery interiors, curiosity cabinets, and Kunst- und Wunderkammern. These images, and their printed counterparts in catalogues, constitute a remarkable visual record of the culture of curiosity and collecting in the Early Modern period. Artists such as

Rubens, Brueghel, Francken, and Teniers produced examples of the genre, in which collaboration played a key role. The special issue offers an opportunity to reflect on recent work in the field, to present new arguments and evidence, and to pose questions for future research.

Questions include, but are not limited to, the following:

What was the function of drawn, painted, and printed depictions of collections ca.1600-ca.1750? How and why did the genre originate? Who commissioned/purchased these works? How were such images used and understood in the period? What do these images tell us about the sciences, technology, and society in the period? What is the relationship between depicted and actual collections? What connections can be traced between Early Modern art theory and pictures of collections? How did collaboration between artists function in the production of painted examples of the genre, and what was the significance of collaboration? What is the role of pictures of collections in printed books?

Abstracts of no more than 500 words and a short CV should be submitted to Alexander Marr (alexander.marr@st-andrews.ac.uk) by 1 May 2008.

Intellectual History Review, journal of the International Society for Intellectual History (www.tandf.co.uk/journals/titles/17496977.asp)

Fellowships, Prizes

HNA Fellowship for Scholarly Research, Publication or Travel: 2009-10

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, 2008, to Stephanie S. Dickey, Vice-President, Historians of Netherlandish Art. E-mail: dickey.ss@gmail.com. Postal address: Bader Chair in Northern Baroque Art, Dept. of Art, Ontario Hall, Queen's University, Kingston, ON K7L 3N6 Canada.

2008 Roger de le Pasture/ Rogier van der Weyden Prize

Roger de le Pasture/ Rogier van der Weyden Association aisbl

Hôtel de Ville, Enclos Saint-Martin, Rue Saint-Martin, B-7500 Tournai, Belgium

The international scientific association "Roger de le Pasture/ Rogier Van der Weyden" hereby calls for nominations for the biennial Rogier Van der Weyden Prize to be awarded in 2008. The prize will be in the amount of € 2500.

The prize will reward a file consisting of three published and important articles on the history of art in the former southern Netherlands during the Burgundian period (late 14th – early 16th centuries).

The articles can be written in any of the following languages: Dutch, English, French, German, Italian, Portuguese, or Spanish. They should be submitted in three copies and must have been published after January 1, 2003. Submissions should reach the Foundation before May 31, 2008, and should be sent by registered mail to Mr. Serge Hustache, President of the Rogier van der Weyden Association, Cité Georges Point, rue Paul Pastur 4, B-7500 Tournai, Belgium.

One copy of each publication will be given to the Rogier Van der Weyden collection that can be consulted in the Tournai City Library.

The Board of Directors of the Association is competent for any and all problems relating to the prize or for failure to comply with the above regulations. The Board's decisions are final and no reasons will be given for non-selection.

Recent laureates of the Rogier Van der Weyden Prize:

2006: Federica Veratelli for her study *Lacrime dipinte, lacrime reali. Rappresentare il dolore nel Quattrocento: modello fiammingo, ricezione italiana*.

2004: Dominique Vanwijnsberghe for his book "*De fin or et d'azur*". *Les commanditaires de livres et le métier de l'enluminure à Tournai à la fin du Moyen Âge (XIVe-XVe siècles)*.

2002: Philippe Lorentz for his corpus of Early Netherlandish Painting in the Louvre, published in collaboration with Micheline Comblen-Sonkes.

historians of netherlandish art

REVIEW OF BOOKS

General editor: Kristin Lohse Belkin

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

Fifteenth Century

Ursula Weekes, *Early Engravers and their Public. The Master of the Berlin Passion and Manuscripts from Convents in the Rhine-Maas Region, ca. 1450-1500*. London-Turnhout: Harvey Miller-Brepols, 2004. 384 pp, ISBN 1-872501-52-4.

Ursula Weekes's book on early Northern engravings focuses on the ambit of a particular printmaker, the Master of the Berlin Passion. This fine study does not attempt to treat all prints by the Master and his circle with an equal hand, but rather focuses keenly on a group of small religious engravings, struck specifically for inclusion in illustrated para-liturgical manuscripts. By studying these prints within their manuscript context, Weekes has marshalled a significant amount of evidence that helps clarify issues regarding the Master: his identity, geographic location, and the nature of his work. She then proceeds to discuss a particular sector of the print-viewing public of the mid to late fifteenth century.

The first half of Weekes's text carefully parses the information pertaining to the Master of the Berlin Passion and his circle. Though the identity of the master remains unknown, the author has been able to remove an old misconception that he was Israel van Meckenem's father. Weekes finds additional evidence to support earlier attempts to situate the master in the Duchy of Cleves, near Marienfrede. Perhaps most important for her thesis is her suggestion that the master only engraved plates in discrete phases, at first to augment his regular income as a goldsmith. During his first "phase" the Berlin Passion Master seems to have specifically targeted his engravings at the manuscript trade, which was evolving in response to the rising popularity of private devotion and the increased demand for manuscripts with para-liturgical prayer cycles. Having developed a particular market for religious prints as illustrations in such manuscripts, the Master of the Berlin Passion moved to other engraved themes aimed at different markets, and left the book trade to a wider circle of engravers to manipulate and exploit. And exploit it they did, producing at least five different versions of the master's *Life of Christ* series for sale to the makers of manuscripts.

Weekes maintains that this "circle," which she refers to as the St. Erasmus Masters, was situated elsewhere, around Cologne, and did not collaborate directly with the Master of the Berlin Passion. Instead the St. Erasmus Masters only copied the master's designs and perhaps even acquired his plates, and printed all these plates on bifolia, leaving portions of the sheet blank. These were not bespoke works,

however they were sold to makers and decorators of books, who perhaps stockpiled prints for unforeseen future projects. Those in the manuscript trade would then assemble the bifolia and add text around the images, or clip images from the larger sheets and set them into the spaces left in their manuscripts. Either way, the manuscript makers did so without regard to artistic authorship of the print or to whether the print was an engraving or a metalcut. This is fascinating stuff indeed: the use of this corpus of prints by manuscript makers suggests the possibility of texts being selected and scribed based on a pre-existing cache of prints; Weekes even calls these sets of printed bifolia "illuminated manuscript 'kits'." (88) She convincingly suggests that the four St. Erasmus Masters worked together as a cooperative business venture, making prints quickly and inexpensively for the evolving illustrated book trade, which welcomed shortcuts to speed production.

In the second half of the text, Weekes examines those manuscripts with inset prints, and acknowledges the work of Peter Schmidt, who studied a similar phenomenon in southern Germany. Like Schmidt she finds that most of these manuscripts can be traced to female owners – para-liturgical prayer books for nuns, Books of Hours for upper-middle class laity – and even suggests that the manuscript makers may have been nuns themselves. In this regard, Weekes's text effectively contributes to the growing field of women's spirituality.

In her introduction Weekes states that these manuscripts "provide an unparalleled opportunity to study the historical context in which certain types of engravings and metalcuts from this region were used during the fifteenth century," (11) and offer evidence for "why the Master of the Berlin Passion and his circle made engravings and metalcuts; what their intentions were, who their public were, and what meanings contemporaries invested in their prints." (19) Weekes is successful in much of this endeavor; however, I think she might have gone further with her last goal, analyzing the meanings invested in the images by their viewers. For example, Chapter 3 discusses a "vernacular prayer book for the feasts of the church year" (102) that was probably owned by a nun in the Convent of St. Catharina Mariendaal at Venlo, and perhaps produced in the nearby Convent of St. Andreas at Sonsbeck by Xanten (Paris, Bibliothèque National, Cabinet des Épreuves, Rés EA 6). Weekes concludes her analysis of the manuscript with a discussion of how nuns used para-liturgical books, and how the organization of the book based on the liturgical calendar might have divorced the images from their narrative sequence, and even associated them with the passing of time. This is all well and good, but it would have been illuminating for the relation between user and image to be further explored, using the specific information available in the devotional text of the manuscript.

The final chapter of *Early Engravers and their Public* presents a similar problem. This chapter focuses on a Book of Hours with prints that have been stitched into place instead of glued down (Vienna ÖNB, series nova 12715). While "women living a religious life in enclosure were a significant audience for engravings by the Master of the Berlin Passion and the St. Erasmus Masters" (166), internal evidence suggests male ownership of series nova 12715, unlike most of the other manuscripts in this study. It is particularly intriguing that

one of the few manuscripts with inset prints to belong to a man would also have such an obvious sign of a woman's presence in the stitching around the devotional image. Weekes examines how this stitched decoration might be seen as a symbol of women's human labor as spiritual devotion (*labora* and *ora*), and how the manuscript may have been gifted by a nun to one of her monastic governors as a token of spiritual love. She also discusses how the green and red silk thread might be seen as symbols of Christ's human and divine natures (*labora* and *ora* again? Weekes doesn't say), and how stitching the prints in place may have evoked other objects stitched into manuscripts, in particular pilgrimage mementoes. This latter aspect may have helped the prints function as part of the phenomena of "mental pilgrimages," as discussed by Kathryn Rudy and others, and indeed Weekes notes that the manuscript offers a surprisingly large number of indulgences. If Weekes is correct – and I think there is good reason to believe she is – then the monk who owned this manuscript must have been aware he was using "a woman's book" for his devotions. Certainly a study claiming that "[t]he religious aspirations of women were, it appears, of central importance when it came to developing the role of engravings in late medieval devotional practice" (143) should speculate further on what it means when a man undertakes that same practice.

These criticisms are minor; indeed this study has much to recommend it – the result of thorough and commendable research into the relationship between images and texts. It offers a wealth of thought provoking ideas about the production, marketing, and reception of prints in the fifteenth century, and would be a valuable addition to any print scholar's collection. It includes a thorough catalogue of the manuscripts discussed in the text; I was particularly impressed by the comparative tables that precede the color plates. Indeed this inventive use of spread-sheet technology might be adopted by other scholars wrestling with an unwieldy amount of comparative visual material.

Mark Trowbridge

Marymount University

Sixteenth Century

Arnout Balis, Paul Huvenne, Jeanine Lambrecht, and Christine Van Mulders, eds. *Florissant: Bijdragen tot de kunstgeschiedenis der Nederlanden (15de – 17de eeuw). Liber Amicorum Carl Van de Velde*. Brussels: VUB Press, 2005. 398 pp, numerous b&w illus. ISBN 90-5487-369-8.

The writings of Carl Van de Velde are well-known to all students of Netherlandish art. The publication *Florissant* – its title a play on one of Van de Velde's favorite subjects – serves as a *Festschrift* to this eminent art historian and offers a variety of scholarly pleasures for those interested in this area of art history. The twin foci of the collection are the works of the brothers Floris and of those of Peter Paul Rubens, a choice that nicely maps Professor Van de Velde's interests in the art of both the sixteenth and seventeenth centuries. As is usual in *Festschriften*, this compilation comprises short pieces on focused topics.

Several articles enrich our understanding of mid sixteenth-century art in Antwerp, building on the foundational work of Van de Velde's monograph on the painter Frans Floris (1975). Dominique Allart and Cécile Oger contribute an essay on the role of drawing in

the workshop of Lambert Lombard, the teacher of Frans Floris and many others. They treat the various services that Lombard's drawings performed, as workshop capital, studies for paintings, and preliminary sketches for engravings.

Floris's famous group portrait of the Berchem Family (Lier, Stedelijk Museum Wuyts - van Campen en Baron Caroly) is the subject of Arnout Balis's study. Balis pursues an interesting detail in this picture; the small animal seeking the shelter of his host's lap is identified as a mongoose, a rare domesticated animal in the cultural capital of Antwerp with a dignified pedigree among classical writers. The animal found favor both in later bestiaries and with humanist zoologists of the sixteenth century, such as Pierre Gilles and Pierre Belon, whose interest in the mongoose gave it a contemporary gloss and a standard iconography. As such, the mongoose functioned as a sign of social standing, intellectual interest, and, perhaps, christological symbolism.

Ann Diels probes another aspect of Floris's art, his activity as a designer of prints. Her study of Floris's series of engravings representing the *Ars mechanicae* analyzes both their socio-economic meaning and their less obvious political references. The series was first published in 1574 by Philips Galle, but it was designed several years earlier, probably around 1566, by Floris – thus at a time of religious and political tension in Antwerp. The series begins, as expected, with farming, the raising of livestock, shipping, and weaving or textile manufacture. More problematic is the inclusion of the art of war and politics – addenda that Diels relates to the contemporary political situation in the Netherlands.

The decoration of Floris's house in Antwerp occupies Ilja Veldman, who identifies the central figure in the painting of the arts as a personification of Practice. She proceeds to recount the long tradition of Practice and Diligence as the central virtues in the ideology of the arts in the early modern Netherlands. Nicole Dacos, for her part, concentrates on Floris's entourage, particularly the ill-defined figure of Jan Soens, who was deeply influenced by Floris, although Van Mander mentions him as an apprentice of Gillis Mostaert. Dacos brings new attributions to drawings and paintings, and comments on the art industry around Frans Floris in Antwerp and Italy.

Two articles are dedicated to that other Floris, Cornelis (II) Floris, the leading sculptor in Antwerp and brother of Frans. Linda Van Dijk details the recovery of a memorial plaque from a house in Antwerp that bears a dedication to Mayor Anton van Stralen and others along with the date 1557. It is carved in the style of Cornelis Floris and resembles the funeral inscriptions that accompany his tombs in Herlufsholm, Denmark. Tine Meganck contributes an article on Cornelis Floris and Floris-related tombs in the Baltic. She discusses the political and dynastic relations between leading families in Northern Germany, Denmark, Poland, and the free city of Gdansk and their use of Netherlandish sculptors to create effective memorials.

Several other studies address additional topics in Netherlandish painting and sculpture. Griet Steyaert's essay focuses on a work from the fifteenth century: the *Triptych of the Martyrdom of St. Hippolytus* in the Cathedral of St. Salvator in Bruges. The central panel is accepted as a work by Dirk Bouts and the left panel securely ascribed to Hugo van der Goes. Steyaert attributes the right panel to Aert van den Bossche, a sometime follower of Hugo. And Dirk de Vos writes on the inscription surrounding Jan van Eyck's portrait of Jan de Leeuw.

Further sixteenth-century studies are offered by several scholars. Stefaan Hautekeete turns to the drawings by Pieter Baltens and their contribution to the development of the genre of landscape in the

Netherlands. Kristof Michiels provides a study of the artistic beginnings of Gillis Mostaert, the origins of his figure style, and his collaboration with Cornelis van Dalem, Hans Vredeman de Vries, Jacob Grimmer, and other painters. And Larry Silver writes about a Dutch series of equestrian prints by Lucas van Leyden and others from the early sixteenth century and their relation to Hapsburg politics.

The collection moves to the work of Rubens with Christine Van Mulders's essay on *Venus Disarming Mars* (Los Angeles, J. Paul Getty Museum), a collaboration between Rubens and Jan Breughel. Van Mulders examines the various permutations of this theme in the oeuvre of both artists, analyzing their relative responsibility for these compositions and their heightened interest in similar themes. Kristin Lohse Belkin discusses two sixteenth-century drawings of peasant subjects that were heavily retouched by Rubens. She links them to Rubens's longstanding interest in rural and pastoral subjects, in Pieter Bruegel and in their tradition in Netherlandish art with their playful and erotic overtones. And Juliusz A. Chroscicki treats Rubens's preparatory studies for the *Marriage of Marie de' Medici* from the Medici Cycle, showing how the artist was keenly attuned to the political significance of the various changes and emendations he made in the process of design.

Rounding up topics drawn from seventeenth-century art are a number of additional papers. Natasja Peeters discusses the fascinating altarpiece for the Antwerp Guild of St. Luke from 1602, a collaboration between three of the most important predecessors of Rubens: Maarten de Vos, Otto van Veen, and Ambrosius Francken. Justus Müller Hofstede introduces a pair of unpublished early works by Abraham Janssens. The late Frans Baudouin contributes an article on the statues of the Habsburg kings of the House of Austria that Rubens designed for the *Pompa Introitus Ferdinandi* in 1635. Two years later, Baudouin shows, the statues had been transplanted to the palace on the Coudenberg in Brussels. Hans Vlieghe introduces the Ghent painter Melchior de la Mars, an artist inspired by both the international Caravaggesque vogue and by the Brussels painter Theodor van Loon. And Elizabeth McGrath authors a piece on the series of the continents by Jan Boeckhorst and their relationship to other depictions of Africans in European art of the time

In the remaining papers, Hilde Cuvelier offers insights into Van Mander's *Grondt*, Lydia Deveen-De Pauw places Judith Leyster's *Porposal* (The Hague, Mauritshuis) in the tradition of amorous offers refused, and Pierre Colman introduces Gérard-Léonard Héard, a sculptor and designer of medals from Liège active at the French court.

Florissant is a commendable tribute to the extensive research that Carl Van de Velde has conducted on Netherlandish art. It appropriately includes a complete bibliography of Van de Velde's writings.

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Thomas P. Campbell, *Henry VIII and the Art of Majesty. Tapestries at the Tudor Court*. New Haven: Yale University Press, 2007. 440 pp, 206 color, 114 b&w illus. ISBN 978-0-300-12234-3.

Now we know where those magnificent tapestry exhibitions (2002, 2007) at the Metropolitan Museum came from! Thomas Campbell first earned his stripes for this medium and period in his Courtauld Institute dissertation (1999), here adapted and sumptuously illustrated by Yale University Press. While the modern museum bias

in favor of easel paintings has often obscured the importance of figural display through tapestries, royal collections comprised an alternate aesthetic, particularly that of Henry VIII, inherited and purchased as surely the largest collection of the sixteenth century. Devoting careful study, based on rich archival documentation as well as particular objects of study (now largely dispersed), to this particular art form – the largest and most expensive of its era – Campbell restores tapestry to its rightful place in princely culture. Moreover, because most of those weavings were produced in Paris and Flanders – first in Tournai and Arras and eventually in Brussels – this book serves as a kind of historical primer of the art form for the entire period of the fifteenth and early sixteenth century, albeit often in the form of a *musée imaginaire*. Some of this glory can still be discerned in the current display of the Great Hall at Hampton Court, where part of the *Story of Abraham*, here ascribed to the design of Pieter Coecke van Aelst (ca. 1540-42, 281-97), is still on view.

Some of these tapestries came to the early Tudors through inheritance. Early chapters consider fourteenth- and fifteenth-century works, including references to Continental collections, especially France and Burgundy. Most documented earlier works (e.g., the 1422 inventory of Henry V or the collection of the Duke of Bedford in occupied France) have been lost, but they depicted subjects from courtly romances or hunts (cf. the *Devonshire Hunt*) in images dominated by line and pattern; Campbell illustrates comparable surviving works. Under Edward IV and his family alliance with the Burgundian court's splendor, English patronage accelerated, especially from Pasquier Grenier of Tournai (especially a cycle of the *Trojan War*). Further purchases by the first Tudor king, Henry VII, included elegant, luxurious works with gold thread from Pieter d'Enghien van Aelst of Brussels. At the turn of the sixteenth century, a sophisticated connoisseurship of both tapestry qualities and a preference for chivalric themes had clearly begun to emerge.

Discerning patronage by Cardinal Wolsey (Chapters 7, 9) augmented the royal tapestry stock when Henry VIII absorbed that collection in 1529, but Henry VIII made his own major purchases of serious pieces, especially around 1525-30. Campbell also makes clear how important a role tapestry imagery played in Tudor pageantry, whether the 1511 Westminster tournament or the renowned 1520 Field of Cloth of Gold (Chapter 8) encounter with King Francis I of France. Major sets, designed by Bernaert van Orley (*Passion*) or Pieter Coecke van Aelst (*Romulus and Remus*) and woven in the Brussels workshop of Pieter de Pannemaker, provided cornerstone purchases. Another set, David as a king chosen by God and as a ruler with a succession of wives, held particular iconographic significance for the monarch, and an Aeneas set reaffirmed associations with Roman imperial rule.

Campbell makes clear that the collection of Henry VIII responded to alterations in tapestry design after Raphael's Vatican cartoons – also woven by Pieter van Aelst and later acquired by Henry VIII in a lost set – emphasizing pictorial representation. Van Orley's *Story of Jacob* (10 pieces), commissioned by Brussels merchant Willem de Kempeneer, or Coecke's *St. Paul* or *Seven Deadly Sins* (9 pieces) exemplified these grand trends during the 1530s, the period when the English Reformation (Chapter 12) reoriented royal displays towards religious themes. At this time the royal collections also swelled with the additions of items confiscated from dissolved monasteries and several disgraced courtiers.

A final decade of collecting included more diverse subjects: a lost *Caesar* set by Coecke (1549; a work tied by Campbell to claims of Caesaro-papism); and the *Abraham* series, produced by Van Kempeneer (here ascribed to Coecke rather than earlier attributions to either Van Orley or Michiel Coxie; a systematic study of Coecke

tapestry designs remains a major lacuna in scholarship). Complemented with border personifications of virtues, these *Abraham* tapestries emphasize the special combination of spiritual and secular leadership with divine covenant, resonant for Henry VIII. Tantalizing hypotheses emerge about their significance for the coronation of a Tudor heir, Edward, at Westminster as well as a possible more permanent location in Hampton Court. Another chapter (16) discusses the 1547 inventory, archival foundation for the entire book, as Campbell also itemizes the royal palaces and residences. A final chapter traces the later history and dispersal of this remarkable ensemble of woven art.

Campbell's ultimate assessment of the collection (Chapter 17) reminds us how much the older, historic tapestries were still displayed and appreciated, just as the Habsburgs in Brussels esteemed their Burgundian legacy. The great hall itself at Hampton Court served as a display area and helped provide links to older visual traditions. Some religious themes, in large works and series distributed among the major residences, established role models for the new spiritual kingship, also found in written sources. Classical heroes, with a Roman imperial emphasis as well as a Hercules theme, provided a more personal taste for private decoration.

All this careful analysis reveals the great value placed on this neglected, but costly and prized medium, by the Tudors as well as their rival courts in France and the Empire. Often rich merchants either procured or even produced these collaborative series. Sophisticated court appreciation extended to both early forms and themes as well as the latest designs, chiefly by Flemish but also by Italian artists. Thomas Campbell has elucidated an entire environment of visual display achieved through tapestries – for royal ideology, for pictorial magnificence, and for fitting palace decoration.

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Seventeenth-Century Flemish

***Munuscola Amicorum. Contributions on Rubens and his Colleagues in Honour of Hans Vlieghe.* Edited by Katlijne Van der Stighelen (*Pictura Nova*, 10). 2 vols. Turnhout: Brepols, 2006. 688 pp. ISBN 2-503-52502-0 (vol. 1), 2-503-52503-7 (vol. 2).**

Munuscola Amicorum – friends' little gifts – is the title of a two-volume, densely written tribute to an admired and productive art historian: Hans Vlieghe. Your reviewer would have gladly added his name to the *Tabula Gratulatoria*, thus making a total of 161 persons and institutions who pay tribute to Vlieghe's career. Other absentees would doubtless have wished to do the same, for Hans Vlieghe is universally respected. Published by Brepols as volume 10 of the *Pictura Nova* series, which Vlieghe established together with Katlijne Van der Stighelen, this handsome publication was financed by Robert Noortman, in what was a yet further act of generosity towards Belgian Brabant from this highly successful, Maastricht-based art dealer, who has since regrettably died. Liberally illustrated in black and white and colour reproductions – the latter being very good – it seems on the whole to have been well edited, though there are the odd misprints, garbled passages, and some misquotations that should have been spotted. The index is very welcome, though cross-references would have been a helpful addition.

The *Festschrift* opens with a tribute to Hans Vlieghe that comprises of a Preface and Bibliography by Katlijne Van der Stighelen, an elegant *encomium* by Justus Müller Hofstede and David Freedberg's scholarly yet warm-hearted essay on "Why Connoisseurship Matters," which involves a short encounter with the basal ganglia and the hippocampus, and gives an account of the theories attached to connoisseurship. The essays are divided into three categories: Rubens: The Legend Revisited; Rubens: Paintings at the Easel, Drawings in the Chest; and A Cabinet of Flemish Baroque Painting (in two parts). These sound promising enough, but do not properly embrace the heterogeneous character of the contributions. Most glaringly out on a limb is Jeffrey Muller's beautifully crafted and illustrated story of the statue of *St. John Nepomuk*, placed prominently in the St. Jacobskerk in 1740, which, with later distinctive acts of veneration of the saint, is linked to a civic conflict that reached a climax in an adjudication of the Council of Brabant early in 1754. At the other end of the chronological bracket is Adriaen Thomas Key's *Last Supper* triptych of 1575 for the high altar of the Franciscan church in Antwerp in which he broadcasts his Calvinist credentials by a strict adherence to the biblical text, as Koenraad Jonckheere recounts in his fine text. Here there is a connection to Rubens as he was commissioned to replace the triptych with a work of his own, the so-called *Coup de Lance* altarpiece.

However, it would be churlish to pick more holes in this praiseworthy, international effort, in which twenty-five of Vlieghe's friends dig deep to find the wherewithal to pay homage to him. The state of play is very different from that of a generation ago – when Michael Jaffé and Julius Held dominated the field – for very few paintings are published for the first time and none by Rubens. Arnout Balis writes at length on the iconography of a *Venus and the Graces*, which he can reproduce in colour although its whereabouts is unknown. He persuasively attributes it to Justus van Egmont, working in Paris after his stint in Rubens's studio. His proposal may be a trailblazer and lead to the discovery of other figure compositions by him executed in the shadow of Vouet and Laurent de La Hyre. Joost Vander Auwera publishes two typical depictions of Apostles by Artus Wolffort, whose oeuvre was by large established by Vlieghe in 1977 (an article which provoked an angry letter from Jacques Foucart, a copy of which along with – as I recall – Vlieghe's measured response, is in the files of the Documentation in the Louvre). Christopher Brown reproduces a colour image of the little modello of the *Coronation of Henri IV*, which he acquired for the Ashmolean. This is perhaps Rubens's most meagre sketch, but with some vivid passages. In a footnote Brown reasserts the authenticity of the Museum's *St. Augustine* against the views of Sir Christopher White and Julius Held.

In a more restrictionist mode, Anne-Marie Logan discusses the relationship of two portraits of Giovanna Spinola Pavese (?), both of which have been claimed as Rubens's work. She publishes a closely related drawing which she believes is by the same hand as that in the Morgan Library and Museum in New York related to the cut-down *Portrait of Brigida Spinola Doria* in Washington. She attributes both to Deodato del Monte; but in preferring the painted portrait in Bucharest, she ignores the disfiguring retouching on the other version, where the unblemished statuary is finely executed. More drawings are cast out by Jeremy Wood in his magisterial account of Rubens's interest in Raphael's *Acts of the Apostles*. His essay provides a foretaste of the fastidious scholarship that we can expect in his forthcoming *Corpus Rubenianum* volumes on Rubens's copies after Italian art. Wood argues that Rubens may never have made copies directly from the cartoons, and many of those given to him in the past are rejected. For one Wood also proposes Del Monte; but whether the same hand drew the drawings illustrated by Logan a few pages back

is best left for those two connoisseurs to decide. For Wood, Rubens only worked on one copy after a whole cartoon: the Washington *Healing of the Blind Man*. He believes that the artist would have been well aware that the sketch he retouched was in fact a copy of a print after a (now lost) modello by Raphael. It is always heartening when an orphan is reunited with its parent; this Nora De Poorter has metaphorically achieved in her praiseworthy account of the altarpieces in the Carmelite church in Brussels, which was destroyed by the French in 1695. She convincingly proposes that the Liechtenstein oil sketch of the *Infant Madonna Crowned with Flowers* is the modello for the lost altarpiece in the Chapel of St. Anne. Held, who described the sketch as “undeservedly neglected” (*Oil Sketches*, no. 369), may well have dated it – c. 1613-14 – too late. A window into connoisseurship’s less glamorous, humdrum activity is opened by Walter Liedke as he reports on work in prospect for his revised catalogue of the Flemish pictures in the Metropolitan Museum.

But for many in this volume interpretation and contextualisation is a greater concern than questions of attribution. Thus Justus Müller Hofstede points to a print after a lost Floris composition and Northern prints of personifications of Anger to throw light on the *Massacre of the Innocents* of c. 1610, painted not long before the modello for the Chapel of St. Anne, and a work where unusually for Rubens bombast seems to triumph over sincerity. Barbara Haeger takes it almost as a given that Rubens designed the choir screen in the church of St. Michael’s abbey, which can be made out no more than in the middle distance of a print of 1699, before embarking on her interesting discussion of the continued post Tridentine use of the choir screen, and the iconography of Christ the Good Shepherd. Mention of at least one Rubenesque rendering of the subject would have been germane.

Christine Göttler writes perspicaciously about Rubens’s work on copper in Italy, his relations with Elsheimer and his self-image as an artist preferring to work on the grand, Italian scale. In fact in Rome, where Rubens is thought to have painted the *Pietà* (Jacksonville, FL) and *Judgement of Paris* (Vienna), quite a number of leading Italians also tried their hands on copper supports at the time: il Cavaliere d’Arpino, Annibale Carracci, Guido Reni, Guercino, and it would have been helpful to hear why this was the case and to have had acknowledgment that Rubens’s first dated work, executed earlier in Antwerp, was also on copper and unusually so for a portrait (Metropolitan Museum of Art). And in the case of these two little pictures by Rubens, a discussion as to whether or not their condition has been compromised should have preceded any critical comment. This also applies to Bernard Aikema in his learned study of the parallels between Rubens’s paintings and the poetry of Giambattista Marino, whereby the audience becomes an active participant rather than passive observer. Aikema believes that the *Judgement of Paris* was deliberately left unfinished. But was it the artist’s wish to leave the white ground (to which, *pace* Göttler, he had been introduced by Elsheimer) exposed? More accessible is Kristin Lohse Belkin’s evocative account of *Het Pelsken*, in which she concentrates on the headgear worn by Helena Fourment: a night-cap and what has been identified by Marieke De Winkel as a *bandon*. As it was worn for cosmetic purposes, Belkin speculates on the intimacy between the old (though still not qualified to draw an old-age pension) artist and his far younger wife. But can our editor tell us why an agitated mother is similarly attired in the great *Christ Carrying the Cross* (Brussels) for the monastery at Afflighem, installed round the time Rubens painted *Het Pelsken*?

The architecture introduced by Rubens in his figure compositions is still a largely unexplored area, which emphasizes the late Frans Baudouin’s foresight in taking up the subject. His contribution on the architectural elements in *Henri IV Passing the Regency to*

Marie de Médici, the *Dance of Italian Peasants* and the *Supper at Emmaus* (both Prado), shows the extensive terrain that Nora De Poorter has to map as she takes up his task. Ulrich Heinen has just as wide a target in his survey of the artist’s depictions of physical desire. He first reviews the likely relevant content of the artist’s library, and then having analyzed Rubens’s remarks on his brother’s courtship and Heinsius’s epithalamium of Rubens’s own wedding, he gives an extended commentary on the *Rape of the Daughters of Leucippus* in the light of Ovid’s *Ars Amatoria*. Heinen only omits Rubens’s report from London on the find made by William Boswell of a lost excerpt by Procopius. And not everyone will see in Castor and Pollux the features of the two Rubens brothers. In most of our lifetimes, Elizabeth McGrath was the first to dwell on the great influence of the *Ars Amatoria* in her 1997 *Corpus Rubenianum* volume, and she – the leading iconographer of Rubens’s art – provides a delightful exegesis on the Glasgow *Nature Adorned* (illustration unfortunately reversed). McGrath wears her deep learning lightly; few could fail to be enlightened and impressed as she picks her way, sure-footed, through the thickets of Classical literature to reveal the associations and meanings devised to elaborate this celebration of Nature and the Earth. Here the fabulous inhabitants of the forests in Classical times meet to adorn in a woodland glade the cult statue of Diana of Ephesus with a richly abundant garland of fruit and vegetables introduced by Jan Brueghel the Elder.

How many of Rubens’s contemporaries would have grasped the Classical allusions and meanings, teased out by McGrath and which Rubens expressed with such dynamism, is the subject of Karolien De Clippel’s useful survey of references to Bacchanals in Antwerp inventories of the time and slightly later French commentaries. Bert Timmermans’s sociological study of Antwerp throws interesting light on the circuits and networks in which Rubens and the collectors of his work operated. It has been Nils Büttner’s great contribution to demonstrate that Rubens was from the start part of this social elite, and to illustrate his position as *rentier* and financier, which he inherited from his mother, with evidence culled from the Antwerp city archive. He reckons that the artist made substantial profits from these extensive financial activities in the fifteen years following his return from Italy. One point requires clarification: if as he claims the artist charged no interest following the business ethics determined by the Jesuit Leonardus Lessius, why was the amount of annual interest payable in the event of default specified in the contract for the paintings for the Jesuit church? One sure sign of how Rubens viewed his position in Antwerp society was by his house on the Wapper; the artist would surely have been gratified that it was later to be the venue for a reception attended by the exiled, but soon to be restored, Charles Prince of Wales in 1658, as Ursula Härting charmingly recounts.

The Antwerp elite – whose eighteenth century descendants’ sale of works by Rubens is selectively charted by Filip Vermeylen – would have regarded no doubt with admiration Archduke Leopold-Wilhelm’s appetite for collecting, assisted by David Teniers, himself an aspirant to join the elite. Barbara Welzel contributes a polished essay on Teniers’s depictions of the Archducal collection in Brussels: one of which was certainly in Madrid soon after it was painted, the other, in the Kunsthistorisches Museum (the wrong one is illustrated), seems first recorded only in the collection of Emperor Charles VI, so its initial recipient is unknown. She regards these pictures as courtly self-representations; but it is simpler to see them just as representations of the Archduke’s love of art and as a means of winning prestige. Timmermans refers to the republic of letters in Antwerp as a significant network, of which Rubens must have been a notable part.

Carl Van de Velde has taken another look at Rubens’s letters written in Dutch, and is probably the first person to do so for about a

century. His ability to read Rubens's handwriting will be remembered by all those who attended the study-day on Rubens's landscapes at the National Gallery in 1997. Thus his new transcripts are welcome as are his identifications of Monsieur Felix, the recipient of a letter of January 1618 and Monsieur van Lemens mentioned in a letter of April 1638. It is extraordinary to learn that Rubens probably did not write in Spanish – the official language of the sovereigns of the Pays-Bas royal – but true enough, as we find that all of the artist's letters to Olivares, for instance, exist only in Spanish translations. Why Rubens thus forbore is a mystery.

Rubens contributed to the series depicting the *Fifteen Mysteries of the Rosary* for the St. Pauluskerk. Nico Van Hout has written up his notes made of a study of each painting as it was cleaned by Marysse Van der Voort in a room off the choir in the church. Illustrating his article are some excellent colour reproductions, but to follow his observations it would have been helpful if each painting had been reproduced in colour. Nevertheless, his close reading of each painted surface is remarkable; perhaps one day an even fuller survey (including the supports, technical photography and paint samples) might be available. Much still remains unclear about the undertaking as a whole, not least in the differing sums the participants received. Maybe Rubens was involved in organizing the project; but it is difficult to imagine that he had a free hand, or else why would he have turned to such mediocrities as Matthys Voet and Jan Aertsen, who were not even masters in the Guild?

If the St. Pauluskerk series provides a fascinating but not comprehensive view of the painting scene in Antwerp c. 1617, so does Willem van Haecht's *Art Cabinet of Cornelis van der Geest* provide an engrossing portrayal of an idealized, social network in Antwerp of some ten years later. Fiona Healy is the first to direct attention to the over-life-size marble statues prominently displayed beside the right-hand wall of the gallery. She acutely associates these as contributing to the underlying content of the work which was to express Van Haecht's gratitude to his patron, to praise him and to celebrate the status of art in Antwerp. Although Van Dyck features prominently among the bystanders in this gallery interior, it is odd – granted his reputation – that no work of his is depicted on display (admittedly he was only just back from Italy and Rubens may have kept his best works executed before his departure). But in contrast, Van Dyck is the subject of two essays in this tribute to Hans Vlieghe. Katlijne Van der Stighelen publishes the dossier on Van Dyck's *St. Martin* at Zaventem. This brings François de Boisschot close to being confirmed as Van Dyck's patron here, but not conclusively; the family was responsible for the stone surround, as is shown by the coat of arms evident in mid-eighteenth century drawings made because of proposed alterations to the altarpiece. Other drawings record the composition of a now lost altarpiece by Van Dyck. These were made after the extraordinary episode when the anti-hero of the eighteenth century Netherlandish art world, Ignatius de Roore, and Gerard Hoet were prevented from buying the *St. Martin* by a villager, the widow Restiau.

Van Dyck's second and third sojourns in England are the subject of David Howarth's lively article, which promotes the view that Van Dyck's time in England was nothing more than a passing phase, although through it – let it be said – he gained wealth, huge prestige and a wife. Of course he tried to leave because of the deteriorating political situation in London. It is interesting to note that the peripatetic Abraham de Vries, who became a slight acquaintance of Rubens c. 1630, and whose life and oeuvre are newly documented in a valuable article by Rudi Ekkart, seems to have remained largely immune to Van Dyck's influence. Also to be mentioned are articles by Guy Delmarcel, the late Cynthia Lawrence, Jan Muylle, Leo De

Ren and Ilja Veldman. What the great majority of the essays share are scholarly footnotes with very detailed bibliographic references. These alone will make *Munuscola Amicorum* a useful tool; they of course underpin essays that will remind future generations of a fine academic who substantially added to the tradition of Flemish scholarship and connoisseurship.

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Michel Lefftz, *Jean Del Cour 1631-1707. Un émule du Bernin à Liège*. [Cat. exh. Église Saint-Barthélemy, Liège, October 19, 2007 – February 3, 2008.] Brussels: Édition Racine, 2007. 192 pp, 249 illus. ISBN 978-2-87386-462-0.

Michel Lefftz, *Traits baroques. Les dessins de sculpteurs baroques liégeois du Cabinet des Estampes et des Dessins de la Ville de Liège* [Cat. exh. Cabinet des Estampes, Liège, October 19, 2007 – February 3, 2008.] Liège: La Société royale Le Vieux Liège, 2007. 74 pp, 55 illus. No ISBN.

Michel Lefftz's book on the Liège-based sculptor Jean Del Cour accompanied an exhibition of the same name at the church of St. Bartholomew (famous for its romanesque font) at Liège. The book is however an independent *catalogue raisonné* in the classic format of a discursive half that addresses (after a brief historiographic chapter) the life and career of Del Cour in a chronological way, with many refined and elaborate stylistic analyses, particularly of the draperies, of which the author gives a typological explanation to justify his attributions. This part ends with a short but informative chapter on the creative and production processes of Del Cour's sculpture. The second part of the book consists of the *catalogue raisonné* proper, divided into the three sections of preserved, destroyed and rejected works. The bibliography of each entry is divided according to the type of attribution (autograph, workshop, etc.).

In the introduction, Michel Lefftz starts by affirming that Del Cour is not just the most studied sculptor, but the most studied artist from Liège, from the nineteenth century onwards. An exhibition and publication were organized in 1909 and René Lesuisse published his PhD thesis on Del Cour in 1953. This was followed by a series of articles and by the PhD thesis of Michel Lefftz in 1998 that encompassed the complete "baroque school of sculpture" at Liège, with thirteen sculptors' monographs, including that of Del Cour, and a catalogue of 1,500 sculptures.

Nevertheless, the ravages of time have left many questions unanswered. For instance, despite the fact that Del Cour returned from Rome to Liège in 1661 and that he received a commission for an important work by the city authorities barely two years later (the bronze crucifix for the Pont des Arches over the Meuse river, today in the cathedral), he only entered the guild of the masons and stonemasons in 1668 and without paying the normal dues, his works for the city apparently giving him sufficient credit to be exempted. As for all thirty-two professions at Liège, Del Cour should have been registered as a master before being able to accept commissions independently and being able to operate as a merchant for materials such as stone and marble – which he would presumably do later on, when he became the tenant of a black marble quarry at Theux. It is surprising that Del Cour would have registered with the masons and stonemasons first, as he was in the first instance a sculptor in wood, particularly in the soft and regular limewood, that was then polychromed to increase the visual effect (and often to hide defective materials). Is he not more

likely to have obtained the mastership first with the woodworkers (even though the earliest mention of him in that guild dates from 1678 concerning a conflict about the number of journeymen he was allowed to employ)? Subsequently receiving (for free!) the mastership in the other guild would have resolved the frequent difficulty sculptors faced between the sixteenth and the eighteenth century: that of having to choose between the two families of materials (stone vs. wood) despite the fact that sculptors typically worked in both in the seventeenth and eighteenth centuries. In the Low Countries, this conflict was only resolved in a small number of cities, of which Antwerp was the most prominent. There, in 1607 and after a long battle, sculptors were allowed to choose their guild, which meant that they could join the artists' guild of St. Luke and abandon the guild of the masons and stonecutters, while continuing to work in all materials.

The fact that Del Cour went to Rome – still unusual for sculptors at that time – no doubt also changed his relations to the guilds in the first few years of his career. As there are no works preserved from before his Italian sojourn, it remains speculative as to where Del Cour got his inspiration for his so-called Berninesque style. It should be noted that relations to Algardi's work (p. 25) do exist and that Del Cour merely understood and reflected on the use of wind in his draperies as a sign of divine presence (e.g., p. 66), but that there remain many differences in the conceptions of draperies between Bernini and Del Cour – as much as between their use of antique models and styles –, beautifully shown in the juxtaposition with the angel of Bernini's *Santa Teresa* (p. 41). That Del Cour studied Bernini's works at first hand is beyond doubt, but any collaboration remains unlikely in the competitive *industry of art* of seventeenth-century Roman sculpture.

Back at Liège, Del Cour developed business practices that were dependent on the guild regulations (as seen above only up to a point!), the usual materials (polychromed limewood) and especially his own meticulous character. On the basis of a late copy of a summary account book (his "livre de raison") and the works themselves, Michel Lefftz distinguishes the opposing practices of Del Cour and his main competitor Arnold Hontoire. Del Cour only had one faithful assistant, Jean Hans, a technically competent but unaccomplished artist, who subsequently inherited the studio and continued producing works after his master's models. Hontoire, on the other hand, preferred increasing his capacity by attracting a series of able sculptors to collaborate with him (pp. 108-09). In so doing, Michel Lefftz usefully destroys the myth of a "school" of Del Cour, by reducing it to a single follower, Jean Hans, and to a lesser extent to Hans's own main pupil, Jacques Vivroux. This also implies, that apart from a few important works in marble, Del Cour was able to keep his business running with minimal help. He was apparently sufficiently proficient and speedy to accomplish the wood carving alone.

Although extremely few drawings by Del Cour have survived – and this is of course not sufficient ground for inferring his use or not of the drawn medium in the creative and production processes, let us not forget that his drawings may simply not have survived, as is the case with Louis-François Roubiliac's drawings that are recorded all to have gone up in flames – their function is clear enough to show that Del Cour realized the importance of drawings as a tool for gaining commissions. The drawings in the slim but complete catalogue of sculptors' drawings in the Cabinet des Estampes of Liège also testify to his collaboration with the painter Englebert Fisen. Instead, Del Cour's use of clay for modelling first thoughts as well as more properly finished models can fully be followed in the exceptionally rich legacy of his terracotta works, now nearly all in Liège public ownership. The chapter on the creative and production processes goes into detail to describe the use and function of these terracottas. Alas,

not a single case survived whereby two stages in terracotta survived for the same sculpture, which would have allowed to plot the use of clay for both compositional (for the artist) and presentation (for the patron) purposes.

Further technical analyses of these terracottas, comparing them to those by Bernini (e.g., those of the Fogg Art Museum at Harvard) and to those by Antwerp and Brussels sculptors could yield substantial further knowledge of the way Del Cour conceived his sculptures. Similarly, studying the relations between Liège and Antwerp, especially through patronage, for instance at the abbey of Herckenrode, where there were works both by Del Cour and Artus Quellinus the Younger should complete the picture of a highly innovative artist, who developed a remarkable personal style in an artistic milieu that is usually seen as quite separate from the rest of the Low Countries.

We should hope that this concise and precise book that fills a gap left for fifty years, will only be the first in a row, so that the other sculptors studied in Michel Lefftz's PhD thesis get published in the near future (Michel Lefftz, *La sculpture baroque liégeoise: Simon Cognoulle, Jean Del Cour, Guillaume Evrard, Antoine-Pierre Franck, Jean Hans, Arnold Hontoire, Jean-François Louis, Antoine-Marin Mélotte, Renier Rendeux, Gérard Vander Planck, Cornélis Vander Veken, Robert Verburg, Jacques Vivroux*, unpublished PhD thesis, Université Catholique de Louvain, Louvain-la-Neuve, 1998). At the same time, this book should prove to be an important asset in the preservation of the vulnerable heritage that most of Del Cour's sculpture forms – including from the disastrous wish of many parishes to systematically repaint his sculptures.

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Low Countries Sculpture Society

Seventeenth-Century Dutch

Görel Cavalli-Björkman, with contributions by Carina Fryklund, Karin Sidén and others, *Dutch and Flemish Paintings II: Dutch Paintings c. 1600–c.1800*. Stockholm: Nationalmuseum, 2005. 607 pp, ca. 560 b&w, 31 color illus. ISBN 91-71000-731-8.

Fifteen years after the appearance of its summary catalogue of European paintings, the Nationalmuseum's former research curator Görel Cavalli-Björkman presents the fruits of focused research and review of the museum's collector of Dutch and Flemish paintings of the seventeenth and eighteenth centuries. This handsome cloth-bound volume follows on a slimmer volume devoted to the earlier Netherlandish paintings. As the introductory essay makes clear, the text was prepared with an awareness of the many developments in the research of the past decades, especially in Dutch art, which dominates this part of the collection. It must also be pointed out that the leadership of Cavalli-Björkman, whose established scholarly profile puts her firmly in the category of the "publishing curator", sets forth an expectation of research, which this volume certainly realizes in many of the entries. Iconographical debates, problems of attribution, the rise of new artistic personalities, and the flourishing of technical research all make their mark here. At the same time, so does the weight of a superb collection that, besides masterpieces of world renown, also features a host of fascinating, lesser-known artists and works. Not neglected is the historical intertwining of Dutch art and Swedish history, which such a text is in a superb position to relate. On occasion, however, the reader will be struck by scantiness of

information on some works and imbalance of interests.

With over six hundred works to cover in a single large volume, Cavalli-Björkman has opted for a pragmatic approach that will be welcomed by professionals using the text as a research resource. After a brief introduction tracing the history of the collection and the contributions of Dutch artists and patrons, the Swedish royal house and bourgeois collectors, followed by a signature of color plates devoted to the collection's stars, the catalogue begins on page 50. The order is strictly alphabetical, with attributed works and works by followers trailing those firmly given to an artist, and anonymous works placed at the back. Multiple works by an artist are arranged by inventory numbers (not chronologically). Biographical material is given in single paragraphs often composed mainly of curt phrases. The usual provenance and publication information, here consisting of full bibliographies, is clearly presented in a smaller font, occasionally organized into sub-headings, as with the literature on Rembrandt paintings. The texts can be quite brief at times, and quite a few works receive no comment at all. The reader is on other occasions treated to extensive entries, even a bit unexpectedly, as with Ambrosius Bosschaert. It is clear that opportunities were taken as they arose, with many assistants and several authors making contributions, likely reflecting individual interests or the seminar contexts in which some of the contributions were generated, as the author explains. The Rembrandt entries, for instance, draw on previous exhibition publications, to which there would be little to add. Allaert van Everdingen receives due notice, as do several other artists who set foot on Swedish soil.

Many of the entries feature a separate section on findings of technical examination. There, the fruits of an important and extensive campaign of dendrochronological research carried out by Peter Klein and his Institute of Wood Biology in Hamburg figure prominently. The discussion is typically completed by observations on condition. This contribution does at times feel isolated, with limited engagement in the entry texts, sometimes even when there is an apparent conflict of dating (as in Pieter Codde's family portrait, no. 150, where the indication of a date of around 1650-1660 seems to run counter to the fashion of around 1635 represented in the costumes).¹ Also, the attention to condition is generally not extended to the works on canvas, although it would be equally significant there.

In the important area of attributions, this catalogue is sure-footed. I would only wish to draw attention here to one work in this respect, no. 556, an accomplished male portrait that appears to have been prematurely taken away from Abraham van den Tempel, whose style it very closely follows. It should at least be "Attributed to", and cannot be placed any further than "Follower of". On a different note, an *Alchemist* (not a "Chemist"), given to Jan Pynas (cat. 411) with good reason, is of special interest not only because of the unusual theme for the artist, but also for the curiously Rembrandtesque quality of the figure of the black assistant.

It is hard to overlook some omissions, for example the lack of discussion of an original by Ferdinand Bol of which no. 110 is a copy, or in the case of the painting by Paulus Bor (cat. 113), not giving Cervantes credit for the original theme, nor identifying the scene it might represent. "*Heydinnetje*" is here mistranslated as "Shepherdess" but instead refers to "heathen," and here more specifically to a "Gypsy", the main figure in Jacob Cats's adaptation of *La Gitanilla di Madril*. However, such quibbles do little to detract from the overall contribution made here by Cavalli-Björkman and her team. They

have endowed this venerable collection of Dutch and Flemish paintings with life, character and dimension, in the myriad details and pithy observations their entries provide.

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Elmer Kolfin, *The Young Gentry at Play; Northern Netherlandish Scenes of Merry Companies 1610-1645*. Transl. by Michael Hoyle. Leiden: Primavera Pers, 2005. 312 pp, 14 color, 192 b&w illus. ISBN 90-5997-013-6.

In this book, a translation of his 2002 Leiden dissertation, Elmer Kolfin has written the first comprehensive study to date on the merry company in Dutch art during the first half of the seventeenth century, expanding the subject to include an extensive treatment of the roots of this iconography in the preceding century. The book comprises three parts; the first two divide the material into the sixteenth and seventeenth centuries. Part I, "Ideal, Moral and Satire; The iconological development of merry companies in the sixteenth century," attends to both Southern and Northern Netherlandish paintings and prints from the middle of the fifteenth century on, and considers links with the Dutch merry companies of the next century: Hans Bol, who emigrated from the South to Amsterdam in the 1580s, emerges as a key figure in the transmission of the imagery to the North. The book therefore offers more than the geographical or chronological parameters that its title suggests.

Kolfin's organizing thesis, on which he plays minor variations throughout, is that merry companies can be divided into three iconographic categories: "idealistic", which present mainly positive views of the festive activities depicted; "moralistic", in which such activities are condemned from a moral point-of-view; and "satirical", in which they are held up for ridicule, but chiefly for comic rather than moralizing effect. Kolfin's terminology can mutate in confusing ways. "Idyllic" appears at least once as an apparent synonym for "idealistic". "Satirical" and "comic" are mostly interchangeable, though the author at times seems to attempt a slight distinction between the two (p. 52). These categories (described by Kolfin variously as "lines of development", "traditions", or "modes") will strike some readers as overly rigid. In fact, the author acknowledges that they are not airtight, speculating that with certain prints "it must have been possible (as it still is) to link the associations across modes, giving the prints rich clusters of meanings" (p. 43). There is here perhaps some room for dialogue with scholars more enamored of clusters than categories. Kolfin's laudable balancing act between the Southern and Northern Netherlands tips towards the latter in the concluding pages of Part I, which offer much more abbreviated glances at what happens to the Flemish merry company in the seventeenth century, chiefly as a foil to the Dutch part of the story that will follow.

Part II, "From Workshop to Parlour; Production, sale and ownership of merry companies, 1620-1660," shifts attention to the Northern Netherlands in the seventeenth century. A chapter on "Stylistic and iconographic developments" examines the work of David Vinckboons, Esaias van de Velde, Willem Buytewech, Dirck Hals, as well as that of the Amsterdam painters Pieter Codde, Willem Duyster, and Pieter Quast, among which the subtype of the guard-room scene appears in the 1630s. Here we encounter Kolfin's view of the relation between the sixteenth- and seventeenth centuries: that the

1. Confirmed by costume specialist Marieke de Winkel in an email of March 27, 2008.

“moralistic” mode largely vanishes, ceding the future of the Dutch merry company to the “idealistic” and, perhaps to a slightly lesser extent, the “satirical” categories. Such categories may seem all the more reductive in Kolfin’s narrative because he rarely enters into a sustained reading of individual images. Interpretation tends to stop once an artist’s work is positioned on the idealistic-moralistic-satirical scale. Thus “[Esaia]s Van de Velde’s approach appears to be more light-hearted than rigidly moralistic” (p. 105), is all Kolfin has to offer on the meaning of that artist’s merry companies – a remark that probably struck this reviewer as particularly unsatisfying because of his own past involvement with (what seemed to him) certain interesting subtleties in Esaia’s work (see R. Nevitt, *Art and the Culture of Love in Seventeenth-Century Holland*, 2003). But Kolfin’s rather strict division between the ‘light-hearted’ and the “moralistic” surely leaves out a lot. The author’s informative journey into the realm of lesser known artists continues in Part II with sections on painters in Utrecht (Jacob Duck and Jan van Bijlert), Delft (Anthonie Palamedesz.), Dordrecht (Jan Olis) and Middelburg, where one Laurence de Neter, who probably worked there in the 1630s, finally gets his due. Kolfin notes that De Neter may have been influenced by Christoffel van der Laemen, who worked in nearby Antwerp, reminding us of all the seventeenth-century Flemish material that is of course excluded from this book; the welcome breadth of Kolfin’s account, however, makes one yearn for even more.

Part II continues with chapters on “The merry company in the studio,” which considers the physical production of paintings, focusing on Dirck Hals’s compositional methods, his invention and replication of poses, and his application of paint – all designed, it seems, with the aim of streamlining the process and lowering costs (though one wonders how to draw the line exactly between market-driven brushwork and that produced by a genuinely painterly taste: Dirck’s brother comes to mind) – “The market for merry companies,” including what we know of the sale, distribution and pricing of the paintings, and finally “The merry company in the parlour,” which finds indications in probate inventories of the time of how pictures were displayed in Dutch homes. There are limitations to what can be extracted from documents of course: that some merry companies were hung in the most public rooms of houses probably does imply that they would not have been seen as “offensive” to many viewers, yet this is a long way from the notion that such paintings were unproblematically “light-hearted”. Kolfin’s discussion of merry companies in the context of painting technique, the art market and contemporary modes of display however achieves genuine insights into the appeal of such paintings at the time, and dovetails nicely with his previous argument that the iconographic erosion of the moralistic merry company in the seventeenth century was the product of painters trying to reach a wider market. Dirck Hals is indeed a plausible hero of this account.

Kolfin rounds off his volume with Part III, “ ‘Why the young once came together in gaiety’; Youth, amusement and love as fashionable subjects in illustrated literature, 1600-1650,” which examines the merry company as it appears in the illustrations to three types of books: amatory songbooks and love manuals; didactic, moralizing literature like the voluminous writings of Jacob Cats; and the various genres of emblem books, secular and religious. To consider the genre of illustrated books separately, rather than together with those of paintings and independent prints, is not without justification: on some level, such texts and images do deserve their own treatment rather than merely being pressed into service to explicate the independent works. It also seems symptomatic of a method that privileges somewhat the historical taxonomy of clearly defined “pictorial traditions” over the close reading of works within a

literary, social and cultural context. The former approach has its own very real contributions to make to our understanding of the pictorial tradition of the merry company, as Kolfin’s book amply demonstrates.

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Steffen Heiberg, Badeloch Noldus and Juliette Roding, eds., *Pieter Isaacs (1568-1625). Court Painter, Art Dealer and Spy.* [Cat. exh. Museum of National History at Frederiksborg Castle, August 18 – November 18, 2007.] Turnhout: Brepols, 2007. 320 pp, many illus., mostly color. ISBN 978-2-503-52466-5.

Apart from a few articles and an important slim monograph (Juliette Roding and Marja Stompé, *Pieter Isaacs (1568-1625)*, Hilversum, Verloren, 1997), Pieter Isaacs has largely slipped under the radar of those currently studying Dutch art around 1600. This is understandable, as his surviving known works are not many and are concentrated in the major museums of Denmark, with few in other collections. However, Danish historians in the early nineteenth century assessed his reputation differently, as they were familiar with Isaacs’s work and recognized the narrative clarity and inventiveness of the Dutch art brought to Copenhagen by Isaacs. The grander and better known works of Goltzius overshadow those of Isaacs. However, Isaacs offers a parallel to the slightly older Goltzius in making a transition from a highly artificial mannerist style to one with more naturalistic concerns, in portraying a range of subjects from erotic mythology to the bible and history, and in appropriating other artists’ inventions.

This volume is welcome as the authoritative publication on Pieter Isaacs and art patronage under Christian IV. It comprises 17 essays on topics including the artistic milieu in Amsterdam, graphics, militia pieces, court portraiture, various decorative projects at Rosenborg and Frederiksborg castles, and two of Isaacs’s pupils: his son Isaac and Adriaen van Nieulandt; and it concludes with a catalogue raisonné of Isaacs’s surviving 48 paintings, drawings, and prints. Even though this is the most comprehensive publication on the artist, it is not complete, because it does not include some paintings recently discovered as signed by Isaacs; the series of 14 biblical paintings from Ledreborg manor house will need to be brought into the oeuvre in the future (p. 237). This find is an indication that the oeuvre might grow with other such discoveries.

Isaacs was well served by his family ties between Denmark and the Netherlands, including his wealthy father who acted as an agent for King Frederik II and for a group of Danish noblemen from around 1567. Pieter Isaacs himself was born in Elsinore. He studied briefly around 1583 with Cornelis Ketel in Amsterdam, and then worked with Hans von Aachen in Italy and Germany as an apprentice, probably beginning around 1585 (p. 35). The Italian experience was to have a lasting effect on his art, as he would often appropriate entire compositions or individual figures from the paintings and sculpture he had seen in Venice, Florence, and Rome. Returning to Amsterdam in 1593, he married and started a family, and was quite successful as a painter. During his years in Amsterdam and after moving to Copenhagen in 1614, Isaacs selected suitable works by Dutch artists for the Danish crown to purchase. His role as art dealer involved advising Christian IV on decorative projects and acquisitions in general, and also on the role of art in diplomacy (p. 155). In 1617, following his father’s death (1615), he inherited the lucrative position of States-General’s Commissioner for the Sound in Elsinore; this

position involved supervising the shipping traffic and representing trade relations between the Dutch Republic and Denmark. He was also recruited by the Dutch ambassador to Sweden as an informant on Danish military activities (p. 159).

Isaacs served Christian IV (b. 1577 - ruled 1596-1648) as court painter from 1614; in this capacity, he painted numerous portraits of the royal family that were reproduced in print in Amsterdam, by Adriaan Matham and Jan Muller. He was responsible for the grand series of paintings that decorated Christian IV's palaces. The pageantry of the court is well documented in literary descriptions but less so in visual form. The themes of the pageants and decorative programs of Christian IV reveal a compendium of knowledge, Protestant imagery, and a world view very current at the time. The spaces integrate architecture, sculpture, painting, and furnishings, and were intended to impress foreign visitors with their splendor.

Christian IV built Rosenborg Castle and decorated its Great Hall with paintings that comprise "Renaissance human cosmology, the seven liberal arts, the seven ages of man, and the seven planets" (p. 26). Pieter Isaacs supervised the decoration of over 36 paintings for the Great Hall, between 1618-1622. The artists involved in making these paintings were Isaacs himself, his son Isaac Isaacs, Frantz Cleyn, Reinholdt Thim, and Søren Kiær. Christian also expanded an earlier castle, Fredriksborg, and oversaw its decoration which included cycles of paintings in the Private Oratory, Royal Chapel, Great Hall, Audience Hall, and Summer and Winter Chambers. For the Private Oratory, Isaacs travelled in 1618 to Amsterdam to commission 23 paintings on copper from the Dutch artists Pieter Lastman, Adriaen van Nieulandt, Jan Pynas, Werner van den Valkert, and possibly Peter van Harlingen (p. 165). The Oratory was completely destroyed by fire in 1859, but it can be partially reconstructed from various records. All the paintings represent scenes from the life and parables of Christ, with the exception of *Christ Reveals Himself to Christian IV*.

In assessing Isaacs' oeuvre, Eric Domela Nieuwenhuys points out the affinity between it and that of Van Mander, and suggests that there was "reciprocal influence" between the two artists (p. 121). From his early work of c. 1600, such as the *Allegory of Vanity*, to his later paintings of 1622, such as the *Giants and Gods* series for Rosenborg Castle's Great Hall, Isaacs developed from a mannerist painter to one who was receptive to the greater naturalism and chiaroscuro effects of the next generation of painters, including Pieter Lastman and Louis Finson (p. 126). The court's demands for portraiture undoubtedly aided his interest in life study. In all, he was a versatile artist and, quite likely, a happily well-paid government official and spy.

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Christiaan Vogelaar and Gerbrand Korevaar, et al., *Rembrandt's Mother: Myth and Reality*. [Cat. exh. Stedelijk Museum De Lakenhal, Leiden, December 16, 2005 – March 19, 2006.] Zwolle: Waanders, 2006. 240 pp, 169 illus., 109 color. ISBN 90-400-8163-8.

The exhibition "Rembrandt's Mother: Myth and Reality" was part of the worldwide celebration of Rembrandt's 400th birthday. In that show, and in the catalogue published under the same title, primary authors Christiaan Vogelaar and Gerbrand Korevaar tackle a long-standing popular myth about Rembrandt. The premise of the book, and its essential approach, is explained in the foreword by

Lakenhal museum director Henriette Bolton-Rempt. She rightly characterizes the nineteenth-century preoccupation with identifying Rembrandt's sitters as members of his immediate family as "obsolete... created purely out of an irrepressible romantic need to see Rembrandt as a painter who... [was] inspired by his own surroundings (p. 8)." Nineteenth-century Rembrandt scholars such as Wolfgang Bode and Kurt Bauch indeed generated many of the familial identifications in Rembrandt's work, which have been soundly criticized by modern scholars. Yet in this exhibition and its catalogue, we see that that romantic need is still alive and well. The authors assemble not only the images that were identified with Rembrandt's family members in seventeenth-century inventories and descriptions, but also related images by Rembrandt and others showing similar sitters. Old men and women predominate: there are 30 works connected to the theme of Rembrandt's mother, 33 to that of his father, three supposedly showing his brother Adriaen, and one of his sister Lysbeth.

In the absence of any introduction or overview Vogelaar and Korevaar regarding their approach to this enterprise, one turns to the structure of the book to determine what the authors intend to do. The catalogue section groups all the assembled images, regardless of artist or medium, by sitter. This is useful in that one can see similar themes and relationships among the artists who operated in Leiden after about 1624. Since we have little concrete information about Rembrandt's Leiden period, the structure of his workshop, his pupils, and his relationships with established artists like Jan Lievens, these juxtapositions reveal interesting stylistic and thematic connections. But the structure also fragments any narrative along chronological or contextual lines, limiting the discussion to how a similar type of head was used by several artists. Though written by several authors and without consistency in length or focus, the entries are in themselves very useful. They address questions such as the iconography of old age and the role of *tronies*, among other things, including (especially in the entries written by Ernst van de Wetering) stylistic affinities among works. The one continuous theme in the entries is, however, the relative probability of the sitter being indeed Rembrandt's mother, father, sister or brother.

The biographical orientation of the catalogue is evident structurally as well: a short summary of the life of the supposed sitter written by Leiden archivist P.J.M. de Baar (unfortunately without notes) prefaces each section. A reader is thus guided to make connections between the life of the sitter and the images grouped together as representations of that sitter. Certainly the validity of such an approach is questionable at best. In fact, the structure of the book often appears to be in conflict with the detailed scholarship in the text. The section devoted to Lysbeth, Rembrandt's sister, contains one entry, on Rembrandt's *Young Woman in a Beret* (1632, Private Collection). However, Korevaar, the author of the entry, argues against the identification. He points out that no evidence exists to prove that Rembrandt ever painted his sister, and rightly discusses this work as a *tronie*.

One turns to the essays to discover a more nuanced discussion of several key and highly intriguing questions raised by these images and entries. A first, methodological point is: to what extent are the identities of the figures in Rembrandt's history paintings discoverable? A second concerns reception: how would such references to known persons (if they exist) operate for both contemporary Dutch audiences and modern viewers? Lastly, what contribution does this analysis make to our understanding of the images? The four essays circle around these questions. Christiaan Vogelaar's essay on the Leiden context of these works touches upon Rembrandt's reasons to set up shop in Leiden, his use of *tronies* in studio practice and his

relationship with the older artist Jan Lievens. There is some repetition in his sections (on the use of family members as models, for example) with the essays that follow, and a few inconsistencies that could be solved with more careful editing (did Rembrandt's mother Neeltgen leave "about 12,000 florins" upon her death [p. 13] or "almost 10,000" [p. 81]?). Having laid out the evidence for these images to be seen as *tronies*, that is, without specific identities attached, Vogelaar's conclusion that these images do indeed represent Rembrandt's family is disconcerting. Why such identifications would matter to art historical scholarship also remains unaddressed.

Gerbrandt Korevaar's essay on the historiography of the question offers an answer. He argues that the obsession with biographical identities in Rembrandt's works originated from the lifelikeness of his style. This quality was in fact valued and extolled by Rembrandt's contemporaries in the 1630s. Korevaar traces the first identifications of the sitters as Rembrandt's "mother" and "father" in the 1660s and 1670s, and the connection of such identifications to changing ideas of naturalism through the eighteenth century. Korevaar clearly shows how nineteenth-century ideas about Rembrandt's personal genius and his dependence on domestic life in his art fed into the interest in depictions of his family. Modern scholarship, as Korevaar points out, has dismissed all of the biographical identifications of Rembrandt's sitters, based on lack of any reliable evidence connecting any work to any member of his family. Though Korevaar's conclusion is absolutely correct, in the context of a book that holds such identifications dear, this is another disconcerting moment.

The following two essays are iconographic and thematic in nature. Anouk Janssen's essay, "The iconography of old age and Rembrandt's early work," sets the painter's images of old men and women in the context of humanist pictorial traditions. Using emblematic and other textual sources, Janssen shows that images of old people often encapsulated perceived virtues of that stage of life (moderation, wisdom, faith, fortitude in the face of death) or their vices (foolishness, miserliness, lechery). The thematic similarity revealed in the catalogue section thus gains coherence, as the images of praiseworthy old women reading, preparing food, etc. made so frequently by artists Gerrit Dou, Nicolas Maes, Jan Lievens, and Rembrandt are explained in terms of their meaning rather than their access to a single model. The essay by Volker Manuth and Marieke de Winkel traces artists' portraits of their mothers from Dürer to Rubens – an interesting topic. But the authors agree that the images of old women in Rembrandt's work are not portraits in that traditional sense, nor are they *portraits historiés*. Rather, they concur with the conclusion reached in many of the catalogue entries: these aged figures operate as *tronies*, images intended to conjure up associations to historical, biblical, or emblematic traditions. One would welcome a further consideration of that genre in this text.

This is a beautifully produced book, with good quality illustrations and an extensive bibliography. It will be an important resource to scholars of Rembrandt, and to those who are engaged in the larger discussion of the role played by depictions of old age in seventeenth-century Dutch art.

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Colorado College

Jaap van der Veen and Friso Lammertse, *Uylenburgh & Son: Art and Commerce from Rembrandt to de Lairese 1625-1675*. [Cat. exh. Museum Het Rembrandthuis, Amsterdam, September 14 – December 10, 2006; Dulwich Picture Gallery, London, June 7 – September 3, 2007.] Zwolle: Waanders, 2006. 324 pp, 230 illus, 61 color. ISBN 90-400-8164-6.

The constant flow of publications on art and commerce in the Netherlands shows no sign of abating. Indeed, it may be a sign of our times that scholarly preoccupation with the finances, market, and economic structure of the region in the seventeenth century is so intense, whether dealing with tulips (Anne Goldgar, 2007), peasant scenes (Larry Silver, 2006), still lives (Julie Berger Hochstrasser, 2007), or, of course, Rembrandt. *Uylenburgh & Son: Art and Commerce from Rembrandt to de Lairese 1625-1675* was published in connection with an exhibition at the Dulwich Picture Gallery and the Rembrandthuis in 2006. However, it is not a traditional exhibition catalogue. There are no entries focusing on individual works of art. Rather, the essays in this book (written by Friso Lammertse and Jaap van der Veen) are connected with the overarching theme of the exhibition, namely Rembrandt and art dealing in the seventeenth century. Van der Veen and Lammertse examine the art dealers Hendrick Uylenburgh and his son Gerrit Uylenburgh, key players in the Dutch art market between 1625 and 1675. Since Hendrick Uylenburgh's fame as an art dealer rests in part upon his close relationship with Rembrandt in the 1630s, the painter (and his issues) play a large part in this text.

Lammertse and Van der Veen divide their material approximately in half. Each takes on the history and significance of one of the Uylenburgh dealers: Jaap van der Veen focuses on Hendrick Uylenburgh and art dealing c. 1625-55, while Lammertse works with the younger Uylenburgh and the market in art from 1655-75. Similarly, the book is divided into two separate types of enquiry. The first two chapters are primarily biographical, devoted to uncovering and restoring the genealogy, movements, and social networks of the two Uylenburghs. The final two chapters discuss their respective business practices. The book is completed by appendices that document the Uylenburghs' major business transactions and, as much as is possible, their holdings.

The biographical enterprise adds much to our understanding of the Uylenburgh family. Based on an extensive study of documentary evidence, these chapters lay out a detailed account of the ancestors of the two Uylenburghs under consideration. The activities of Hendrick's father Rombout in Cracow and Danzig (Gdansk) are meticulously discussed, as are the origins and social network of Hendrick's wife and the couple's various residences and neighbors in Amsterdam. The strengths of these chapters are the authors' focused, even relentless, archival investigations. From a wide variety of sources including baptismal records, inventories, church council records, bankruptcy and financial proceedings, studied in Poland as well as the Netherlands, the authors reconstruct the convoluted social and business structure of their subjects' lives.

Jaap van der Veen traces Hendrick Uylenburgh's courtly and international connections, an orientation that later came to serve his son Gerrit well. The maze of neighbors, clients, friends, and relatives uncovered by Van der Veen is shown to be a thriving Mennonite commercial network, which sustained Hendrick Uylenburgh throughout his career. While considerable archival losses require much historical supposition, Van der Veen negotiates the gaps clearly and with sensitivity, though his text is hampered at times by an awkward translation.

Friso Lammertse's chapter on Gerrit Uylenburgh's life follows along with the development and internationalization of the business after Hendrick's death in 1661. Gerrit's connections to the nobility in Europe gave him a privileged position from which to advise and sell art to the rich and powerful. Lammertse discusses Gerrit's business role in the context of politics (the Dutch Gift to Charles II in 1660), and large-scale sales (to Friedrich Wilhelm, Elector of Brandenburg). Lammertse's account provides a fascinating window into Gerrit's activities, from individual sales to management of inventory, and covering services such as valuation, acquisition, financing of purchases, large-scale brokered deals and even management of international branches.

The third and fourth essays analyze the Uylenburgh art business. The authors have adopted an approach based primarily on the documentary evidence – they are concerned with providing a factual, historical understanding of the business of art dealers, not with reading the evidence to any other end. The result is a significant contribution to our understanding of the workings of the Amsterdam art market, framed carefully to avoid undue speculation. Readers looking for a continuation of the polemical debates over Rembrandt's relationship with the market should go elsewhere; those interested in an intensive study of financial proceedings, workshop organization, sales, and other pieces of financial evidence involving both the Uylenburghs and their extensive client base, will be more than satisfied. There are many intriguing details embedded in these dense (and long) chapters. Van der Veen teases out the documentary evidence for the collaboration between Uylenburgh and Rembrandt between 1631 and 1635, and concludes that the two engaged in a productive collaboration, rather than the hierarchical arrangement posited elsewhere. Van der Veen also discusses the role of other painters in the shop (such as Dirck Santvoort and Govaert Flinck) after Rembrandt's departure. Much attention is devoted to the identification of sitters in Rembrandt's extant portraits made during the period working with Uylenburgh. Although some of the identifications are intriguing, the enterprise is hampered by the lack of evidence: the author scours the archives to provide some possible relationship between the sitter and the artist, but the results are often so tangential as to seem tenuous. The discussion of Rembrandt's oil sketches in the context of Uylenburgh's business provides an intriguing new market-based take on these problematic works, whether seen as a series or as studies for reproductive prints.

The final chapter, on Gerrit's business, controls the large amount of material involved by categorizing Gerrit's activities and listing, for example, artists, clients, and investors involved with the business. Lammertse's approach in this chapter results in a fragmented narrative, but it does allow him to effectively survey Gerrit's many deals. Of interest is Gerrit Uylenburgh's trade in prints and sculpture, as well as in coins, which are not commonly considered in the scholarship. In places, Lammertse follows up on themes generated from Van der Veen's text, allowing an extremely valuable glimpse into how the business developed over time. For example, Lammertse continues the discussion of the managed workshop of artists, now under Gerrit's leadership. Painters such as Jürgen Ovens, Johannes Lingelbach, and Gerard de Lairese emerge as operating in a veritable sweatshop for art, where mostly anonymous artists painted originals and copies on demand for a faceless audience. The audience for such works was clearly different from Hendrick's stolid Mennonite merchants seeking portraits. Both Gerrit's artists and his inventory appear to have focused on Italian and Italianate works with classical themes. Lastly, Lammertse shows how Gerrit built upon his father's innovation in branch management, especially in London. There, Sir Peter Lely operated as an associate of the business and extended the Uylenburgh reach to the English upper classes.

It is the nature of an exhibition catalogue to leave gaps. Yet, while this text is well illustrated and copiously documented, one would have liked to see the authors dedicate more time and attention to how their two accounts work together. The lack of any synthetic conclusion renders it impossible to gather large-scale conclusions from this substantial endeavor. The reader must delve into the individual chapters to find discussion of particular themes, artists, and issues (fortunately, subheadings are provided). However, this book provides a treasure trove of information and description of the Uylenburghs, and will be an essential resource for further discussion of the making, marketing, financing, and selling of art in the seventeenth century.

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New Titles

Alexander, Mirjam, Jasper Hillegers and Edward van Voolen, *The 'Jewish' Rembrandt*. Zwolle: Waanders, 2008. ISBN 978-90-400-8467-6, \$30.

Die Asam in Freising (Kataloge und Schriften des Diözesanmuseums für christliche Kunst des Erzbistums München und Freising, 45). Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-2034-5, euros 25. – Exhibition Diözesanmuseum Freising, November 24, 2007 – February 3, 2008.

Bakker, Piet, *De Friese schilderkunst in de Gouden Eeuw*. Zwolle: Waanders, May 2008. ISBN 978-90-400-8300-6, euros 50.

Barocke Blütezeit. Die Kultur der Klöster in Westfalen (Dalheimer Kataloge, 1). Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-1962-2, euros 30.

Baskins, Cristelle, and Lisa Rosenthal, eds., *Early Modern Visual Allegory. Embodying Meaning*. Williston (VT): Ashgate, 2007. ISBN 978-0-7546-5760-6, \$100. – Includes essays by Christiane Hertel, "The Ends of Allegory: Winckelmann, Rococo and Volcanic Displacement"; Margit Thøfner, "The Ideal Prince or an Allegorical Dialogue between the City of Antwerp and the Court of Brussels"; Lisa Rosenthal, "Venus' Milk and the Temptations of Allegory in Otto van Veen's *Allegory of Temptation*".

Becker, Jochen, *Een reus onder dwergen: Het land van Rembrandt in 1906. Bij de herdruk van Albert Hahn "Het land van Rembrandt"*. Leiden: Primavera Pers, 2007. ISBN 978-90-5997-043-4, \$27.

Birnfeld, Nicole, *Der Künstler und seine Frau. Studien zu Porträts des 15.-17. Jahrhunderts*. Weimar: VDG, 2007. ISBN 978-3-89739-551-0, euros 69. PDF download under <http://dx.doi.org/10.1466/20070911.04>, euros 48.50

Body and Embodiment. Lichaam en lichamelijkheid in de Nederlandse beeldende kunst van 1450-1700 (Nederlands Kunsthistorisch Jaarboek, 58, 2007). Zwolle: Waanders, 2008. ISBN 978-90-400-8418-8, euros 105.

Bok, Marten Jan, *At Home in the Golden Age. The Thomas Rusche Collection*. Zwolle: Waanders, 2008. ISBN 978-90-400-8505-5 (hardcover), \$60; ISBN 978-90-400-8504-8 (paper), \$37.50. – Exhibition Rotterdam, De Kunsthal (see under *Exhibitions*).

Bosch, Paula van den, *Bonnefantenmuseum*. 5 vols. Maastricht: Bonnefantenmuseum, 2007. I: *Collectie hedendaagse kunst* (ISBN

978-90-72251-40-4); II: *Collectie Neutelings* (978-90-72251-43-5); III: *Collectie Middeleeuwse houtsculptuur* (978-90-72251-45-9); IV: *De geschiedenis* (978-90-72251-43-5); V: *De filosofische en symbolische duiding van het gebouw van Also Rossi* (978-90-72251-44-2). \$188.

Brückner, Wolfgang, *Lutherische Bekenntnisgemälde des 16. und 17. Jahrhunderts* (Adiaphora. Schriften zur Kunst und Kultur im Protestantismus, 6). Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-1937-0, euros 35.

Bürger, Stefan, *Figurierte Gewölbe zwischen Saale und Neisse. Spätgotische Wölbenkultur von 1400 bis 1600*. Weimar: VDG, 2007. ISBN 978-3-89739-518-3, euros 336. PDF download under <http://dx.doi.org/10.1466/20070911.06>, euros 250

Buvelot, Quentin, *De stillevens van Adriaen Coorte (ca. 1683-1707)*. Zwolle: Waanders, 2008. ISBN 978-90-400-8489-8 (Dutch), 978-90-400-8502-4 (English), euros 25. – Exhibition Mauritshuis, The Hague (see under *Exhibitions*).

Cregan, Kate, *The Theatre of the Body. Staging Death and Embodying Life in Early Modern London*. Turnhout: Brepols, June 2008. ISBN 978-2-503-52058-2, euros 60.

De Gendt, Annemie, and Wim Bals, eds., *Lof der zotheid. Hekeling van de menselijke dwaasheid*. Sint-Niklaas: Cultureel Centrum St. Niklaas, 2006. no ISBN, \$38. – Exhibition Zwijgershoek, Sint-Niklaas, September 10 – November 30, 2006.

DeWitt, David A., *Jan van Noordt, Painter of History and Portraits in Amsterdam*. Montréal, Kingston: McGill-Queen's University Press, 2007. ISBN 978-0-7735-3275-5, \$90. To be reviewed.

Diefenbacher, Jörg, *Anton Mirou, 1578-vor 1627. Ein Antwerpener Maler in Frankenthal*. Landau: Pfälzische Verlagsanstalt, 2007. ISBN 978-3-87629-951-8, euros 148.

Eck, Xander van, *Clandestine Splendor. Paintings from Catholic Churches in the Dutch Republic (Studies in Netherlandish Art and Cultural History)*. Zwolle: Waanders, 2008. ISBN 978-90-400-8468-3, euros 70.

Falkenburg, Reindert, Walter S. Melion and Todd M. Richardson, eds., *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe: Emory University, Lovis Corinth Colloquia, 1 (Proteus: Studies in Early Modern Identity Formation, 1)*. Turnhout: Brepols, 2007. ISBN 978-2-503-52068-1, euros 125. To be reviewed.

Frère, Jean-Claude, *Primitifs flamands*. Paris: Terrail Editions, 2007. ISBN 978-2-87939-338-4, \$23.40. Also available in English, 978-2-87939-339-1. – Focuses on the work of Melchior Broederlam.

Gaßner, Hubertus, and Martina Sitt, eds., *Spiegel geheimer Wünsche. Stilleben aus fünf Jahrhunderten*. Munich: Hirmer, June 2008. ISBN 978-3-7774-4195-5, euros 35. – Exhibition at the Kunsthalle, Hamburg, June 6 – October 5, 2008.

Grasman, Edward, *Gerson in Groningen. Een portret van Horst Gerson, kunstkenner en hoogleraar kunstgeschiedenis (1907-1978)*. Hilversum: Verloren, 2007. ISBN 978-90-6550-998-7, euros 20.

Groesen, Michiel van, *The Representations of the Overseas World in the De Bry Collection of Voyages*. Leiden: Brill, 2008. ISBN 978-90-04-16449-9, \$129.

Grünewald und seine Zeit. Published by the Staatliche Kunsthalle Karlsruhe. Berlin: Deutscher Kunstverlag, 2008. ISBN 978-3-422-06762-2, euros 40. – Publication that accompanied the exhibition in Karlsruhe, December 8, 2007 – March 2, 2008.

Harjes, Imke, *Figurenbände der Renaissance. Entwicklung und Rezeption einer Buchgattung im Kontext der Zeit (1533-1600)*. Weimar: VDG, 2007. ISBN 978-3-89739-565-7, euros 55. PDF download under <http://dx.doi.org/10.1466/20070911.14>, euros 38.50. – Primarily deals with the Frankfurt publisher Sigmund Feyerabend.

Hauße, Frederike, *Architektur als selbständiger Bildgegenstand bei Albrecht Altdorfer*. Weimar: VDG, 2007. ISBN 978-3-89739-537-4, euros 45. PDF download under <http://dx.doi.org/10.1466/20070911.02>, euros 31.50

Heinrichs, Ulrike, *Martin Schongauer, Maler und Kupferstecher. Kunst und Wissenschaft unter dem Primat des Sehens*. Munich-Berlin: Deutscher Kunstverlag, 2007. ISBN 978-3-422-06555-0, euros 68. To be reviewed.

Heyning, Katie, *De tapijten van Zeeland*. Middelburg: Zeeuws Museum, 2007. ISBN 978-90-74038-07-2, \$24. – Series of tapestries commissioned between 1593 and 1602. Illustrates sea battles of the Eighty-Year War.

Hirschfelder, Dagmar, *Tronie und Porträt in der niederländischen Malerei des 17. Jahrhunderts*. Berlin: Gebr. Mann, 2008. ISBN 978-3-7861-2567-9, euros 88. – Published with the assistance of an HNA grant.

Hochstrasser, Julie, *Still Life and Trade in the Dutch Golden Age*. New Haven: Yale UP, 2007. ISBN 978-0-3001-0038-8, \$40. To be reviewed.

Hoffmann, Ingrid-Sibylle, *Der Meister der Pollinger Tafeln. Wege der Erneuerung in der bayerischen Malerei des mittleren 15. Jahrhunderts*. Weimar: VDG, 2007. ISBN 978-3-89739-562-6, euros 63. PDF download under <http://dx.doi.org/10.1466/20070911.12>, euros 44.50

Höfler, Janez, *Der Meister E.S. Ein Kapitel europäischer Kunst des 15. Jahrhunderts*. Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-2027-7, euros 69.

Hoozee, Robert, ed., *Museum of Fine Arts, Ghent. Paintings Catalogue*. I: 14th-18th Century; II: 19th-20th Century. Ghent: Museum voor Schone Kunsten, 2007. ISBN 978-90-8118-082-5, \$98.

Ibáñez Martínez, Pedro Miguel, *La vista de Cuenca desde la hoz del Huécar (1565) de Van den Wyngaerde*. Cuenca: Diputación Provincial, 2006. ISBN 978-84-96025-20-2, \$50.

Jachmann, Julian, *Die Kunst des Augsburger Rates, 1588-1631. Kommunale Räume als Medium von Herrschaft und Erinnerung*. Berlin: Deutscher Kunstverlag, 2008. ISBN 978-3-422-06784-4, euros 50.

Joby, C.R., *Calvinism and the Arts* (Studies in Philosophical Theology, 38). Leuven: Peeters, 2007. ISBN 978-90-429-1923-5, euros 50.70

Jonckheere, Koenrad, *The Auction of King William's Paintings, 1713. Elite International Art Trade at the End of the Dutch Golden Age (Oculi: Studies in the Arts of the Low Countries, 11)*. Amsterdam: John Benjamins, 2008. ISBN 978-90-272-4962-3, \$338 (paper \$101). To be reviewed.

Jongh, Eddy de, *Muziek aan de muur. Muzikale voorstellingen in de Nederlanden (1500-1700)*. Zwolle: Waanders, 2008. ISBN 978-90-400-8470-6, \$30.

Jülich, Theo, *Die mittelalterlichen Elfenbeinarbeiten des Hessischen Landesmuseums Darmstadt*. Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-2923-9, euros 40. – Exhibition Kunstgewerbemuseum Berlin, October 12, 2007 – January 1, 2008.

Kaiser Rudolf II zu Gast in Dresden. Published by the Staatliche Kunstsammlungen Dresden, Grünes Gewölbe and the Kunsthistorisches Museum, Vienna, Kunstkammer. Berlin: Deutscher Kunstverlag, 2008. ISBN 978-3-422-06789-9, euros 15. – Exhibition Grünes Gewölbe, December 6, 2007 – March 31, 2008.

Köllermann, Antje-Fee, Conrad Laib. *Ein spätgotischer Maler aus Schwaben in Salzburg (Neue Forschungen zur deutschen Kunst, VIII)*. Berlin: Deutscher Verlag für Kunstwissenschaft, 2007. ISBN 978-3-87157-217-3, euros 79. To be reviewed.

Koster, Margaret L., Hugo van der Goes and the Procedures of Art and Salvation. London: Harvey Miller Publishers; Turnhout: Brepols, 2008. ISBN 978-1-905375-15-8, euros 126. To be reviewed.

Krempel, Léon, Georg Petel, 1601/02-1634, Bildhauer im Dreißigjährigen Krieg. Munich-Berlin: Deutscher Kunstverlag, 2007. ISBN 978-3-422-06706-6, euros 25. To be reviewed. – Exhibition Haus der Kunst, Munich, May 9 – August 19, 2007.

Lammertse, Friso, Pieter Biesboer and Fred Meyer, Salomon, Jan, Joseph en Dirk de Bray. Vier schilders in één gezin. Zwolle: Waanders, 2008. ISBN 978-90-400-8427-0 (Dutch), 978-90-400-8446-1 (English), euros 35. – Exhibition Frans Hals Museum, Haarlem, and Dulwich Picture Gallery (see under *Exhibitions*).

Lammertse, Friso, and Jeroen Giltaij, Vroege Hollanders. Schilderkunst van de late Middeleeuwen. Rotterdam: Museum Boijmans van Beuningen, 2008. ISBN 978-90-6918-225-4, \$52. – Exhibition Boijmans van Beuningen Museum (see under *Exhibitions*).

Lane, Barbara, Hans Memling, Master Painter in Fifteenth-Century Bruges (Studies in Medieval and Early Renaissance Art History). Turnhout: Brepols, June 2008. ISBN 978-1-905375-19-6, euros 100.

Lefftz, Michel, Jean Del Cour, 1631-1707. Un émule du Bernin à Liège. Brussels: Édition Racine, 2007. ISBN 978-2-87386-462-0, euros 45. – Exhibition Liège, October 19, 2007 – February 3, 2008. Reviewed in this issue.

Lehmann, Ann-Sophie, In the Flesh. Jan van Eyck's Adam and Eve Panels and the Making of the Northern Nude (Studies in Netherlandish Art and Cultural History). Zwolle: Waanders, June 2008. ISBN 978-90-400-8378-5, euros 70. Previously announced as December 2007.

Liedtke, Walter, Dutch Paintings in The Metropolitan Museum of Art. 2 vols. New York: Metropolitan Museum of Art in association with Yale University Press, 2007. ISBN 978-0-3001-2028-8, \$175. To be reviewed.

Lindquist, Sherry C.M., Agency, Visuality and Society at the Chartreuse de Champmol. Burlington (VT): Ashgate, 2008. ISBN 978-0-7546-6046-0, \$115. To be reviewed.

Lingo, Estelle, François Duquesnoy and the Greek Ideal. New Haven: Yale, 2008. ISBN 978-30-3001-2483-5, \$75.

Lombaerde, Piet, ed., Innovation and Experience in the Early Baroque in the Southern Netherlands. The Case of the Jesuit Church in Antwerp (Architectura Moderna, 6). Turnhout: Brepols, 2008.

Contents: August Ziggelaar S.J., "Peter Paul Rubens and François de Aguilón"; Bert Daelemans S.J., "Pieter Huyssens S.J. (1577-1637), an Underestimated Architect and Engineer"; Sven Dupré, "Aguilón, Vitruvianism and his *Opticorum libri sex*"; Ad Meskens, "Jesuits, Mechanics and the Squaring of the Circle"; Piet Lombaerde, "The Façade and the Towers of the Jesuit Church in the Urban Landscape of Antwerp during the Seventeenth Century"; Barbara Haeger, "The Façade of the Jesuit Church in Antwerp:

Representing the Church Militant and Triumphant"; Ria Fabri, "Light and Measurement. A Theoretical Approach of the Interior of the Jesuit Church in Antwerp"; Nathalie Poppe, "The Phenomenon of Daylight in the Interior of the Antwerp Jesuit Church: Towards a New Interpretation"; Léon Lock, "The Jesuit Church of Antwerp. Rubens and the Sculpture and Marble Decoration"; Bert Timmermans, "The Chapel of the Houtappel Family and the Privatisation of the Church in Seventeenth-Century Antwerp"; Appendix I: Ria Fabri and Piet Lombaerde, "Architectural Treatises, Books and Prints in the Libraries of the Jesuits in Antwerp"; Appendix II: Piet Lombaerde, "The Temple of Solomon. Its Interpretation by the Jesuit Fathers during the Early Seventeenth Century and Its Architectural Reception in the Low Countries".

Milkmaid by Vermeer and Dutch Genre Painting. Masterworks from the Rijksmuseum Amsterdam. Tokyo: The National Art Center in cooperation with the Tokyo Shimbun, NHK and NHK Promotions, 2007. No ISBN. – Exhibition at the National Art Center, Tokyo. Many of the entries are by Junko Aono.

Monnas, Lisa, Merchants, Princes and Painters. Silk Fabrics in Italian and Northern Paintings. New Haven: Yale, 2008. ISBN 978-0-3001-1117-0, \$75.

Morsbach, Christiane, Die deutsche Genremalerei im 17. Jahrhundert (Kunst- und kulturwissenschaftliche Forschungen, ed. by Ludwig Tavernier). Weimar: VDG, 2007. ISBN 978-3-89739-558-9, euros 100.

PDF download under <http://dx.doi.org/10.1466/20070911.09>, euros 70.

Mössinger, Ingrid, and Harald Marx, eds., Cranach. Cologne: Wienand, 2007. ISBN 978-3-87909-876-7, euros 68.

Nash, Susie, with contributions by Jim Harris and Till-Holger Borchert, 'No Equal in any Land': André Beauneveu, Artist to the Courts of France and Flanders. London: Paul Holberton Publishing, in association with Musea Brugge/Groeningemuseum, 2007 (distributed by University of Washington Press). ISBN 978-1-903470-66-4, \$60. – Exhibition *The Dawn of the Burgundian Century: André Beauneveu, Artist to the Courts of France and Flanders*. Groeningemuseum, Bruges, September 14, 2007 – January 6, 2008.

Nichols, Tom, ed., Others and Outcasts in Early Modern Europe: Picturing the Social Margins. Burlington, Vt.: Ashgate, 2007. ISBN 978-0-7546-5557-2, \$100.

Niemetz, Michael, Antijesuitische Bildpublizistik in der Frühen Neuzeit (Jesuitica. Quellen und Schriften zu Geschichte, Kunst und Literatur der Gesellschaft Jesu im deutschsprachigen Raum, 13). Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-1932-5, euros 69.

Oakes, Catherine, "Ora pro nobis". The Virgin as Intercessor in Medieval Art and Devotion. Turnhout: Brepols, June 2008. ISBN 978-1-905375-24-0, euros 100.

Os, Henk van, The Discovery of the Netherlands. Rotterdam: NAI, summer 2008. ISBN 978-90-5662-027-1, \$45.

O'Malley, Therese, and Amy R.W. Meyers, The Art of Natural History. Illustrated Treatises and Botanical Paintings, 1400-1850. New Haven: Yale, 2008. ISBN 978-0-3001-2158-2, \$65.

Peeters, Natasja, ed., Invisible Hands? The Role and Status of the Painter's Journeyman in the Low Countries c. 1450-c. 1650 (Groningen Studies in Cultural Change, 23). Leuven: Peeters, 2007. ISBN 978-90-429-1937-2, \$53.

Rambach, Christiane, *Vermeer und die Schärfung der Sinne*. Weimar: VDG, 2007. ISBN 978-3-89739-570-1, euros 35. PDF download under <http://dx.doi.org/10.1466/20070911.15>, euros 24.50

Rapp Buri, Anna, and Monica Stucky-Schürer, *Die Sieben Planeten und ihre Kinder. Eine 1547-1549 datierte Tapissierfolge in der Fondation Martin Bodmer*. Basel: Schwabe, 2007. ISBN 978-3-7965-2403-5, euros 26.60

Rauch, Ivo, and Hartmut Scholz, *Sankt Peter zu Köln (Meisterwerke der Glasmalerei, 1)*. Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-1959-2, euros 10.

Reitsma, Ella, with the collaboration of Sandrine Ulenberg, *Maria Sibylla Merian and Daughters. Women's Lives between Art and Science*. Zwolle: Waanders, 2008. ISBN 978-90-400-8459-1, \$64. – Exhibition Rembrandthuis, Amsterdam, and J. Paul Getty Museum, Los Angeles (see under *Exhibitions*).

Reynolds, Catherine, *Paintings in the Netherlands in the Fifteenth Century*. New Haven: Yale UP, 2007. ISBN 978-0-3001-922-0, \$45.

Salomonson, J.W., *De arme drommel. De kladder en De boterheks. Een trio van satirische 'Diablerieën' van de hand van een 17de eeuwse debutant*. Delft: Eburon, 2007. ISBN 978-90-5972-201-9, \$29.50

Sander, Jochen, ed., *Die Magie der Dinge. Stillebenmalerei 1500-1800*. With contributions by Julie Berger Hochstrasser, Gerhard Bott, Ursula Härting, Stephan Kemperdick, Magdalena Kraemer-Noble, Heidrun Ludwig, Fred G. Meijer, Sam Segal, Jochen Sander, Sam Segal. Ostfildern: Hatje Cantz, 2008. ISBN 978-3-7757-2206-3, euros 35. – Exhibition currently at the Städel (see under *Exhibitions*).

Saurma-Jeltsch, Lieselotte, *Pietät und Prestige im Spätmittelalter. Die Bilder in der Historienbibel der Solothurner Familie von Staal*. Basel: Schwabe, 2008. ISBN 978-3-7965-2415-8, euros 61.50

Schoemaker, Laurens, *Tegen de helling van de heuvelrug. Rhenen in oude tekeningen 1600-1900*. Utrecht: Stichting Matrijs, 2007. ISBN 978-90-5345-300-1, \$75.

Scholz, Hartmut, *Sankt Sebald in Nürnberg (Meisterwerke der Glasmalerei, 3)*. Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-1846-5, euros 13.

Schryver, Antoine de, *Das Gebetbuch Karls des Kühnen. Ein flämisches Meisterwerk für den Hof von Burgund*. Regensburg: Schnell + Steiner, 2007. ISBN 978-3-7954-1864-9, euros 40. – Exhibition *Karl der Kühne*, Historisches Museum, Bern (see under *Exhibitions*).

Schulze Altcapenberg, Hein-Th., and Michael Thimann, eds., *Disegno. Der Zeichner im Bild der Frühen Neuzeit*. Berlin: Deutscher Kunstverlag, 2008. ISBN 978-3-422-06774-5, euros 30. – Exhibition *Kupferstichkabinett*, Berlin, November 23, 2007 – February 24, 2008. The first of a series of exhibitions on the cult of the artist, in cooperation with the Kunsthistorisches Institut, Florence.

Sellink, Manfred, *Bruegel: The Complete Paintings, Drawings and Prints (The Classical Art Series)*. Ghent: Ludion, 2007. ISBN 978-90-5544-686-5.

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