

# 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 2010



Hans von Aachen, *The Fall of Phaeton*, c. 1600.

Kunsthistorisches Museum, Vienna, on loan to Schloss Ambras

In the exhibition *Hans von Aachen (1552-1615), Hofkünstler in Europa*, Suermondt-Ludwig Museum, Aachen, March 11 – June 13, 2010; Prague Castle Gallery, July 1 – October 3, 2010; Kunsthistorisches Museum, Vienna, October 19, 2010 – January 9, 2011.

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## Historians of Netherlandish Art

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# historians of netherlandish art

## NEWSLETTER

### From the President

Dear colleagues,

It is a pleasure to send you this message on the eve of our international conference to take place in the Netherlands in May. This will be our seventh conference and only the second one held outside the US. As of this writing, at least 250 people have registered, including over 50 who have joined as new members of HNA. Conference organizers Fiona Healy and Nicolette Sluijter-Seiffert, along with our distinguished program committee, have prepared a stimulating schedule of sessions and workshops in Amsterdam, concluding with a session hosted jointly by HNA and CODART in Haarlem. I look forward to greeting many of you there! (If you have not yet registered, information and forms are still available at [www.hnanews.org](http://www.hnanews.org) – click on ‘HNA Conferences’.)

We can also celebrate the on-going success of our new electronic journal, *JHNA*. The second issue appeared in December 2009 and the third will be published in June 2010. In the first few years, while the journal builds its reputation, your support as readers and contributors is especially crucial. These early issues are also the ones that will enable *JHNA* to be indexed by ISI Web of Knowledge and eventually selected by JSTOR for their collection (they do not yet list e-journals). We represent the wave of the future, as many humanities journals are moving to join the sciences and social sciences by publishing electronic editions, either solely or in combination with print editions. Two advantages of publishing in our e-journal are quick turnaround (articles published within three months of submission) and easy linking of one’s journal citations to the articles themselves. Check out the bibliographies in the first issue’s articles and you’ll see that via CrossRef (which we recently joined) some citations have DOI codes (Digital Object Identifiers) listed in red next to them. Click on the DOI and you are instantly transported to the source.

The deadline to submit manuscripts for the December 2010 issue is August 1st. Our *JHNA* editors, Alison Kettering, Molly Faries, and Jeffrey Chipps Smith, especially invite articles based on papers presented at the HNA conference in Amsterdam. Given the richness of the program, there should be material enough for several issues! This would be a perfect synergy between our scholarly activities, and an excellent way to preserve and publicize the results of the conference. For information or submissions, please contact our Editor-in-Chief, Alison Kettering ([aketteri@carleton.edu](mailto:aketteri@carleton.edu)).

The HNA Board welcomes new members Joaneath Spicer, Shelley Perlove, and Henry Luttikhuisen (see below), and we extend our sincere thanks to retiring Board member Ann Adams. Together with past President Wayne Franits and our Editors, Ann was one of the prime contributors to the creation

of *JHNA*, and we are grateful for the technical savvy, conceptual flair, and generous commitment of time she has brought to this project. In February, the HNA Board held its regular annual meeting at CAA in Chicago, but blizzard conditions closed airports and prevented many members from participating. Because of this, the Board will hold a catch-up meeting in Amsterdam, where an important order of business will be to ratify changes to the outdated text of our ByLaws in order to bring that document into conformity with the current state of our flourishing organization. The new text will be posted on the HNA website.

In closing, I am pleased to report that the Samuel H. Kress Foundation has awarded us a modest grant to help support the cost of travel for American members of HNA who will be presenting papers or chairing sessions at our conference in Amsterdam. If divided among all who qualify, the pieces of this pie would be very small indeed, and I would like to acknowledge the generosity of many colleagues with other sources of support who have given up their portions so that the funds can go where they are most needed. Along with the check came a letter stating that Kress “strongly believes in the mission of the Historians of Netherlandish Art and the organization’s importance to the field.” It is gratifying to receive this recognition of our efforts from such a distinguished source. Let’s keep up the good work!

*Met hartelijke groeten,*

Stephanie

### HNA News

#### New Officers

Thanks to all who voted in this year’s election. The following candidates have been elected to serve on the HNA Board of Directors for the term 2010-2014. Their service began with our annual members’ meeting at the College Art Association conference in Chicago, February 2010.

**Henry Luttikhuisen** is Professor of Art History at Calvin College. His primary research interest is devotional imagery of the fifteenth-century Netherlands, and he has served as an editor for the revised editions of the classic texts by James Snyder, *Medieval Art* (with Dorothy Verklerk) and *Northern Renaissance Art* (with Larry Silver).

**Shelley Perlove** is Professor of Art History at the University of Michigan-Dearborn. She is the author of numerous publications, including the recent book *Rembrandt’s Faith: Church and*



*Temple in the Dutch Golden Age*, co-authored with Larry Silver. As a past president of the Midwest Art History Society and former chair of two CAA committees, Shelley brings a wealth of service experience to our Board.

**Joaneath Spicer** is James A. Murnaghan Curator of Renaissance and Baroque Art at the Walters Art Gallery in Baltimore. Her research and curatorial work has embraced many aspects of Northern European art, and her museum co-hosted the HNA conference in Baltimore in 1998.

These three scholars bring an impressive range of skills and interests that reflects the diverse concerns of our membership. Please join me in welcoming them to our Board of Directors!

Stephanie Dickey

President

## HNA Fellowship

The HNA Fellowship winners for 2010-11 are:

**Ellen Konowitz** (SUNY-New Paltz), *Dirk Vellert: Renaissance Images in Light and Line. Stained Glass Designs and Prints*. Brepols Publishers.

**Léon E. Lock** (The Low Countries Sculpture Society), *Flemish Sculpture: Art and Manufacture c.1600-1700*. Equilibris Publishing.

**Susan Maxwell** (University of Wisconsin-Oshkosh), *The Court Art of Friedrich Sustris: Patronage in Late Renaissance Bavaria*. Ashgate Publishing.

**Christian Tico Seifert** (National Gallery of Scotland, Edinburgh), *Pieter Lastman (1583-1633). Studien zu Leben und Werk. Mit einem kritischen Verzeichnis der Werke mit Themen aus der antiken Mythologie und Historie*. Petersberg: Michael Imhof Verlag.

We urge members to apply for the 2011-12 Fellowship. Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1400-1800. Up to \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February with funds to be distributed by April 1. The application should consist of: (1) a short description of project (1-2 pp); (2) budget; (3) list of further funds applied/received for the same project; and (4) current c.v. A selection from a recent publication may be included but is not required. Pre-dissertation applicants must include a letter of recommendation from their advisor. Applications should be sent, preferably via e-mail, by December 1, 2010, to Amy Golahny, Vice-President, Historians of Netherlandish Art.

E-mail: golahny@lycoming.edu

Postal address: 608 West Hillside Ave, State College PA 16803.

## On-line Bibliography of Journal Articles

Junko Aono, who compiled the bibliography of journal articles for several years, resigned. She was succeeded by Margje Rikken, assisted by Tom van der Molen. The project is done under the supervision of Eric Jan Sluijter. HNA would like to thank all three for providing us with this very useful tool. If you want to inform Margje of an article (or articles), please contact her at m.e.rikken@gmail.com.

## Personalia

*In Memoriam*

**Gerd Unverfehrt**, former director of the Art History Department and the Art Collections of the University of Göttingen, died last year. To HNA members he is especially known for his publications on Hieronymus Bosch (1980 and 2003) and Albrecht Dürer (2007), and for the catalogues of the art collections of Göttingen University.

**Ted Pillsbury**, longtime director of the Kimbell Art Museum, Fort Worth, and **Charles Ryskamp**, former director of the Pierpont Morgan Library and the Frick Collection, died in March 2010.

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**Ingrid Ciulisova** was awarded a fellowship for winter/spring 2010 at the Centre for Advanced Studies of the Royal Flemish Academy of Belgium for Science and the Arts in Brussels.

**Molly Faries** will be serving as the Wayne G. Basler Chair of Excellence for the Integration of the Arts, Sciences and Rhetoric at East Tennessee State University in the fall 2010 semester. She will teach two classes, one of them a favorite of hers: Art in the Making, a course that incorporates the results of technical investigation. She will deliver a series of public lectures and also encourage students to develop some interdisciplinary projects.

**Amy Golahny** curated the exhibition "The Stained Glass Windows of Williamsport, Pennsylvania," at the Taber Museum, Lycoming County Historical Society, Williamsport, October 2, 2009 – January 23, 2010.

**Christine Göttler** (University of Bern) has been named a senior fellow at the International Centre for Cultural Studies, Vienna. Her project is called: "The Scent of Ambergris, the Glow of Chalcedony Glass, and the Treasures of the Sea: Old and New Worlds in the Antwerp Collections of the Portuguese Merchant-Banker Manuel Ximenes (1564-1632)."

**Anne-Marie Logan** delivered the George Rosen Memorial Lecture at the Beaumont Medical Club, Yale University, March 26, 2010. Her topic was "How Rubens Taught Himself Anatomy: A Look at His Anatomical Drawings."

**Ger Luijten** is the new director of the Fondation Custodia, Paris.

**Mia Mochizuki** has won the biennial ACE/Mercers' International Book Prize for *The Netherlandish Image after Iconoclasm, 1566-1672: Material Religion in the Dutch Golden Age* (Burlington: Ashgate, 2008). The book also received the CAA Publication Grant in 2007 and a HNA grant in 2007.

**Tanya Paul** has been appointed Ruth G. Hardman Curator of European Art at the Philbrook Museum of Art in Tulsa, OK.

**Shelley Perlove** and **Larry Silver** were among the finalists for CAA's Charles Rufus Morey Book Award (2009) for their book *Rembrandt's Faith. Church and Temple in the Dutch Golden Age* (Pennsylvania State University Press; reviewed in this journal, November 2009). The prize went to Anthony J. Barbieri-Low, *Artisans in Early Imperial China* (University of Washington Press).

**Martin Royalton-Kisch** retired in December 2009 from his position as curator in the Department of Prints & Drawings in the British Museum.

**Kathryn Rudy** left her position as Curator of Illuminated Manuscripts at the Koninklijke Bibliotheek in The Hague to do research on medieval books of hours and prayerbooks on parchment. She noticed that these books carry signs of wear from the original users. In many manuscripts one can see exactly where the owner's (mostly women) thumb had rested on the page while she held her book open since these areas are darker than the rest of the pages. By investigating these "thumb marks", one can reconstruct what parts of a book of hours were most favored. Kathryn's research is supported by the Caroline Villers Foundation at the Courtauld Institute. Kathryn presented her findings in a lecture at the Courtauld, January 20, 2010: "Dirty Books: Quantifying Patterns of Use in Medieval Manuscripts Using a Densitometer."

**Corine Schleif** (Arizona State University, Tempe) has been awarded a fellowship at the Herzog August Bibliothek in Wolfenbüttel to research gender and violence in the art and cultural history surrounding the Holy Lance.

**Matthias Ubl** was appointed junior curator of Early Netherlandish painting at the Rijksmuseum, Amsterdam, as of October 2009.

## Exhibitions

### United States and Canada

**Demons and Devotion. The Hours of Catherine of Cleves.** The Morgan Library and Museum, New York, January 22 – May 2, 2010. Previously at the Museum het Valkhof, Nijmegen. With catalogue by Rob Dückers and Ruud Priem, Ludion, ISBN 978-90-5544-821-0, \$88.

**Flemish Illumination in the Era of Catherine of Cleves.** The Morgan Library and Museum, New York, January 22 – May 2, 2010.

**Rembrandt's Recession: Passion and Prints in the Dutch Golden Age.** Timken Museum of Art, San Diego, January 22 – May 2, 2010.

**Poet, Priest, Dauber: The Painter in the Renaissance and Baroque Eras.** Agnes Etherington Art Centre, Kingston, Ontario, January 17 – May 9, 2010.

**Prints in the Artist's Studio: Rubens's Print Collection Reconstructed.** Robert and Karen Hoehn Galleries, University Art Galleries, University of San Diego, February 4 – May 9, 2010. Curated by Victoria Sancho Lobis.

**Reclaimed: Paintings from the Collection of Jacques Goudstikker.** Norton Museum of Art, West Palm Beach (Florida), February 13 – May 9, 2010. Previously at the Bruce Museum, Greenwich and the Jewish Museum, New York. With catalogue by Peter Sutton.

**Masterpieces of European Painting from Museo de Arte de Ponce.** Frist Center for the Visual Arts, Nashville, February 19 – May 16, 2010.

**Building the Medieval World: Architecture in Illuminated Manuscripts.** J. Paul Getty Museum, Los Angeles, March 2 – May 16, 2010.

**In the Footsteps of Masters: The Evolution of the Reproductive Print.** Figge Art Museum, Davenport (Iowa), January 23 – May 23, 2010.

**Lamentation for a Prince: Masterpieces of Medieval Tomb Sculpture from the Court of Burgundy.** Metropolitan Museum of Art, New York, March 2 – May 23, 2010. 38 alabaster pleurants from the tomb of John the Fearless, Duke of Burgundy, and his wife, Margaret of Bavaria, lent by the Musée des Beaux-Arts, Dijon, which is undergoing renovation. With catalogue.

**Rembrandt/ Freud: Etchings from Life.** Art Gallery of Ontario, Toronto, January 30 – May 23, 2010.

**Rembrandt: Master Etchings from the Collection of Tobias and Dr. Morton Mower.** Memorial Art Gallery, University of Rochester, February 26 – May 23, 2010.

**Masterpieces of European Painting from Dulwich Picture Gallery.** The Frick Collection, New York, March 9 – May 30, 2010. Includes Rembrandt's *Girl at a Window*, Van Dyck's *Samson and Delilah*, and Gerrit Dou's *Woman Playing a Clavichord*.

**Shedding New Light: Frans Hals, Lucas de Clercq and Feyna van Steenkiste.** J. Paul Getty Museum, Los Angeles, May 1, 2008 – May 31, 2010.

**Gods, Love and War: Tapestries of the Carnegie Museum of Art.** Carnegie Museum of Art, Pittsburgh, December 19, 2009 – June 13, 2010.

**The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry.** Metropolitan Museum of Art, New York, March 2 – June 13, 2010. Curated by Timothy Husband, with catalogue. Previously listed in this *Newsletter* with the wrong dates.

**The Brilliant Line: Following the Early Modern Engraver, 1480-1650.** Mary and Leigh Block Museum of Art, Northwestern University, Evanston, April 9 – June 20, 2010. Previously at the Museum of Art, Rhode Island School of Design, Providence. With catalogue by Emily J. Peters, ISBN 978-0-615-30158-7, \$49.

**Albrecht Dürer. Virtuoso Printmaker.** Museum of Fine Arts, Boston, November 21, 2009 – July 3, 2010.

**Hendrick Avercamp (1585-1634). The Little Ice Age.** National Gallery of Art, Washington, March 21 – July 5, 2010. Previously at the Rijksmuseum, Amsterdam. With catalogue edited by Pieter Roelofs, published by Nieuw Amsterdam; ISBN 978-90-8689-056-9 (Dutch), 978-90-8689-059-0 (English), euros 30.

**A Journey through Jewish Worlds. Highlights from the Braginsky Collection of Hebrew Manuscripts and Printed**

**Books.** Yeshiva University Museum, New York, March 21 – July 11, 2010. Previously at the Bibliotheca Rosenthaliana, Bijzondere Collecties, University of Amsterdam, October 16, 2009 – January 18, 2010. With catalogue, Zwolle: Waanders, ISBN 978-90-400-7654-1.

**Central European Drawings from the National Gallery of Canada.** National Gallery of Canada, Ottawa, June 11 – August 29, 2010.

**Side by Side: Oberlin's Masterworks at the Met.** Metropolitan Museum of Art, New York, March 16 – August 29, 2010.

**Desire and Deliverance: Drama in the Old Testament.** Minneapolis Institute of Arts, Minneapolis, March 6 – September 12, 2010. Old Master Prints.

**Albrecht Dürer: What Beauty Is.** The Morgan Library and Museum, New York, May 17 – September 12, 2010.

**German Drawings from the Wolfgang Ratjen Collection.** National Gallery of Art, Washington, May 16 – October 3, 2010.

**The Frick Art Reference Library's Dutch Cousin: Frederik Johannes Lugt.** Frick Art Reference Library, New York, January 1 – December 31, 2010.

**Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance.** Metropolitan Museum of Art, New York, October 5, 2010 – January 16, 2011; National Gallery, London, February 16 – May 22, 2011. Curated by Maryan Ainsworth; with catalogue by Maryan Ainsworth.

**A Matter of Faith: Relics, Art and Sanctity in the Middle Ages.** Cleveland Museum of Art, Cleveland, October 17, 2010 – January 16, 2011; The Walters Art Museum, Baltimore, February 13 – May 8, 2011; The British Museum, London, June 23 – October 9, 2011.

**Illuminated Manuscripts from Belgium and the Netherlands.** J. Paul Getty Museum, Los Angeles, August 24, 2010 – February 6, 2011.

**Gabriel Metsu 1629-1664.** National Gallery of Art, Washington, April 17 – July 24, 2011. The exhibition opens in Dublin (see below).

**Rembrandt Paintings in America.** North Carolina Museum of Art, Raleigh, November 1, 2011 – February 1, 2012; Minneapolis Institute of Arts, June 24 – September 2012.

## Europe and Other Countries

### Austria

**Vermeer: The Art of Painting.** Kunsthistorisches Museum, Vienna, January 25 – April 25, 2010. After technical examination of the picture, an exhibition has been mounted around the single work. The exhibition came under some criticism because there is a Nazi-era spoliation claim against the painting. The claim was lodged by Sophie Czernin, daughter of Count Jaromir Czernin who sold the painting to Hitler in 1940. It was returned to Austria in 1945. Initially placed on loan in the Kunsthistorisches Museum, ownership was transferred to the museum in 1958. It has been argued that the sale was forced and that Count Czernin did not receive the painting's market value. (From *The Art Newspaper*, December 2009).

**Prinz Eugen. Feldherr, Philosoph und Kunstfreund.**

Belvedere, Vienna, February 11 – June 6, 2010. With catalogue, Hirmer, ISBN 978-3-7774-2521-4 (German), 978-3-7774-2551-1 (English).

**Der Fürst als Sammler: Neuerwerbungen unter Hans-Adam II. von und zu Liechtenstein.** Liechtenstein Museum, Vienna, February 12 – August 24, 2010.

**Glanzstücke. Meisterwerke der Goldschmiedekunst aus den Sammlungen Thyssen-Bornemisza.** Alte Galerie, Schloss Eggenberg, Graz, May 7 – October 31, 2010.

**Hans von Aachen (1552-1615). Hofmaler in Europa.** Kunsthistorisches Museum, Vienna, October 19, 2010 – January 9, 2011. Previously at the Suermondt-Ludwig Museum, Aachen, and the Prague Castle Gallery (see below). Curated by Thomas Fussenig.

**Die ganze Pracht. Malerei der Residenzgalerie Salzburg.** Residenzgalerie Salzburg, March 27, 2010 – February 6, 2011. Includes, Rembrandt, Paul Potter, Jan van Goyen, Aelbert Cuyp, Jakob van Ruisdael, Salomon van Ruysdael, Jan Davidsz. Heem, Peter Paul Rubens and others.

**Cornelis Cornelisz. van Haarlem: zwei hochkarätige Leihgaben aus dem Rijksmuseum Amsterdam zu Gast im Kunsthistorischen Museum.** Kunsthistorisches Museum, Vienna, June 15, 2009 – March 31, 2012. *Massacre of the Innocents* (1590) and *Bathsheba at Her Bath* (1594).

### Belgium

**Lucas Cranach and His Time.** Palais des Beaux-Arts de Belgique, Brussels, October 1, 2010 – January 31, 2011.

**Van Eyck tot Dürer: De Vlaamse Primitieven en hun oosterburen, 1430-1530.** Groeningemuseum, Brugge, October 15, 2010 – January 31, 2011. Curated by Till-Holger Borchert; with catalogue.

**Van [A]lbast tot [Z]ink.** Bruggemuseum-Gruuthuse, Bruges, December 20, 2007 – December 31, 2011. Tapestries, silver, lace, ceramics from the museum's collection.

### Czech Republic

**Hans von Aachen (1552-1615). Hofmaler in Europa.** Prague Castle Gallery, July 1 – October 3, 2010; Kunsthistorisches Museum, Vienna, October 19, 2010 – January 9, 2011. Previously at the Suermondt-Ludwig Museum, Aachen. Curated by Thomas Fussenig. With catalogue. For the conference held in Prague, see under *Scholarly Activities: Conferences*.

### Denmark

**Faith, Power, Love. Denmark//Saxony 1548-1709.** Rosenborg Castle, Copenhagen, February 17 – May 24, 2010. Previously in Dresden. With catalogue, Deutscher Kunstverlag, ISBN 978-3-422-06909-1, euros 35.

### England and Scotland

**The Printmaker's Art.** National Gallery of Scotland, Edinburgh, February 20 – May 23, 2010.

**Close Examination: Fakes, Mistakes and Discoveries.** National Gallery, London, June 30 – September 12, 2010. Fakes,



copies, imitations, alterations and misjudgements about attributions, including Rembrandt.

**Dutch Landscapes.** The Queen's Gallery Holyroodhouse, Edinburgh, April 30, 2010 – January 9, 2011.

**The Young Vermeer.** National Gallery of Scotland, Edinburgh, December 10, 2010 – March 13, 2011. Previously seen at the Gemäldegalerie Alte Meister, Dresden, and The Mauritshuis, The Hague (see below).

**Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance.** National Gallery, London, February 16 – May 22, 2011. The exhibition opens at the Metropolitan Museum, New York (see above). Curated by Maryan Ainsworth; with catalogue by Maryan Ainsworth.

**A Matter of Faith: Relics, Art and Sanctity in the Middle Ages.** The British Museum, London, June 23 – October 9, 2011. The exhibition opens in Cleveland (see above).

## France

**La baroque en Flandres: Rubens, Van Dyck, Jordaens.** École Normale Supérieure des Beaux-Arts, Paris, February 16 – May 7, 2010; Musée des Beaux-Arts, Rouen, February – May 2011; Musée de la Chartreuse, Douai, February 24 – May 28, 2012. With catalogue by Emmanuelle Brugerolles (Paris: ENSBA Editions, ISBN 978-2-84056-322-8, euros 22).

**From Dürer to Mantegna: The Leber Collection of Prints.** Musée des Beaux-Arts d'Orléans, October 14, 2010 – January 16, 2011.

## Germany

**Täuschend echt: Die Kunst des Trompe-l'oeil.** Bucerius Kunst Forum, Hamburg, February 13 – May 24, 2010. With catalogue, Hirmer, ISBN 978-3-7774-2431-6, euros 40.

**Rembrandt pinxit. Niederländerrezeption in Druckgraphiken des 18. und 19. Jahrhunderts.** Reiss-Engelhorn-Museum, Mannheim, February 23 – June 6, 2010.

**Hans von Aachen (1552-1615). Hofmaler in Europa.** Suermondt-Ludwig Museum, Aachen, March 10 – June 13, 2010; Prague Castle Gallery, June 30 – September 2010; Kunsthistorisches Museum, Vienna, September 30 – December 31, 2010. Curated by Thomas Fusenig. With catalogue, Deutscher Kunstverlag, ISBN 978-3-422-06971-8 (German), 978-3-422-06972-5 (English), euros 30.

**Der Silberschatz der Landgrafen.** Schloss Wilhelmshöhe, Kassel, May 21 – September 5, 2010.

**Schein oder Wirklichkeit. Realismus in der niederländischen Malerei des 17. Jahrhunderts.** Ostfriesisches Landesmuseum, Emden, May 9 – September 12, 2010. The exhibition intends to demonstrate to the general public what has been widely discussed in scholarly publications that the much admired "realism" in 17<sup>th</sup>-century Dutch painting may not be as "realistic" as it seems. About 60 paintings from various collections, plus some graphic works and optical instruments. Curated by Fatma Yalcin and Anette Kanzenbach; with catalogue. There will also be a publication specifically aimed at children.

**Segeln, was das Zeug hält! Niederländische Gemälde des 17. Jahrhunderts.** Hamburger Kunsthalle, Hamburg, June 4 – September 12, 2010; Villa Vauban – Musée d'Art de la Ville

de Luxembourg, December 2010 – March 2011. With catalogue ed. by Martina Sitt and Hubertus Gaßner, Hirmer, ISBN 978-3-7774-2611-2.

**Rubens, Van Dyck, Jordaens: Barock aus Antwerpen.** Bucerius Kunst Forum, Hamburg, June 6 – September 19, 2010.

**From Russia with Love: The Best Dutch Drawings from the Pushkin Museum.** Suermondt-Ludwig-Museum, Aachen, July 2 – October 3, 2010. The exhibition will travel to the Rembrandthuis, Amsterdam.

**Scheinbar vertraut: niederländische Genrebilder in Schwerin.** Staatliches Museum Schwerin, July 2 – October 3, 2010.

**Mittelalterliche Elfenbeinarbeiten im Dialog. Die Sammlung des Hessischen Landesmuseums Darmstadt zu Gast im Bayerischen Nationalmuseum.** Bayerisches Nationalmuseum, Munich, March 21 – October 17, 2010.

**State of the Art since 1560.** Residenzschloss, Dresden, April 18 – November 2, 2010. Marking the 450<sup>th</sup> anniversary of the Staatliche Kunstsammlungen Dresden.

**Noble Gäste. Meisterwerke aus der Kunsthalle Bremen.** Alte Pinakothek, Munich, until February 1, 2011. Van Dyck's *Portrait of Wolfgang Wilhelm von Pfalz-Neuburg*.

**Joos van Cleve – Leonardo of the North.** Suermondt-Ludwig-Museum, Aachen, March 17 – June 12, 2011. In partnership with the Catharijneconvent, Utrecht, and the Muzeum Narodowe, Warsaw.

**Unpacked for Research: The Early Netherlandish and German Paintings from Aachen.** Suermondt-Ludwig-Museum, Aachen, July 2 – October 2, 2011.

**Epochal: Meisterwerke des Herzog Anton Ulrich-Museums von der Antike bis zur Gegenwart.** Herzog Anton Ludwig-Museum, Braunschweig, July 12, 2009 – December 31, 2012.

## Ireland

**Gabriel Metsu 1629-1664.** National Gallery of Ireland, Dublin, September 4 – December 5, 2010; Rijksmuseum, Amsterdam, December 16, 2010 – March 20, 2011; National Gallery of Art, Washington, April 17 – July 24, 2011.

## Luxembourg

**The Golden Age Reloaded: The Fascination of Dutch 17<sup>th</sup>-Century Painting.** Villa Vauban – Musée d'Art de la Ville de Luxembourg, May 1 – October 31, 2010. In cooperation with the Rijksmuseum, Amsterdam. Coincides with the opening of the museum after five years of renovation.

## The Netherlands

**Judith Leyster (1609-1660). The First Woman to Become a Master Painter.** Frans Hals Museum, Haarlem, December 19, 2009 – May 9, 2010. The exhibition opened at the National Gallery of Art, Washington DC (in slightly altered form). Curated by Arthur Wheelock; consulting curator: Frima Fox Hofrichter. In its Dutch showing, the exhibition is accompanied by a publication by Anna Tummers. ISBN 978-94-90198-03-9, euros 15.

**Binnenste buiten: Museum Boijmans van Beuningen op bezoek.** Kunsthal Rotterdam, February 6 – May 24, 2010.

**Tulpen in Amsterdam.** Rijksmuseum, Amsterdam, March 2 – June 1, 2010.

**Op weg naar het zuiden: Zuid-Nederlandse schilderkunst (1470-1670) uit het Rijksmuseum Amsterdam.** Bon-  
nefantenmuseum, Maastricht, March 12 – June 6, 2010.

**De Gouden Eeuw, met de kennis van nu.** Rijksmuseum, Amsterdam, April 13 – June 13, 2010.

**Kamers vol kunst in 17de eeuwse Antwerpen.** Maurits-  
huis, The Hague, March 25 – June 27, 2010. The exhibition  
focuses on the two paintings by Willem van Haecht (1593-  
1637), *The Art Cabinet of Cornelis van der Geest* (Rubenshuis) and  
*The Studio of Apelles* (Mauritshuis). With catalogue by Ariane  
van Suchtelen and Ben van Beneden. Zwolle: Waanders; ISBN  
978-90-400-7655-8, euros 24.50. The exhibition opened at the  
Rubenshuis, Antwerp.

**De Collectie Twee.** Museum Boijmans Van Beuningen,  
Rotterdam, January 17, 2009 – June 30, 2010. Drawings and  
paintings from the collection are shown together.

**De jonge Vermeer.** Mauritshuis, The Hague, May 12 –  
August 22, 2010; The National Gallery of Scotland, Edinburgh,  
September – December 2010. The exhibition opened at the  
Gemäldegalerie Alte Meister, Dresden. With catalogue by Ari-  
ane van Suchtelen and Ula Reidhart. ISBN 978-90-400-7680-0,  
euros 22.

**De valse Vermeers van Van Meegeren.** Museum Boijmans  
Van Beuningen, Rotterdam, May 12 – August 22, 2010.

**Gekoesterde schoonheid: kunst uit Brabants privébezit.**  
Noordbrabants Museum, 's-Hertogenbosch, May 22 – August  
29, 2010.

**Op reis naar de zon.** Rijksmuseum Amsterdam-Schiphol,  
February 24 – September 1, 2010.

**Miro & Jan Steen.** Rijksmuseum, Amsterdam, June 15 –  
September 13, 2010.

**Utrechters dromen van Rome: collectie – opstelling oude  
kunst, 1450-1700.** Centraal Museum, Utrecht, July 5, 2008 –  
December 31, 2010.

**De hele familie Craeyvanger: een unieke serie portretten.**  
Mauritshuis, The Hague, February 10, 2010 – January 16,  
2011. Portraits by Paulus Lesire, Gerard ter Borch and Caspar  
Netscher.

**Made in Holland: Oude meesters uit een Amerikaanse  
privéverzameling.** Mauritshuis, The Hague, November 4,  
2010 – January 30, 2011. Works from the collection of Eijk and  
Rose-Marie van Otterloo, including Rembrandt's *Portrait of  
Aeltje Uylenburgh, Aged 62*, of 1632 (now on view at the Mu-  
seum of Fine Arts, Boston), and works by Frans Hals, Jacob  
van Ruysdael, Jan Brueghel the Elder and Jan Steen. Curated by  
Frits Duparc.

**Gabriel Metsu 1629-1664.** Rijksmuseum, Amsterdam,  
December 16, 2010 – March 20, 2011; National Gallery of Art,  
Washington, April 17 – July 24, 2011. The exhibition opens in  
Dublin (see above).

**Het portrait historié in de Nederlandse schilderkunst.**  
Dordrechts Museum, Dordrecht, January 1 – December 31,  
2011.

**Dutch and Flemish Flower Still Lives.** Mauritshuis, The  
Hague, March 3 – June 13, 2011.

## Portugal

**In the Presence of Things: Four Centuries of European  
Still-Life Paintings** (part 1). Museu Calouste Gulbenkian, Lis-  
bon, February 12 – May 2, 2010.

## Russia

**From Gothic to Mannerism. Early Netherlandish Draw-  
ings from the 15<sup>th</sup> to the 16<sup>th</sup> Century in the Hermitage Collec-  
tion.** State Hermitage Museum, St. Petersburg, May 18 – Au-  
gust 1, 2010.

**Swiss Stained Glass. 16<sup>th</sup> to 18<sup>th</sup> Century from the Hermit-  
age Collection.** State Hermitage Museum, St. Petersburg, July  
6 – October 3, 2010.

**The Flemings through the Eyes of David Teniers the  
Younger (1610-1690).** State Hermitage Museum, St. Petersburg,  
October 15, 2010 – January 16, 2011.

## Spain

**The Golden Age of Dutch and Flemish Painting from  
the Städel Museum.** Guggenheim Museum, Bilbao, October 8,  
2010 – February 13, 2011.

## Sweden

**Rubens & Van Dyck and the Success of Flemish Painting.**  
Nationalmuseum, Stockholm, February 26 – May 23, 2010.

## Switzerland

**L'art et ses marchés: la peinture flamande et hollandaise  
(XVIIe-XVIIIe siècles) au Musée d'art et d'histoire de Genève.**  
Musée d'art et d'histoire, Geneva, October 1, 2009 – April 25,  
2010.

**Konferenz der Tiere. Alles, was da kreucht, fleucht und  
schwimmt.** Museum zu Allerheiligen, Schaffhausen, September  
19, 2009 – May 16, 2010.

**100 Meisterwerke aus dem Städel Museum.** Fondation  
de l'Hermitage, Lausanne, February 5 – May 24, 2010; National  
Gallery of Victoria, Melbourne, June 19 – October 10, 2010;  
Museum of New Zealand Te Papa Tongarewa, Wellington,  
November 5, 2010 – February 27, 2011. A second tour, "Das  
Goldene Zeitalter. Holländische und flämische Meisterwerke  
aus dem Städel Museum" will go to Bilbao and Tokyo, starting  
October 2010.

**Im Dialog. Die zwei Sammlungen Oskar Reinhart Win-  
terthur.** Museum Reinhart am Stadtgarten, Winterthur, Febru-  
ary 19, 2009 – August 1, 2010. The collection from the Villa Am  
Römerholz is being shown in and together with the holdings of  
the Museum Oskar Reinhart am Stadtgarten while the villa is  
under renovation.



## Museum and Other News

### Amsterdam

The Rembrandthuis is showing *Old Man Wearing a Turban* (1627/28) for two years. The painting is on loan from the George and Ilone Kremer collection.

The complete collection of the Amsterdams Historisch Museum is now available online at <http://collectie.ahm.nl>. In addition, the museum has started a blog (in Dutch) on a daily basis: <http://blog.ahm.nl>.

Ernst van de Wetering and the Rembrandt Research Project have left the University of Amsterdam. To mark the occasion, Professor Van de Wetering presented a lecture titled 'Molens hebben kleine raampjes. Licht en schaduw bij Rembrandt' (April 15, 2010).

**Bradford-on-Avon** (Wiltshire): Church recorder Simon Watney and conservator Kiffy Stainer-Hutchins, who had been called to Holy Trinity Church to examine what might possibly have been a Van Dyck (but turned out to be a later copy) discovered instead a painting by Quentin Massys, *Christ Blessing*. The panel once formed a diptych with the *Virgin in Adoration*, now in the collection of Lady Juliet Tadgell. The painting was a prototype that was used in numerous later versions by the artist and his workshop. These include a diptych in the National Gallery, London. The discovery is reported in the February issue of *The Burlington Magazine* which is devoted to Flemish and Dutch art. (From *The Art Newspaper*, March 2010)

**Bruges:** The pre-Eyckian Ursula shrine in the Memling in Sint-Jan Hospitaal museum was returned to the museum in October 2009 after lengthy restoration in the Koninklijke Instituut voor het Kunstpatrimonium in Brussels. It was the centre piece of a special documentary exhibition (closed April 11, 2010). A publication by Dominique Deneffe, *De restauratie van het pre-Eyckiaanse Ursulashrijn* is available in the museum shop.

**The Hague:** The Haags Historisch Museum has received a donation of ten paintings by Dutch masters from a private collector. Most are typical Dutch landscapes, such as *River Landscape* by Jan van Goyen, *Beach View* by Willem Hendrik Mesdag, *River Landscape* by Salomon van Ruysdael and *Church Interior* by Emanuel de Witte. The paintings are on view starting February 5, 2010.

**Los Angeles:** The Bibliography of the History of Art (BHA) will be available free of charge on the Getty Web site at <http://library.getty.edu/bha>. The database includes the *International Bibliography of Art* (IBA), covering the years 2008 and part of 2009. The *Répertoire de la littérature de l'art* (RILA), one of the predecessors of BHA, with records that cover 1975-1989, will be online by May 1.

**Maastricht:** Bernheimer-Colnaghi celebrates its 250<sup>th</sup> anniversary this year. Among the Netherlandish and German works brought to Maastricht was Joos de Momper the Younger and Jan Brueghel the Elder, *Spring: A Landscape with Elegant Company on a Tree-Lined Road*; Lucas Cranach the Elder, *David and Bathsheba* (1534); Frans Hals, *St. Mark*, and drawings by Maarten van Heemskerck (*Story of Susanna: As Susanna Is Led Away to Be Put to Death, the Boy Daniel Denounces His Elders*), Jan van Goyen (*Village Scene with an Open Market*) and Cornelis Saftleven (*Standing Man from the Rear*).

**Madrid:** Editorial Prensa Ibérica ([www.epi.es](http://www.epi.es)) has created in Madrid Instituto Moll, Centre for the Investigation and Study of Flemish Paintings, under the directorship of Professor Matías Díaz Padrón. The Centre's main objective is the advanced investigation of Flemish Old Master paintings, particularly in Spain. Editorial Prensa Ibérica also launched Díaz Padrón's *El siglo de Rubens en el Museo del Prado: catálogo razonado de pintura flamenca del siglo XVII*, at a special offer of 180 euros. Originally published in 1996, the book may be ordered directly through [www.librosarte.epi.es](http://www.librosarte.epi.es). Instituto Moll will publish *Van Dyck en España* by Matías Díaz Padrón at the beginning of next year.

**New York:** The Frick Collection celebrates its 75<sup>th</sup> anniversary this year. There will be a free day on December 16, the anniversary of the museum's public opening in 1935.

Two new research data bases are available through the Frick Art Reference Library. The Montias Database of 17<sup>th</sup>-Century Art Inventories (<http://research.frick.org/montias/home.php>) provides detailed information on ownership of works of art in the Dutch Golden Age. Compiled by late Yale University Professor John Michael Montias, it contains information from 1,280 inventories of goods (paintings, prints, sculpture, furniture, etc.) owned by people living in 17<sup>th</sup>-century Amsterdam. The Archives Directory for the History of Collecting in America (<http://research.frick.org/directoryweb/home.php>), created by the Center of the History of Collecting in America, helps researchers to locate primary source material about American collectors, dealers, agents and advisors, and the repositories that hold these records.

**Urbino:** The portraits of famous men in the studiolo of Federico da Montefeltro, attributed in part to Justus van Ghent, may be reassembled, at least temporarily. The frieze has long been split between the Palazzo Ducale in Urbino and the Louvre. Current scientific work is leading to a re-evaluation of how the panels were originally positioned in 1476. This will hopefully encourage the Louvre to lend its 14 portraits to their original home. (From *The Art Newspaper*, January 2010)

**Vienna:** The Albertina has completed repairs in its underground storeroom after a disastrous flood in June (see this *Newsletter*, November 2009). Scholars are again allowed access to the study room.

## Antwerp

On January 22, 2010, the Centre for Flemish Art of the 16th and 17th Centuries celebrated its 50th anniversary at the Kolveniershof in Antwerp by holding a seminar at which speakers from Belgium and abroad illuminated the history of the study centre and outlined its expectations for the future.

### *History of the Centre*

Driven by the need for an institution that would carry out and promote in Belgium, the study of Flemish art of the 16th and 17th centuries – the centuries of Bruegel and Rubens – representatives of various Flemish universities and museums founded this specialist centre in November 1959. Set up as a not-for-profit organization, the Centre for Flemish Art has always worked closely with the city of Antwerp, which had already founded the Rubenianum as a by-product of the opening of the Rubenshuis in 1947. In 1981 the Rubenianum – a study centre with an extensive library and photographic material, focusing on the art of the Low Countries from the Middle Ages to the 18th century – and the Centre for Flemish Art were accommodated in new premises adjacent to the historical Kolveniershof.

### *The Centre's Aims and Tasks*

The Centre seeks to promote the study of Flemish art of the 16th and 17th centuries by producing its own publications (on Peter Paul Rubens, Anthony van Dyck and Jacob Jordaens, for example), by participating in art-historical exhibitions in Belgium and abroad, by organizing conferences, and by setting up research projects financed by the Fonds voor Wetenschappelijk Onderzoek Vlaanderen (Research Foundation – Flanders), thus furthering the study of Flemish art at the highest level in Belgium. In recent years the Centre and the Rubenianum have developed into an internationally recognized research institution, thereby assuring Antwerp of a central role in the international community studying the art of Flanders. Moreover, the Centre has helped to shape various generations of highly specialized art historians. To this end, it collaborates with the universities of Antwerp, Brussels, Ghent and Louvain, as well as with the Royal Museums of Fine Arts in Antwerp and Brussels.

The core aim of the Centre is to publish the complete works of Rubens, which has been appearing in book form since 1968 under the title *Corpus Rubenianum Ludwig Burchard* (Harvey Miller publishers, an imprint of Brepols). The series, which is published in English, is comprehensively illustrated. Ludwig Burchard (1886-1960) was a German art historian who conceived the plan to produce a new Rubens catalogue, since the previous catalogue, by the Antwerp scholar Max Rooses, consisted of only five volumes and dated from 1886-1892. Compiling and editing the material required more time than expected, however, which meant that at the time of Burchard's death, the new catalogue was still unpublished. In 1963 the city of Antwerp managed to acquire Burchard's material, on which the new series is based.

Since its acquisition, this material on Rubens has been systematically supplemented by the staff of the Centre and the Rubenianum. It was divided into ninety sections, which in turn have undergone further subdivision. The series will eventually comprise some fifty volumes. Half of these have already been published; the rest are in various stages of preparation. Highly specialized scholars from Belgium and other countries

are working on this extensive project, which examines a total of 2,500 compositions by Rubens, whose uncommonly large oeuvre is scattered around the world.

### *Latest Volume of the Corpus Rubenianum Ludwig Burchard*

The anniversary day saw the presentation in Antwerp of the most recent book in the series: *Corpus Rubenianum Ludwig Burchard, Part XXVI (2): Copies and Adaptations from Renaissance and Later Artists: Italian Artists 1. Raphael and his School, I-II*. The book, which is devoted to Rubens's copies and adaptations of examples from the school of Raphael, was written by the English art historian Jeremy Wood.

### *Rubenianum Fund*

The extremely long production time of the *Corpus Rubenianum Ludwig Burchard* has forced us to redouble our efforts to have the remaining volumes in print by around 2020. Because additional staff is needed, we are launching a new fund-raising initiative: the Rubenianum Fund. The chairman of this fund, which is under the patronage of the King Baudouin Foundation, is Thomas Leysen.

For more information, visit:

Centre for Flemish Art of the 16th and 17th Centuries  
Rubenianum  
Kolveniersstraat 20, 2000 Antwerp  
centrumvlaamsekunst@gmail.com



# Centre for Flemish Art of the 16th and 17th Centuries 50th anniversary, January 22, 2010



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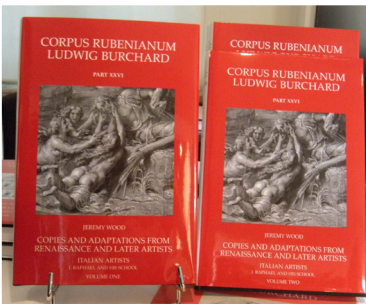
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## Photo Gallery

1. Reception at Town Hall
2. Arnout Balis
3. Marcel de Maeyer and Carl Van de Velde
4. Fiona Healy and Christoph Vogtherr
5. Valerie Herremans
6. Joost Vander Auwera and Filippe De Potter
7. Latest volume of the Corpus Rubenianum, by Jeremy Wood
8. Jeremy Wood
9. Katlijne Van der Stighelen and Reinhold Baumstark
10. Johan Van der Beke
11. Michel Ceuterick and Fiona Healy
12. Gregory Martin, Annette Bühler, Anne-Marie Logan
13. Gerlinde Gruber
14. Reinhold Baumstark



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14

*Courtesy of Johan Bex and Anne-Marie Logan*



## Scholarly Activities

### Future Conferences

#### United States and Canada

##### ***Crossing Boundaries and Transforming Identities: New Perspectives in Netherlandic Studies***

American Association for Netherlandic Studies, University of California, Los Angeles, June 17-19, 2010. [www.netherlandic-studies.org](http://www.netherlandic-studies.org)

Papers of interest to or by HNA members:

**Donald Haks** (Leiden University), War in Literature and Art c. 1700. France, England, and the Dutch Republic.

**Anita Boyd Morris** (UCLA), The 'Dutch Gift' of 1660: A Case Study of Art in the Service of Politics.

**Laura J. Mitchell** (UC, Irvine), Watercolors and World Empire: How French Military Perspectives Illuminate Dutch Imperial Claims in the Eighteenth Century.

**Catherine Nutting** (University of Victoria, British Columbia), The Transformation of Disciplines: The Duality in Maria Sibylla Merian's Artistic and Naturalist Inheritances.

**Andrew Robert Keast** (University of Arizona), The Tomb of William the Silent and the Art of Appropriation, 1614-1621.

**Sara Woodbury** (Williams College), Toothsome Vulnerability: Reconsidering Pain and Exposure in Dutch Tooth-Pulling Scenes.

**Martha Hollander** (Hofstra University), Vermeer's Robe Revisited: Costume, Commerce, and Fantasy in Early Modern Holland.

**James Cheney** (Independent), Truth-Speaking Images: Jan David's [1543-1613] Pictographic Catechism.

**Willem F. Lash** and **Leendert Couprie** (Leiden University), Carel van Mander's *Wtlegghing op de Metamorfosen* and Its Sources: Explanation and Demonstration on an Analytical Computer Application.

**Martha Gyllenhaal** (Bryn Athyn College, PA), Rembrandt's Artful Use of Statues and Casts: New Insights into His Studio Practices and Working Methods.

**Amanda K. Herrin** (IFA, NYU), The Art of Storytelling: Rembrandt's *Joseph Telling His Dreams* (1638) as Visual Exegesis.

**Amy Reed Frederick** (Case Western Reserve University), Crossing the Line with Every Turn of the Plate: Rembrandt's Etched Sketches.

**Samuel Mareel** (Ghent University), The Fictional and the Physical, Life and Death, Poem and Painting in Eduard de Dene's *Testament Rhetorical*.

**Carlo Corsato** (Università degli studi di Verona), Details Made in Heaven: Jan Brueghel the Elder as a New Jacopo Bassano.

**Samantha Heringuez** (Université François Rabelais, Tours), Bramante's Architecture in Jan Gossaert's Work.

**Nicole N. Conti** (University of Texas, Austin), Bosch's Lisbon *Temptation of St. Anthony*: Parameters for Patronage.

**Marsely von Lengerke Kehoe** (University of Wisconsin, Madison), Dutching the Exotic: The Nautilus Cup between Foreign and Domestic in the Dutch Golden Age.

**Joy Kearney** (Radboud University, Nijmegen), A Taste for the Exotic: Natural History and the Collecting of Exotic Animals.

**Julie Hochstrasser** (University of Iowa), Batik Belanda: Transformed Identities and Crossed Boundaries in the Visual Arts.

**Lara Yeager** (University of Maryland), Michael Sweerts / François Duquesnoy: a Flemish *Paragone*.

**Karolien De Clippel** (Utrecht University) and **Filip Vermeulen** (Erasmus University, Rotterdam), Border Crossings during the Dutch Revolt: Artistic Exchanges between Antwerp and Middelburg.

##### ***Rethinking Early Modern Print Culture***

An international and interdisciplinary conference at The Centre for Reformation and Renaissance Studies, Victoria University in the University of Toronto, October 15-17, 2010.

<http://www.crrs.ca/events/conferences/print/>

##### ***Southeastern College Art Conference (SECAC) 2010***

*In Memory of Carol Purtle: Topics on Fifteenth-Century Art*  
Richmond, Virginia, October 20-23, 2010.

This session is in honor and memory of Carol Purtle, who contributed so much to SECAC and the study of Early Netherlandish painting.

<http://www.secollegeart.org/annual-conference.html>

##### ***College Art Association Annual Conference***

New York, February 9-12, 2011.

Sessions of interest to or chaired by HNA members:

Past, Present, Future. Netherlandish Art in Perspective.  
Chairs: **Gregory Clark** (University of the South), **Amy Golahny** (Lycoming College). HNA-sponsored session.

Luxury and Consumption in Early Modern Northern European Art. Chair: **Wayne Franits** (Syracuse University).

Beyond Art. Chair: **Ivan Gaskell** (Harvard Art Museums).

Beyond the "Other": New Paradigms for a Global Art History. Chairs: **Julie Hochstrasser** (University of Iowa), **Dawn Odell** (Lewis and Clark College).

The Meisterfrage in Medieval and Northern Renaissance Art, Revisited. Chair: **Jacqueline Jung** (Yale).

Dissemination: Prints, Publishing, and the Early Modern Arts in Europe. Chair: **Sheila McTighe** (Courtauld Institute of Art).

#### Europe

##### ***Medieval Pilgrim Badges. Prospects of European Research***

Centre for Medieval Studies, Prague, April 21-24, 2010.  
Email: [jan.hrdina@centrum.cz](mailto:jan.hrdina@centrum.cz)

**Hanneke van Asperen** (Radboud University, Nijmegen), Die Habsburger und ihre Pilgerzeichen.

**Marian Rebkowski** (University of Szczecinski/ Stettin), The Finds from the Polish Baltic Coast.

**Marcin Majewski** (Muzeum Stargard Szczecinski), Mittelalterliche Pilgerzeichen auf Glocken in hinterpommerschen Kirchen.

**Henryk Paner** (Muzeum Archeologiczne Gdansk), Pilgrim Badges from Gdansk.

**Beata Mozejko** (University of Gdansk), Spätmittelalterliche Wallfahrten in Danziger Bürgertestamenten.

**Jörg Ansorge** (Landesamt für Kultur- und Denkmalpflege Mecklenburg-Vorpommern), Pilgerzeichenfunde und Pilgerzeichenforschung in Mecklenburg-Vorpommern.

**Michaela Schimmer** (University of Kiel), Pilgerzeichenfunde aus Schleswig-Holstein, Hamburg und (Süd-)Dänemark

**Cornelia Oefelein** (Berlin), Pilgerzeichenabgüsse auf den Glocken Brandenburgs. Ergebnisse einer flächendeckenden Untersuchung.

**Thomas Kühtreiber** (Institut für Realienkunde des Mittelalters und der frühen Neuzeit), Pilgerzeichenfunde in Österreich – Pilgerzeichen aus österreichischen Wallfahrtsstätten.

**Jan Hrdina** (Prague City Archive), Ein gebrochener Blick: Sachzeugen und Schriftquellen zur spätmittelalterlichen Wallfahrt aus tschechischer Sicht.

**Helena Koenigsmarková** (Museum of Decorative Arts, Prague), Einblicke in die Geschichte und den Bestand der Pilgerzeichensammlung im Umeleckoprumslove Museum.

**Jos Koldewij** (Radboud University, Nijmegen), The Erotic Badges in the Collection of the Nationalmuseum and the Umeleckoprumslove Museum, Prague.

**Hartmut Kühne** (Berlin), "3 Groschen vor opfer und zeichen ...". Zwei Reiserechnungen, ihre Angaben zu Pilgerzeichenkäufen und die Vergleichsstücke aus den Prager Sammlungen.

**Christian Speer** (Thüringer Landes- und Universitätsbibliothek, Jena), Wallfahrt als Kulturkontakt: Görlitz und die Via Regia.

**Willy Piron** (Radboud University, Nijmegen), Kunera-Database and GIS-Technology Combined: New Possibilities.

**Lothar Lambacher** (Kunstgewerbemuseum Berlin), Zu Stand und Perspektiven des 'Berliner' Pilgerzeichenprojekts.

### **Paintings/ Problems/ Possibilities. A Symposium Dedicated to Svetlana Alpers**

University of Amsterdam, May 7, 2010.

Svetlana Alpers will participate in a multi-disciplinary assembly of visual artists and researchers who have affinity with her thinking. She will discuss a selection of works from the Renaissance to the present. Her guests are the artist Jan Andriess, historian Rudolf Dekker, artist Jan Dibbets, painter Marlene Dumas, art historian Rudi Fuchs, film maker Maarten de Kroon, and cultural historian Lotte van de Pol.

Registration: <http://cf.uba.uva.nl/goudeneeuw/>

### **X-Ray Techniques in the Investigation of the Objects of Cultural Heritage: Around Rembrandt and His Workshop**

Museum of the Jagiellonian University, Cracow, May 13-16, 2010.

**Joanna Czernichowska, Regina Dmowska, Hanna Malachowicz, Anna Nowicka**, Two of Rembrandt's paintings: *Girl in a Picture Frame* and *Scholar at His Writing Table* from the Warsaw Royal Castle Collection – History, Examination and Conservation.

**Anna Grochowska-Angelus, Katarzyna Novljakovic, Dorota Dec, Maria Rogóz**, Rembrandt's *Landscape with the Good Samaritan* from the Czartoryski Collection – Observation and Technical Information During Restoration.

**Anna Jasinska, A. Krapiec, Jolanta Pollesch, Beata Skalmierska**, *Portrait of Joost van den Vondel* by Philips Koninck from the Jagiellonian University Museum Collection. Attribution and Identification.

**Joanna Winiewicz-Wolska, Ewa Wilkojc**, Is the *Portrait of a Young Man* from the Cracow Royal Castle Collection by Jan Lievens?

**Anna Jasinska**, An Interesting Dilemma – The Small Landscapes Signed *Rembrandt fecit 1627*. A Deposit in the Jagiellonian University Museum Collection.

### **Crossing Boundaries**

HNA conference, Amsterdam, May 27-29, 2010.

For more information, see [www.hnanews.org/hna/conferences/amsterdam.html](http://www.hnanews.org/hna/conferences/amsterdam.html)

### **Jahrestag des Arbeitskreises für Niederländische Kunst- und Kulturgeschichte**

Dresden, June 18-19, 2010.

### **IXth Misericordia International Colloquium: Popular Wisdom on Medieval Choir Stalls**

Radboud University, Nijmegen, June 24-26, 2010.

**Kristiane Lemé-Hébuterne**, Popular Wisdom on Choir Stalls.

**Frédéric Billiet**, Évocation de la musique par les proverbes dans les stalles médiévales.

**Janet Whitham**, Going for a Song.

**Xavier Fresquet**, "A cor et à cri": Musical Hunt in Medieval Choir Stalls.

**Diane Scillia**, 'Hunter Rabbits/Hares' in 15<sup>th</sup>-Century Northern European Art.

**Sylvie Bethmont**, Proverbial Wisdom in the Iconography of a Late Medieval Ceiling at Carcassonne (France).

**Martine Meuwese**, Tricky Chairs. The Tristan Legend in the Arts.

**Paul Hardwick**, 'Stroke oule and schrap oule and evere is oule oule': Home Truths on English Misericords.

**Welleda Muller**, Illustrations of Sayings in Choir Stalls in Parallel with the Emergence of Rhetorics at the Beginning of the 16<sup>th</sup> Century.

**Ingrid van Woudenberg**, *Pride and Punishment. An Attempt at Identification of Some Misericords in Brou.*

**Florence Piat**, *The Man with the Cask. A Unique (Strange) Representation of Wine Consuming in La Guerche-de-Bretagne.*

**Jos Koldeweij**, *Does the Lay of Aristotle Belong to 'Popular Wisdom'?*

**Katarzyna Darecka**, *Medieval Stalls in Gdansk.*

**Christel Theunissen**, *Mysterious Ladies in the Lower Rhine. Saints or Sinners?*

**Fernando Villaseñor Sebastián**, *"No hay nadie tan bien errado que no resbale": The Image of Bad Behaviour in Spain at the End of the Middle Ages.*

**Birgit Münch**, *The Trier Proverb Research Project.*

**Marjolijn Kruij**, *GIS Application in the Pilgrim Badge Database Kunera and Possibly Stalla.*

### ***Ideals and Values: 13th International Conference of the Durham University Centre for Seventeenth-Century Studies***

Durham Castle, July 19-22, 2010.

### ***Depicting the City: Urban Views as Historical Sources***

Session in the conference "City and Society in European History".

10<sup>th</sup> International Conference on Urban History, Ghent, September 1-4, 2010.

Organized by Maximiliaan Martens (University of Ghent) and Maria Clelia Galassi (Università degli Studi di Genova).  
[www.eauh2010.ugent.be](http://www.eauh2010.ugent.be)

### ***Hans von Aachen and New Research in the Transfer of Artistic Ideas into Central Europe***

Institute of Art History, Academy of Sciences of the Czech Republic, Prague, September 22-25, 2010. In conjunction with the exhibition in Aachen, Prague and Vienna.

### ***Tudor and Jacobean Painting: Production, Influences and Patronage***

Courtauld Institute of Art Gallery, London, December 2-4, 2010.

### ***Systems of Perception. Innovative Concepts and New Approaches to Netherlandish Art and Culture***

International ANKK (Arbeitskreis Niederländische Kunst- und Kulturgeschichte) Conference, Städel Museum & Goethe University, Frankfurt, September 30 – October 2, 2011.

## **Past Conferences**

*Listed are only those conference papers that came to my attention too late to be included in the section "Future Conferences" in the printed version of the Newsletter (in most cases, however, they were listed on the website). They are mentioned here to inform readers of new developments in the field and of the scholarly activities of the membership.*

### ***Figurer la nature. Les métamorphoses de l'allégorie (XIIIe-XVIIe siècles)***

Université catholique de Louvain, Louvain-la-Neuve, November 19-21, 2009.

**Jean-Pierre Delville** (UCL), *Allégorie de la vigne dans les commentaires de la parabole des ouvriers de la 11e heure (Mt 20, 1-16) du Moyen Age à l'époque moderne.*

**Agnès Guiderdoni** (UCL), *Allégorie de la nature et littérature symbolique aux XVIe et XVIIe siècles: transition entre deux régimes allégoriques.*

**Françoise Lavocat** (Paris-Diderot, Paris-VII), *Allégories de la métamorphose: la violence du littéral.*

**Christel Meier-Staubach** (Universität Münster), *Die Allegorie farbiger Räume im Hochmittelalter.*

**Pauline Voûte** (UCL), *Figurer le temps: couleurs, matières et formes.*

**Rémy Cordonnier** (ULB and UCL), *Multiplicité sémantique et synthèse iconographique. Propriétés et figurations des animaux dans les Bestiaires.*

**Nigel Harris** (University of Birmingham), *Semihomo, monstrum, animal: Virgil's Cacus in the Middle Ages and Beyond.*

**Ralph Dekoninck** (UCL), *Daniel Seghers et la peinture allégoriques des fleurs au XVIIe siècle.*

**Alessandra Mascia** (Université de Fribourg), *La nature morte chez les jésuites: l'allégorie de la nature et la vie secrète des objets.*

**Armand Strubel** (Université Paul-Valéry Montpellier-III), *Les livres de chasse français du XIVe siècle: survivance ou liquidation de l'allégorisme?*

**Baudouin Van den Abeele** (UCL), *Des miniatures médiévales aux emblèmes baroques: l'oiseau chaperonné de l'espérance.*

**Sandra Englebert** (UCL), *Discours encyclopédique et pensée allégorique dans le Reductorium morale de Pierre Bersuire.*

**Iolanda Ventura** (Universität Münster and UCL), *L'allégorie médicale dans les exempla médiévaux.*

**Alison Saunders** (University of Aberdeen), *The Language of Flowers: Who, Why and How?*

**Michel Weemans** (Paris, EHESS), *Livre de la nature et livre des écritures: le Paradis terrestre de Herri met de Bles.*

### ***Catherine's World: Devotion, Demons and Daily Life in the 15th Century***

Museum het Valkhof/Radboud University, Nijmegen, December 9-12, 2009. In conjunction with the exhibition at the



Museum het Valkhof, presently at The Morgan Library and Museum, New York, January 22 – May 2, 2010.

**Christian Klamt**, A Prominent Miniature in the *Book of Hours of Catherine of Cleves*: Suggestions about Matthew 6, 2.

**Anne Korteweg**, The *Van Seivichveld-Sael Hours* in the Museum Meermanno and the Collaboration between the Master of Catherine of Cleves and Lieven van Lathem.

**Svenja Boßmann**, Illumination Traditions of the Brethren of the Common Life in the Times of Catherine of Cleves and Beyond. A Conception of Research.

**Martine Meuwese**, Dutch Exemplary Ladies.

**Henri Defoer**, The Influence of Early Works by Jan van Eyck on Utrecht Miniatures.

**Eberhard König**, What Should a Panel by the Master of Catherine of Cleve Look Like?

**Rob Duckers**, *In principio erat ...?* Commissioning and Planning the *Hours of Catherine of Cleves*.

**Roger Wieck**, The Influence of the 1966 Braziller Facsimile of the *Hours of Catherine of Cleves* on American Appreciation of Manuscript Illumination.

**Gregory Clark**, New Evidence for the Place(s) of Origin and Date of the *Montfoort Hours*.

**Claudine Chavannes** and **Herman Beckmann**, Technical Research and Dutch Manuscripts. Micro Raman Spectroscopy and the Fragment of the *Egmond Breviary* in Utrecht.

**Hugo van der Velden**, Jan van Eyck in Holland. Thoughts on the *Prayer at the Shore*.

**Hanneke van Asperen**, Pilgrimage and Parchment. Original and Depicted Pilgrims' Badges, in Religious Books, c. 1450-c. 1530.

**Maarten van Driel**, The Duke's Deficits. Finances and Financial Administration at the End of the Reign of Arnold, Duke of Guelders.

**Guido de Werd**, What Catherine Saw during Her Childhood. Art and Culture at the Courts of Cleves and Burgundy.

**Bert Thissen**, Writing Catherine's Biography – A Metahistory.

**Hans Kienhorst**, Manuscript Fragments from the Convent Soeterbeeck.

### **Family Ties. On Art Production, Kinship Patterns and Connections, 1600-1800**

Katholieke Universiteit, Leuven, December 10-11, 2009.

**Neil De Marchi** and **Filip Vermeylen**, Agglomeration Spillovers, Buzz, and Family Ties in Sixteenth-Century Antwerp.

**Axel Marx**, Why Social Network Analysis Might Be Relevant for Art History. A Management Perspective.

**Koen Brosens**, Why Social Network Analysis Might Be Relevant for Art History. A Test Case.

**Rudi Ekkart**, Painters Dynasties in Seventeenth-Century Holland.

**Brecht Dewilde**, The Market as a Social Lab. Networking Artists in Renaissance Bruges.

**Natasja Peeters**, From Nicolaas to Constantijn. The Francken Family and Their Artistic Heritage in the Sixteenth and Seventeenth Centuries.

**Jeremy Howarth**, The Steenwycks' Paintings. Products of Family Enterprise.

**Prisca Valkeneers**, Justus van Egmont and His Workshop. A Painterly Family in Paris.

**Hessel Miedema**, Maagschap en netwerk bij Karel van Mander.

**Elizabeth Honig**, Being a Brueghel. Originality and the Burden of Origins.

**Nils Büttner**, Rubens & Sohn.

**Hans Vlieghe**, David I, II en III Teniers. Enkele beschouwingen over hun artistieke oriëntaties.

**Anita Jansen**, De fabriek van Mierevelt. Productie en reproductie in een Delfts familie-atelier.

**Bert Timmermans**, The Family as an Actor within the Art World. Gaspar, Lodewijk and Christina de Roomer as Patron, Collector and Connoisseur in Seventeenth-Century Naples and Antwerp.

**Alison Stoesser**, Lucas and Cornelis de Wael, Their Family Network in Antwerp and Beyond.

### **Hendrick Averkamp**

Rijksmuseum, Amsterdam, January 14, 2010. In conjunction with the exhibition Rijksmuseum and National Gallery of Art, Washington (see above).

**Frank Ossing**, Clouds and Climate in Dutch Landscape Painting Revisited.

**Arthur Wheelock**, Hendrick Averkamp.

**Pieter Roelofs**, Een Wintertje 'van' of 'naar' de Stomme? Kernoeuvre en navolging van Averkamp.

**Boudewijn Bakker**, Hendrick Averkamp en het encyclopedische landschap.

**Jeroen Jansen**, Winterbanden. IJstaferelen in de zeventiende-eeuwse letteren en schilderkunst.

**Bianca du Mortier**, Gevallen vrouwen en mannen met huik. Schijn en wekelijkheid bij Averkamp.

### **“Also sichstu, wie sich die ämpter verkehren”. Verkehrsrouten in historischer Perspektive**

Universität Erfurt, January 15-16, 2010.

Of art-historical interest:

**Birgit Münch** (Trier), Visualisierungen der Verkehrten Welt? Formen und Konzeptualisierungen in vormoderner Kunst.

**Annemarieke Willemsen** (Leiden), Processions with the Boy Bishop: The Iconography and Materiality of a Festive Ritual.

**Reindert Falkenburg** (Abu Dhabi), Self-Contradicting Images: The Unsettling Case of Hieronymus Bosch's *Garden of Earthly Delights*.

## **Rembrandt, His Studio and the Art of Printmaking**

University of San Diego, February 6, 2010.

**Martin Royaltton-Kisch** (formerly Prints & Drawings, The British Museum), Rembrandt as Printmaker.

**Stephanie Dickey** (Queen's University, Kingston, ON), The Genius of an Old Master: Rembrandt in Middle Age.

**Walter Liedtke** (Metropolitan Museum of Art), Rembrandt, His Pupils and Ferdinand Bol.

## **CAA 98<sup>th</sup> Annual Conference**

Chicago, February 10-13, 2010.

Papers by or of special interest to HNA members

**Evelin Wetter** (Abegg Stiftung), Theological Requirements and Medial Transformation: "Textile Strategies" in Fourteenth-Century Bohemian Panel Painting.

**M.E. Warlick** (University of Denver), Alchemy's Old Wives.

**Paul Crenshaw** (Providence College), Frans Hals's Portrait of an "Older" Judith Leyster.

**Jane Kromm** (Purchase College, SUNY), Haridans and Busybodies: Passions and Humours in Transgressive Old Women.

**Kandice Rawlings** (Independent), The Pull of the Unknown: Jan van Eyck's *Saint Jerome*.

**Arthur J. Di Furia** (Moore College of Art & Design), "Outstanding works ...shamefully destroyed": Maerten van Heemskerck's Lost Altarpieces and the Sculpture of Antiquity.

**Julie L. McGee** (University of Delaware), Blackness and Discrepant Abstractions.

**Susan Dackerman** (Harvard Art Museums), Dürer's Indexical Fantasy: The Rhinoceros and Printmaking.

**Gero Seelig** (Staatliches Museum Schwerin), Unique Woodcuts as Sixteenth-Century Box Decorations.

**Christiane Andersson** (Bucknell University), Mercenary Warfare: Political and Satirical Narratives by Urs Graf ca. 1515-25.

**Jessica Buskirk** (Technische Universität Dresden), Anthonis de Roovere, Hugo van der Goes, and the Language of Immediacy.

**Jennifer Hammerschmidt** (UC-Santa Barbara), Rogier van der Weyden's *Descent from the Cross*: A Scene of Carthusian Compassion?

**Bret Rothstein** (Indiana University), Fusion, Confusion, Vision, Cognition.

**Richard Checketts** (Victoria & Albert Museum), Adam van Vianen's Silver: The Perception of Substance and Property.

**Caroline O. Fowler** (Princeton), Mastering Attention: Abraham Bloemaert's *Tekenboek*.

**Lisa Vergara** (Hunter College), From Elusive to Explicit in Vermeer's *The Love Letter*.

**Michael Zell** (Boston University), Vermeer's Poetics of Painting.

**Gary Schwartz** (Netherlands Institute for Advanced Stud-

ies), Appointments in Isfahan: The Ill Fortunes of the Painters to the Safavid Shahs.

**Miya Tokumitsu** (University of Pennsylvania), Collecting Baroque Allegories: The *Kleinplastik* of Leonhard Kern.

**Madeleine Viljoen** (La Salle University Art Museum), Prints and Precious Plates.

**Amy Frederick** (University of Louisville), Print, Interrupted: Tracing Rembrandt's Etched Sketches.

**Alessandra Baroni** (University of Siena), Examining Physical Evidence for the Medici Print collection.

## **Zwischen Lust und Frust. Die Kunst in den Niederlanden und die Kunst am Hof Phillips II. (1527-1598)**

University of Stuttgart, February 11-12, 2010.

**Victor Stoichita** (Université de Fribourg), Die zweite Haut. Niederländische, italienische und spanische Rüstungen des 16. Jahrhunderts.

**Nils Büttner** (Staatliche Akademie der Bildenden Künste Stuttgart), Cornelis Van Dalem und die niederländische Landschaftskunst zur Zeit Phillips II. (1527-1598).

**Caecilie Weissert** (University of Stuttgart), Zwischen Herrschafts- und Bürgertugend. Frans Floris' Herkuleszyklus im Hause des Nicolaes Jongelinc in Antwerpen.

**Wolfgang Cilleßen** (Historisches Museum, Frankfurt/M), Der Bildwerdung der schwarzen Legenden. Der Bilderkampf der Niederlande gegen Spanien, Frankreich und England.

**Sabine Poeschel** (University of Stuttgart), *Le quali pitture sono appresso il re Catolico molto care*. Italienische Kunst in der Sammlung Phillips II.

**Bettina Marten** (Technische Universität Dresden), 'Spanische Kunst' am Hofe Phillips II. Oder was ist mit 'Spanischer Kunst' gemeint?

**Michael Scholz-Hänsel** (University of Leipzig), Der Escorial im Kanon der Kunstgeschichte.

## **History of Restoration**

Koninklijke Bibliotheek, The Hague, February 18, 2010. Organized by the University of Amsterdam and the RKD.

**Anne van Grevenstein** (University of Amsterdam), Restauratiegeschiedenis: theorie en praktijk.

**Mireille te Marvelde** (Frans Halsmuseum, Haarlem), Het woord van de restaurator: over de interpretatie van restauratie-terminologie in 18<sup>de</sup>, 19<sup>de</sup> en vroeg 20<sup>ste</sup>-eeuwse bronnen.

**Sabrina Meloni** (Mauritshuis, The Hague), Twee eeuwen restaureren in het Mauritshuis: twee case studies.

**Renske Dooijes** (Rijksmuseum voor Oudheden, Leiden), Restauratiegeschiedenis en archeologie: de biografie van het object.

**Isabelle Garachon** (Rijksmuseum, Amsterdam), Enkele aspecten van de geschiedenis van de restauratie van glas en keramiek.

**Gabri van Tussenbroek** (Bureau Monumenten & Archeologie, Amsterdam), Jan Kalff en het authenticiteitsprincipe in de monumentenzorg.

**Hans Janssen** (Gemeentemuseum, The Hague), Vastleggen voor de toekomst: kunstenaars over het behoud van hun werk.

**Ella Hendriks** (Van Gogh Museum, Amsterdam), From Caretaker to Restorer: The Early Practice of J.C. Traas (1898-1984) in Context.

**Elke Oberthaler** (Kunsthistorisches Museum, Vienna), The History of the Collection and Conservation in the Kunsthistorisches Museum: A Brief Overview of Research Activities.

**Norman Tennent** (University of Amsterdam), Reassessing Conservation Methods: Long Term Experiments and the History of Conservation Science.

Contact: restauratiegeschiedenis@gmail.com.

### **Rembrandt's Portrait of Catrina Hooghsaet: A Masterpiece Reconsidered**

National Museum of Wales, Cardiff, March 4, 2010.

Christopher **Brown** (Ashmolean Museum, Oxford), Rembrandt's Late Portraits.

**Joanna Woodall** (Courtauld Institute of Art, London), Trijntje's Parrot. The Character of Imitation in Rembrandt's Portrayal of Catrina Hooghsaet.

**Tico Seifert** (National Gallery of Scotland, Edinburgh), Saskia, Hendrickje, Geertje? – Sarah! Rembrandt's *Woman in Bed* Revisited.

### **Michelangelo's Madonna and Child in Bruges: Context and Reception**

Nederlands Interuniversitair Kunsthistorisch Instituut, Florence, April 10, 2010.

**Bram de Klerck** (Radboud University, Nijmegen), From Florence to Flanders: On the Origin and Early Wanderings of the Bruges Madonna.

**Jos Koldewey** (Radboud University, Nijmegen), Business, Church and Art: The Mouscron Family of Bruges.

**Joost Keizer** (Columbia), Michelangelo's Bruges Madonna and Religious Sculpture circa 1500.

**Sophie Goldhagen** (Radboud University, Nijmegen), Michelangelo and Primaticcio: A Christ Child and a Putto.

**Myrthe Huijts** (Radboud University, Nijmegen), Visiting Bruges: Michelangelo's *Madonna* in Travel Accounts and Guidebooks, 1500-2000 (in collaboration with Surya Stermerding).

**Jennik van der Varst** (Radboud University, Nijmegen), The Reception of Michelangelo's *Madonna* in Bruges: Variations, Copies and the History of a Mould (in collaboration with Anna Koldewey).

**Paul Joannides** (Cambridge University), The Reception of the Bruges Madonna in Italy.

**Volker Manuth** (Radboud University, Nijmegen), The Reception of the Bruges Madonna in Northern Renaissance and Baroque Art.

### **De geschiedenis van het verzamelen**

Mauritshuis, The Hague, April 15, 2010.

**Ariane van Suchtelen**, Verzamelingen in het klein: Antwerpse 'constcamers'.

**Ben van Beneden**, Verzamelen voor een gerust gemoed. Neo-stoïcisme en verzamelcultuur in zeventiende-eeuws Antwerpen.

**Jaap van der Veen**, Verzamelingen en verzamelaars in de Nederlanden: een vergelijking.

**Ingrid Vermeulen**, David Teniers' *Theatrum Pictorium* (1660): de uitvinding van de collectiecatalogus van schilderijen.

**Bert Timmermans**, De dispositie van het milieu van de connoisseurs-collectioneurs binnen de zeventiende-eeuwse Antwerpse kunstwereld (1585-1700): een veldanalyse.

**Veerle De Laet**, Schilderijenverzamelaars in het zeventiende-eeuwse Brussel.

**Madelon Simons**, Binnen bij de verzamelaar?

**Ruud Priem**, 'Deze schoone Verzameling van Schilderijen, zints vele jaren in Europa bekend zijnde': Nederlandse schilderijen-collecties uit de periode 177-1850.

### **Art, Music and Spectacle in the Age of Rubens**

Arthur M. Sackler Museum, Harvard University, Cambridge (Mass.), April 16-17, 2010. Organized by Antien Knaap.

**Louis Grijp** (Utrecht University and Meertens Institute, Amsterdam), Music in the Performance of the Triumphal Entry of the Cardinal-Infante Ferdinand into Antwerp.

**Jonathan Israel** (Institute for Advanced Study, Princeton), Rubens, Antwerp and the Fight for Domination of the World Trade System (1572-1650).

**Peter Miller** (Bard Graduate Center), Peiresc and the Flemings: Rubens and Beyond.

**Bart Ramakers** (University of Groningen), Ferdinand's Triumph and the Vernacular.

**Anne Woollett** (J. Paul Getty Museum, Los Angeles), The Burden of Invention: Rubens and the Preparations for the 1635 *Blijde Inkomste*.

**Michael Putnam** (emeritus, Brown University), The Presence of Virgil in Jan Caspar Gevaerts' *Pompa Introitus Ferdinandi*.

**Carmen Arnold-Biucchi** (Harvard Art Museums), Coins and Classical Imagery in the Time of Rubens.

**Frank Fehrenbach** (Harvard University), Mirror Images: Rubens and Living Statues in Triumphal Entries.

**Caroline van Eck** (Leiden University), Liminality, Animation and Petrefaction: The Grotesque Elements in the *Pompa Introitus Ferdinandi*.



## Opportunities

### Conferences

#### Call for Papers

##### ***The Netherlands and Global Visual Culture, 1400-1700***

Renaissance Society of America Annual Conference, Montréal, March 24-26, 2011.

Much of the art and visual culture of the early modern period was produced and circulated in a context of cross-cultural encounters and exchanges. This session explores a recent turn in art historical scholarship to consider Netherlandish visual culture within the framework of globalization. How can globalization, a theory of the present, prompt us to reassess the past and rethink familiar theoretical frameworks? We seek papers that ask questions prompted by situating early modern Netherlandish visual culture in its diverse material, geographical, and historical configurations.

This session is sponsored by the Historians of Netherlandish Art, and HNA members are especially encouraged to apply. Successful applicants must be members of the Renaissance Society of America to attend the conference, and are responsible for their own costs of travel and participation.

Proposals (paper title and an abstract of 250 words) and a short CV with complete contact information, academic affiliation and professional level should be submitted by **May 1, 2010** to the session co-chairs:

Angela Vanhaelen: [angela.vanhaelen@mcgill.ca](mailto:angela.vanhaelen@mcgill.ca)

Thomas D Kaufmann: [kaufmann@princeton.edu](mailto:kaufmann@princeton.edu)

### Journals

#### Call for Articles

##### ***JHNA, Issue 2: 2***

The *Journal of Historians of Netherlandish Art* ([www.jhna.org](http://www.jhna.org)) announces the submission deadline for its fourth issue, August 1, 2010. Articles submitted by this date will be considered for publication in the December 2010 issue.

Please consult the journal's Submission Guidelines at [www.jhna.org/index.php/submissions](http://www.jhna.org/index.php/submissions)

*JHNA* is an open-access, peer-reviewed journal published twice per year. Articles focus on art produced in the Netherlands (north and south) during the early modern period (c. 1400-c.1750), and in other countries and later periods as they relate to this earlier art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, art conservation, museum studies, historiography, technical studies, and collecting history. Book and exhibition reviews, however, will continue to be published in the HNA Newsletter.

Again, the deadline for submission of articles for Issue 2:2 is **August 1, 2010**.

Alison M. Kettering, Editor-in-Chief

Molly Faries, Associate Editor

Jeffrey Chipps Smith, Associate Editor

### ***Dutch Crossing: Journal of Low Countries Studies***

We invite scholars from all disciplines to submit original articles via [www.ucl.ac.uk/dutch/crossing/](http://www.ucl.ac.uk/dutch/crossing/). All submissions are blindly peer-reviewed and modifications may be required. Contributions should be in English, be accompanied by a 300 word abstract and provide translations of quotations in Dutch. The journal's styleguide, full editorial policy and a cumulative index of all articles from 1977-2009 are available on the journal's website.

We are also planning to launch special theme issues of *Dutch Crossing* from 2010 onwards, when the journal's publication frequency will be raised to three issues per year. Apart from history, art history, literature and language we are interested in such topics as philosophy, visual arts, socio-linguistics, and popular culture. Proposals for themed issues may be sent to the editors: [editors@dutchcrossing.org](mailto:editors@dutchcrossing.org). Past thematic issues have been produced on such topics as Anglo-Dutch relations in the 17<sup>th</sup> Century; Williamite Scotland and the Dutch Republic; contemporary Dutch women writers; Frisian culture; Landscape Painting; and Literary Translation and Medieval Drama.

#### ***Information on Subscription***

Since 2009, *Dutch Crossing* is published by Maney Publishing (London, Leeds, Cambridge, Mass.) and is available both online (via IngentaConnect) and in print (ISSN 0309-6564). It is indexed and abstracted by a growing number of international indexing and abstracting services, including the *Periodicals Index Online* and the *British Humanities Index* (ProQuest), *Current Abstracts* and *TOC Premier* (both Ebsco) and the *Modern Language Association* (MLA). Some free content is available on Ingenta Connect.

Individuals can subscribe to the journal at preferential rates by becoming a member of the Association for Low Countries Studies (ALCS) whose journal *Dutch Crossing* has become in 1997. Current membership fees, including subscription to *Dutch Crossing* are £31 (UK), \$55 (US) or €40 (EU). Membership requests can be sent to [A.C.Evans@sheffield.ac.uk](mailto:A.C.Evans@sheffield.ac.uk).

# 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*: Frima Fox Hofrichter; *German Art*: Larry Silver.

### Sixteenth Century

**Karen L. Bowen and Dirk Imhof, *Christopher Plantin and Engraved Book Illustrations in Sixteenth-Century Europe*. Cambridge: Cambridge University Press, 2008. 458 pp, ISBN 978-0-521-85276-0.**

Karen Bowen and Dirk Imhof have written a major contribution to the literature on the Plantin Press in Antwerp, with special relevance for scholars of the history of printmaking. Imhof, a curator at the Plantin-Moretus Museum, and Bowen each have an extensive history of research and publications, separately and jointly, on Plantin. Their particular distinction here, which informs every chapter of the book, is a thorough familiarity with the Plantin archives.

Although engraved illustrations in printed books were attempted as early as 1476, woodcut illustrations remained the norm well into the sixteenth century. The person most responsible for the eventual triumph of intaglio illustrations over woodcuts was Christopher Plantin, whose output of books with three or more engraved or etched text illustrations comes to around 115, compared to the approximately 20 volumes of his nearest competitor, Antonio Lafreri in Rome. Bowen and Imhof carefully analyze the many obstacles and complications peculiar to intaglio illustration, and the creative, flexible solutions Plantin devised to overcome them. As they also emphasize, he had the good fortune of being favored by historical circumstances: the patronage of Philip II and a windfall of demand for religious texts, courtesy of the Council of Trent.

Though an engraving renders a sharper, more detailed, and mimetic image than a woodcut, still it is not difficult to understand why woodcut illustrations remained the standard in early book publishing for so long. To print a woodcut illustration, the woodblock was laid in the printing forme along with the moveable type of the text, and they were printed together. By contrast, inserting an engraved illustration into a page of type required the intaglio plate to be printed separately on a roller press after the text had first been printed on a screw press, necessitating two printings per page. Metal plates and their incising were also more costly, and since they became worn sooner than woodblocks, the plates had to be reworked or replaced for large runs.

This leads to one of the authors' special virtues: a pragmatic, empirical approach to solving technical and historical problems. Instead of guesstimating the theoretical number of impressions possible per medium, as is common in the print literature (or accepting Plantin's word that engraved plates produce only 1000 impressions: Appendix 2), the authors take the sensible step of counting the number of impressions actually published of designated engravings and etchings in Plantin books from the same years, initially printed with new plates and reprinted with the same plates. This yields precise numbers: 4071 impressions of the engravings and 3100-3200 impressions of the etchings, though they stress that etched plates show "fatigue" after around 1500 printings (pp. 237-43). These useful statistics can be taken in conjunction with Jan van der Stock's count of 9,500 woodcut impressions made from a single documented Antwerp woodblock, between 1536-37 and 1585-86 (*Printing Images in Antwerp*, Rotterdam, 1998, p. 121).

Publishing books with engraved rather than woodcut illustrations created a host of difficulties for Plantin, chief of which was finding and retaining artist-engravers for his shop. At times this problem was grave enough that he had to turn to artists living outside Antwerp to meet demand. Among his other innovative solutions and marketing strategies: having multiple plates of the same image created initially so as not to interrupt a large press run; updating second and third editions of a title by adding new engravings; re-using existing plates for illustrations in multiple titles; and mixing plates by different artists (disregarding stylistic inconsistencies) if the subjects and sizes fit. Yet Plantin's entrepreneurial vision also created his ascendancy. A turning point in his career was his bold plan for an entirely new and scientific Bible, the "Polyglot Bible," with comparative texts in four ancient languages plus Latin, and an illustrated appendix containing vocabulary, units of measure, fashion, and ecclesiastical structures of the ancient Hebrews. He approached Philip II and persuaded him to support the eight-volume project. It was overseen by Benito Arias Montano, the King's chaplain and biblical scholar. Few printed Bibles before this one had been illustrated, and the high-quality engravings plus the novel scientific character of the appendix illustrations established Plantin's preeminence among Catholics.

During this same period (1569), Plantin began winning papal rights as the sole Netherlands publisher of new editions of the catechism, breviary, and missal that had been dictated by the Council of Trent. The Council's decision, enforced by the pope, required use of existing texts to be discontinued, and overnight the need for new liturgical books surged. Though publishers in other countries also received privileges to publish the new editions, Plantin had more presses at his disposal and the advantage of connections with Philip II and Montano. When Philip obtained papal permission to have special Spanish versions of the new breviary and missal printed, it was Plantin who received the orders, and between 1571-75 his press shipped nearly 50,000 new liturgical books to Spain. With mi-

nor exceptions, no other European publishers were producing these books with engraved illustrations, like Plantin.

Late in life, Plantin experimented with etched rather than engraved illustrations. Though quicker and cheaper to make, etchings were not to be the medium of the future. His successor and son-in-law, Jan Moretus, rightly recognized that the greater durability of the engraved plate (4100 impressions vs. 3200 etched impressions), even with the etching's cheaper start-up costs, made engravings more cost effective for big jobs. Engraved illustrations became the European standard in the seventeenth century, for which Plantin deserves much of the credit.

Bowen and Imhof have produced a distinguished study, demonstrating a keen grasp of the technicalities of production, the logistical difficulties of coordinating a new industry, and Plantin's gift for finding and creating new markets for a new product. It includes five archive-based appendices, covering the artists who worked for Plantin, pricing, sales information, and other invaluable data. This is an authoritative book, joining the ranks of Leon Voet's magisterial studies of the Plantin Press and Jan van der Stock's landmark study of early Antwerp printmaking.

Dan Ewing

Barry University

*Editor's note:* The book won the 2009 Roland H. Bainton Prize in Art and Music History from the Sixteenth-Century Society and Conference. The authors also received a HNA publication grant.

## Seventeenth-Century Flemish

Elmer Kolfin and Esther Schreuder (eds.), *Black is Beautiful. Rubens to Dumas*. [Cat. exh. De Nieuwe Kerk Amsterdam, July 26 – October 26, 2008.] Zwolle: Waanders Publishers, 2008, 388 pp (8 essays), 188 illus., mostly color. ISBN 978-90-400-8497-3 (English, hb); 978-90-400-8465-2 (pb); 978-90-400-8496-6 (Dutch, hb); 978-90-400-8464-5 (pb).

In the summer of 2008, a fascinating exhibition about the representation of black people by Dutch and Flemish artists, from late medieval to modern times, was held at the Nieuwe Kerk in Amsterdam. The title *Black is Beautiful* included a post-modern nod at the biblical *Nigra sum sed formosa*, the words of the Black Bride of the Song of Songs. Although English may be today's Latin, the reference seems to have been largely missed, which is perhaps one reason why the exhibition was not given a warm welcome by the Dutch press. From a cultural and socio-historical point of view, the subject is heavily mortgaged, as was confirmed by the reaction from certain quarters. Esther Schreuder, the curator of the exhibition, was criticized by the media for everything other than her art-historical expertise. However, for the open-minded visitor this exhibition surely made its point clearly enough. Eric Rinckhout of *De Morgen* was one of the few Netherlandish correspondents to take an unprejudiced view of the results of this profound study of the visual evidence of the representation of blacks.

Though one might object to the (necessary) limitation of scope that Esther Schreuder and her team imposed upon themselves, their approach displayed some audacity: most of the works featured were by great artists; the stereotypes and caricatures that are so often found in the applied arts were omitted, primarily because discussion so often focuses on these. Despite the exhibition's temporal and geographical limitations – from the later Middle Ages to the present day; works only from the Netherlands, and excluding the South after independent Belgium was established – , the exhibition gave a very good picture of the story of the image of the black in European art. It is not of course a straightforward matter to recover the original meaning and reception of this highly charged imagery – perceived so differently by viewers of today. This was illustrated at the close of the exhibition where the public could play a sort of game, designed to be instructive as well as entertaining, to test what they had learned from the show – I discovered, to my surprise, how one's vision is *colored* by one's predispositions. In the foreword to the catalogue the aim of the exhibition was outlined as follows: "The attraction exerted by black people on Dutch artists over seven centuries. – Artists who chose to give a role to a black person in their work did so deliberately. – Attraction implies curiosity, admiration and perhaps even affection. – This positive attitude of artists (or patrons) toward black people has been the point of departure for this exhibition and the determining factor when selecting works."

Even though a somewhat different approach could have been applied in the second part of the exhibition, I have to admit that overall it succeeded very well in achieving this aim. It was an engaging show to visit, with a dynamic display of the works of art. As the subtitle indicates, emphasis was placed on seventeenth-century imagery, with Rubens and his circle playing a leading role. Rubens always depicted black figures as lively and spontaneous, never portraying them in the stereotypical fashion with exaggerated features so often found on early engravings. Among other images in this spirit from the seventeenth century are Jan van den Hoecke's *Sybil* and Jacob Jordaens's *Moses and His Ethiopian Wife*. Looking back at this period with the knowledge of subsequent history, it is of course often difficult to understand that things were not 'as black' in the seventeenth century as they later became. Nevertheless, the exhibition did not shy away from addressing more problematic imagery, as is evident, for example, in the examination of the topics of the black servant, or again the illustration of *Uncle Tom's Cabin*. At the end of the exhibition, the contemporary artist Iris Kensmil was given a voice with her installations of predecessors in the fight for black emancipation.

I have, however, a certain criticism to make vis-à-vis the boundaries set on the exhibition. It has long been a sore point that the Dutch tend to treat the nineteenth century without looking at events in neo-Belgium – as if the *Nachleben* of our joint cultural heritage could be ignored on or after the installation of that virtual border of 1830. It is understandable that in the context of the exhibition the subject had to be kept within manageable limits, but I would hope that the similarities and differences in treatment of the imagery of black people in nineteenth-century Holland and Belgium could be tackled in the future in some joint research project. It seems that while the Southern Netherlands are appreciated well enough when it is a matter of Rubens and his contemporaries, the later colonial history of this area is easily ignored. Yet this has a bearing on the whole theme. To take a single example, one of the works in the Antwerp City Hall is a painting of 1899 showing *The Libera-*



tion of a Slave by Juliaan de Vriendt. This depicts an event that occurred in the sixteenth century but, significantly, was painted in a period when expansion into the Congo was at its height, and slavery and repression were rampant. It is surely important to complement the research on the reception of the imagery of blacks in the Northern Netherlands by investigating pictures such as de Vriendt's.

The catalogue which accompanied the exhibition, edited jointly by Esther Schreuder and Elmer Kolfin, will remain a useful tool for future study of black people in art. Well-informed essays fill the often glaring lacunae in the research of the past. Among the interesting contributions, Elizabeth McGrath, who had already written about the black source of the Nile in Rubens's *Four Rivers* (previously known as *The Four Continents*), shows persuasively in her study of the iconography of Rubens's *Venus of the Night* (also known as *The Toilet of Venus*, Liechtenstein Museum, Vienna) that the painting is certainly not as "black and white" as was hitherto assumed. Needless to say, the essay "The Black Magus in the Netherlands from Memling to Rubens" by Jean Michel Massing is a thorough and useful overview. Another essay that particularly appealed to me is Jacqueline de Raad's study of Tonia Stieltjes, Jan Sluijters's black model. De Raad's emphasis on the social background of Stieltjes's life makes her come alive in a marvellous way. Sluijters was a leading figure when it came to painting black people in the first half of the twentieth century, as was splendidly demonstrated through the well-chosen examples. Rubens's *Study of a Black African Man with a Turban*, which, despite the argument made by Joost Vander Auwera in the catalogue, was surely painted in Italy, was a brilliant choice for the cover of the catalogue, which is distinguished by its handy format and numerous high quality color reproductions. The layout, however, proved to be somewhat impractical with many subdivisions in the catalogue section and images not placed next to the corresponding entries. An index of names and places would have been a welcome addition. Still, apart from the catalogue, the other lasting testimony is the wonderful film, directed by Tessa Boerman, that was made to coincide with the exhibition.

The curator was 'accused' by some of putting on a good-news-show; but in my view what the exhibition conveyed was rather the results of intensive historical research into the production of artists over the ages, which turned out to present a much more positive image than might have been expected. The exhibition thus largely justified its daring title, with its historical/biblical reference, proving to be an indispensable antidote to postmodern neo-interpretation which can be blinded by excessive attention to political correctness.

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**Leopoldine Prosperetti, *Landscape and Philosophy in the Art of Jan Brueghel the Elder (1568-1625)*. Aldershot: Ashgate Publishing Company, 2009. xvii + 274 pp, 79 illus., including 12 color plates. ISBN 978-0-7546-6090-3.**

Greatly appreciated and admired by his contemporaries, Jan Brueghel the Elder today is among the most underrated artists around 1600. In the diverse travel accounts of the time, Rubens, still highly regarded today, and Jan Brueghel are not only mentioned in the same breath but are recognized equally as

outstanding representatives of painting. Thus in 1613 Thomas Sagittarius, who is quoted by Prosperetti in her Introduction (p. xv), placed Brueghel and Rubens on the same level.

Jan Brueghel, in conscious dissociation from his father, Pieter Bruegel the Elder, specialized in virtuosio, finely executed paintings in small format. He supplied a steadily expanding market of wealthy collectors with cabinet pictures, which because of their subtle paint application and glowing colors gave him the sobriquet 'Fluweelen Brueghel' – Velvet Brueghel. In 1610, when Jan was appointed court painter to the Archdukes Albert and Isabella, he was already a much sought after painter. After an apprenticeship in Antwerp, he had traveled to Italy where he had been supported by the cardinals Ascanio Colonna and Federico Borromeo. They appreciated his flower paintings and the small, partly fantastic landscapes, histories and genre scenes.

The fact that this once highly esteemed painter is gradually gaining a similar appreciation in today's art-historical discourse is not least due to the more recent interest in the cooperation between Jan Brueghel and other artists, as shown in the exhibitions and their accompanying catalogues in Kassel (2004) and Los Angeles and The Hague (2006). Yet Prosperetti's book is the first English language monograph on the artist. The volume is divided into seven chapters, the first introducing Jan Brueghel as "painter of rural prospects." Unlike those scholars who classify Brueghel's landscapes according to recurrent representational formula or stylistic characteristics, Prosperetti investigates the meaning of these images. With this goal in mind, the first chapter sets out to prove that "Brueghel was a major figure in the transformation of traditional scenery that takes the experience of being-in-the-world as its primary theme. His mission was to create modern versions of the traditional wisdom genres." Prosperetti's simplified thesis that the local traditions which served as Brueghel's starting point are limited to the 'journey-of-life' imagery ignores all those positions that document for landscape representations a wider spectrum of functions and meaning. For example, a for the modern viewer seemingly fictional representation may well have been understood as a portrait of a specific landscape, and thus open to diverse interpretations.

However, Jan Brueghel's predecessors are not Prosperetti's central subject. Her somewhat simplified and abbreviated discussion becomes understandable when we realize that her goal is to give as precise a description as possible of the characteristics of Brueghel's pictorial form. In concise examinations of five images the author demonstrates in exemplary manner why and for what the 'pictor florum et ruralium prospectum' was appreciated by his contemporaries. These analyses are the starting point for the thesis that the development of the new landscape genres took place parallel to the development of a philosophical culture that had its origin in antiquity. The writings of Boethius, Petrarch, Sebastian Brant and Erasmus, in which Christian thought is combined with ancient philosophy, led to the stoic concepts of Dirck Volckertsz. Coornhert and Justus Lipsius. According to Prosperetti, this developing philosophical attitude provides the foil against which Brueghel's landscapes and their motives should be understood.

In the second chapter the author tries to construct a bridge between the development of specific pictorial forms and genres and the theological and philosophical discourses of the time, taking the "Art lovers in their cabinets" as her starting point. The following five chapters are devoted to different landscape

forms and individual motifs, from (3) "Burning cities, red-hot forges and time pieces: commonplaces of experience" to (4) painted meadows, (5) the "Tower of Scipio," the "vegetal lexicon" of an (6) "Anatomy of greenery" and the "updating of the wayfaring topos" in (7) "Spokes and felloes." The book closes with a short Epilogue.

The difficulty in reviewing this book above all lies in Prosperetti's basic thesis that the development of landscape painting "began with the close relationship between *rura* and philosophy as a way of life" (p. 227). This is a well argued explanation but it is not the only one. It is indeed true that Jan Brueghel's visual repertoire may be read and understood in the context of contemporary philosophy, but the author remains somewhat imprecise in the historical-philological part of her book, as for example in the cited texts by Justus Lipsius, as well as in her visual argumentation. It is entirely correct that Lipsius was among the most read philosophers of his time, but contemporary reception was not limited to *De constantia libri duo*, the only text extensively cited by Prosperetti. How useful the discussion of other texts can be for the understanding of the intellectual life in Antwerp at the time of Jan Brueghel is shown by Christiane Lauterbach (*Gärten der Musen und Grazien. Mensch und Natur im niederländischen Humanistengarten, 1522-1655*, Munich/Berlin 2004; reviewed in this journal, April 2005). There we not only find the confirmation that the Christian structure of Lipsius's thinking is aligned with Petrarch and Erasmus but also a convincing rebuttal of the repeatedly stated polarity between humanistic or Christian, or epicurean or stoic view points. Lauterbach's systematic discussion of the literary, philosophical and historical concepts of the perception of nature in the early modern period would have offered Prosperetti a fruitful approach for further evidence.

The same can be said for the reading of Lipsius's letters, already much perused during his lifetime. They show that for the philosopher the contemplation of nature meant above all the natural process of birth and decay. Beyond that, his Christian-stoic natural philosophy was supported by his belief in a principle of order that ruled the entire cosmos, whose intelligence and beauty offered the opportunity for reflective contemplation and the greatest admiration. Beyond Lipsius, the author would have benefited from expanding the canon of ancient writers.

The present critical comments are not meant to demand a hardly attainable completeness but are intended merely to point out that the literary references in Brueghel's circle can be taken for granted. Thus the writings of the German author Sebastian Brant were much less known in seventeenth-century Antwerp than those of the stoic Marcus Aurelius – especially popular in Rubens's circle – whom Prosperetti does not cite. This second-century Roman emperor demanded in his *Meditations* (VII, 48) "that he who is discoursing about men should look also at earthly things as if he viewed them from some higher place; should look at them in their assemblies, armies, agricultural labors, marriages, treaties, births, deaths, noise of the courts of justice, desert places." This is exactly the stoic view of nature that can be realized when contemplating the landscape images by Jan Brueghel discussed by Prosperetti. The author is an art historian, not a classicist or neo-platonist. But even in the discussion of images, Prosperetti lags behind the precise analysis of Brueghel's paintings in the collection of Federico Borromeo offered by Pamela Jones (*The Art Bulletin* 70, 1988, pp. 261-272).

If we want to illustrate the Antwerp art cabinet as a place

of intellectual discourse and philosophical conversations, there are more suitable examples than Willem van Haecht's well-known *Kunstkamer* of Cornelis van der Geest, or the equally much illustrated paintings collection by Hans Jordaens III and Hieronymus Francken II. One such painting is by Frans Francken of 1618 (art market; see U. Härting, *Frans Francken II [1581-1640]*, Freren 1989, p. 373, cat. 460) that in a slightly wider perspective shows an ideal *Kunst- und Wunderkammer*. In a library-like room at the right we see besides heavy folios a book on a table open to illustrations of fishes. At the centre of the main room, the actual art cabinet, are two paintings of the Madonna. Beside it, almost at ground level, hangs a history painting, above which can be seen two idealized portraits and a whole series of landscapes. A portrait of the diplomat Jan Neijen (1570-1612), perhaps the owner of the collection, stands against a chair. At various places throughout the room are shells, dried fishes and other conserved examples of flora and fauna. At the left, around a table with scientific instruments, are three men of whom two can be identified: the philosopher Justus Lipsius and the geographer Abraham Ortelius. The young man behind them, carrying a portfolio with graphic art, has so far not been identified.

The group of people around the table does not refer to an actual meeting. In 1618, Ortelius and Lipsius had long been dead. In the context of the *Kunst- und Wunderkammer*, the portraits of the two scholars should be seen as the visualization of the ideal collector, embodying the theoretical and practical knowledge of the Christian world order whose redemptive determination is warranted by the image of the Madonna in the centre. The young man with the portfolio may personify the artist who through his works promotes knowledge of the world, in the sense of *cognito hominum* as well as *cognito orbis terrarum*. In the context of the numerous landscape paintings beneath which Lipsius and Ortelius are seated, these works represent the possible ways in which the pictures and objects in the ideal collection may be read – pictures and objects which through Lipsius acquire antiquarian-philosophical, and through Ortelius geographic references. At the time, geography and philosophy, by way of the teaching and thinking processes of rhetoric and the fundamental belief in divine creation, were as closely connected as art and literature. This would agree with Prosperetti's basic assumption, even though this assumption does not serve as the monocausal explanation of the phenomenon of landscape painting around 1600.

Thus the impression of *Landscape and Philosophy in the Art of Jan Brueghel the Elder* overall remains ambivalent. The quality of the illustrations leaves much to be desired and the coarsely digitalized images hardly convey what collectors and connoisseurs appreciated and admired in Brueghel's paintings. But the well-written and inspiring text and the extensive index make Prosperetti's book into a rewarding contribution to the literature on Jan Brueghel, without a doubt an unjustly underrated painter.

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## Seventeenth-Century German

**Andreas Thielemann and Stefan Gronert (eds.), *Adam Elsheimer in Rom: Werk – Kontext – Wirkung. Akten des Internationalen Studentages der Bibliotheca Hertziana Rom, 26. – 27. Februar 2004 (Römische Studien der Bibliotheca Hertziana, vol. 23). Munich: Hirmer Verlag, 2008, 256 pp, 183 b&w illus., 24 col. pl. ISBN 978-3-7774-4255-6. English and (mostly) German.***

*Adam Elsheimer in Rom* is the first volume in a series titled *Rom und der Norden – Wege und Formen des künstlerischen Austausches*, edited by Sybille Ebert-Schifferer. As she explains in her preface, this series aims to elucidate the artistic exchange between Rome and its many Northern expatriates. Put differently, this series explores how these artists not only came to see and learn, but also contributed to the eternal city's cultural fabric, even shaping aspects of it. Adam Elsheimer (1578-1610), it would seem, offered the perfect opportunity to inaugurate such a scholarly project, yet, as Ebert-Schifferer concedes, the conference in 2004 and the resulting book now did not bring about the desired analogous exchange between Italian and Northern European, British and American scholars. Here, as in the past, Adam Elsheimer in Rome remains the Northerners' concern.

Nevertheless, this volume lays the indispensable foundation for future work. It comprises ten rather long articles, based on their authors' conference lectures, which all focused on an aspect of Elsheimer's ten-year career in Rome, between 1600 and 1610, and on the relatively small oeuvre of paintings and drawings he produced there.

Rather different Elsheimers emerge from this intensive engagement with his work, context and reception. Consensus reigns as all nine authors (Thielemann contributed two articles) build on Keith Andrews's scholarship, use Karel van Mander's and Joachim von Sandrart's biographies, agree on the basis of style and iconography that Elsheimer stayed in Venice prior to Rome, and refer to Elsheimer's friendship with the scientist Johannes Faber and the Rubens brothers as well as to the artist's shadow, printmaker Hendrick Goudt. Whatever his motivation, Goudt's engravings after several of Elsheimer's Roman paintings, seven of which he owned and took with him to Utrecht, spread recognition in every sense of the word of the artist's unusually keen sensitivity to artistic, cultural, and intellectual developments of his day. Elsheimer's artistic engagement in his paintings created distinctive effects often characterized as intimacy, interiority, poetic mood, and faithfulness to nature. The Goudt prints also facilitated the immense influence Elsheimer's work had on subsequent Netherlandish and German and, as is argued here, Roman art as well, including Poussin.

Some authors published their articles in the 2004 lecture form, followed by a 2008 postscript; others incorporated scholarship postdating the conference, especially the two major Elsheimer exhibitions (Frankfurt 2006; Munich 2005). In their introduction, editors Thielemann and Gronert emphasize the meaning of "artistic exchange" with regard to Elsheimer, specifically attention to Elsheimer as a thinker and conceptual – rather than feeling – artist. In other words, this approach means a shift away from a traditional characterization of Elsheimer as a naturally gifted, intuitive painter and a melancholy poet or as a later exemplar of the art of Renaissance-era "Kleinmeister."

Such emphasis nevertheless recalls how the most feeling and romantic of German painters, Philipp Otto Runge, once asked in exasperation whether there ever had been any good un-thinking artists.

Two articles by Thielemann – one on three Elsheimer drawings reflecting the ambitions and plight of the artist of genius held back by poverty and adverse circumstance, the other on Elsheimer's scientific interest – strongly advocate an iconological interpretation and present Elsheimer as an intellectual artist. His high moral philosophical standards were immersed in the philosophical and scientific discourses of his day, including the Neo-Stoic circle of Faber and the Rubens brothers and an indirect connection to the newly founded Accademia dei Lincei. An iconological approach is also practiced in Arnold Witte's interpretation of Elsheimer's "Il Contento" as possibly commissioned by Cardinal Odoardo Farnese and participating in the Counter Reformation practice of didactic instruction "ex contrario." Taking its subject from Matteo Aléman's picaresque novel, *Guzmán de Alfarache*, it also engaged Rome's ecclesiastic cultural politics, which combined public spectacle, Counter-Reformation theology and archaistic reference to antiquity.

Louisa Wood Ruby, Mirjam Neumeister and Christian Tico Seifert examine Elsheimer's Netherlandish contexts in Rome. Ruby argues for mutual influence between Paul Bril's and Elsheimer's oeuvres: she first follows Elsheimer's initial deference and reference to Bril, then his difference from the Flemish landscape painter. Despite Bril's fame and papal patronage, Elsheimer also led Bril to rethink his concept and practice of landscape painting. Mirjam Neumeister analyzes Elsheimer's nocturnes with multiple internal light sources as based on fifteenth-century Netherlandish models, the interiors of Nativity scenes and the exterior fire landscapes. She shows that Elsheimer's interiors, such as his *Jupiter and Mercury at the House of Philemon and Baucis*, and his exteriors, principally his *Flight into Egypt*, fuse both branches of this tradition and transform both divine illumination and demonic punishment into seemingly natural yet deeply poetic nocturnes. In this way, and in explicit contradistinction to Caravaggio and Caravaggism – especially in Elsheimer's own *Judith and Holofernes* – Elsheimer influenced Rubens, Rembrandt and other successors. Focusing on the example of two subjects, both from the book of Tobit, which Pieter Lastman newly brought to Dutch history painting, Seifert carefully lays out Lastman's indebtedness to Elsheimer, which began in Rome. Harking back to sixteenth-century Netherlandish bible illustration, Lastman replaced Elsheimer's quiet narration and silent figures with his own highly dramatic, much larger figures. Thus Elsheimer served as a Roman paradigm for Lastman, who in turn, Seifert argues, gained new prominence and deserves recognition other than being lumped amidst "Pre-Rembrandtists."

Elsheimer's integration of figures and landscape praised by contemporaries, forms the subject of Stefan Gronert's interpretation of Elsheimer as a great narrator, using comparison with Annibale Carracci's Ludovisi landscapes. Nina Eugenia Serebrennikov examines this integration of nature with history in terms of spatial concepts and the representation of light. She shows how Venetian drawing and painting techniques enabled Elsheimer to represent direct or filtered sunlight and different times of day, and to replace the conventions of either Aristotelian *Schichtenraum*, or framed and spot-lit stage space, with an open yet harmonious spatial whole. She demonstrates the



crucial importance of Elsheimer's grounds as the middle tone, used for both space and illumination.

Rüdiger Klessmann addresses the reception of Elsheimer's works with particular attention to their collection, migration, and copies. He insists on Elsheimer's indebtedness to sixteenth-century German painting and explicitly excludes Netherlandish paradigms; he also notes a striking lack of immediate followers in seventeenth-century German art.

Anna Scheurs's interpretation of Sandrart's *Nocturnal Landscape with Amor and Venus Pudica* concludes this volume. She elucidates this painting as Sandrart's private homage to Elsheimer, but also as an allegorical vision of national cultural renewal, a utopian vision fortified by Sandrart's own Neo-Stoic worldview, burdened by the brutality of the Thirty Years War, by the spoiled artistic legacy of Dürer and Elsheimer (both equally great to Sandrart), and by his exile to the Netherlands.

Some of these various Elsheimers in this book are still compatible, but others are clearly not. Perhaps the discord among articles is, at least in part, historical, suggesting that the artist was conflicted in his wide-ranging interests and ambitions.

The book is generously illustrated, with fourteen to thirty images per article and color plates inserted at the end. However, several black-and-white images are repeated in varying sizes and quality, especially *The Flight into Egypt* and the *Little Tobias*, let alone all the Goudts. More color plates of cited Elsheimers would have made useful illustrations for those readers coming to this volume not from a monographic interest in Elsheimer but from any of the fields of art historical inquiry with which this collection of articles hopes to inaugurate scholarly exchange.

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## Seventeenth-Century Dutch

**Ann-Sophie Lehmann and Herman Roodenburg (eds.), *Body and Embodiment in Netherlandish Art. Nederlands Kunsthistorisch Jaarboek/ Netherlands Yearbook for the History of Art*, 58 (2007-2008). Zwolle: Waanders, 264 pp, 127 b&w illus. ISBN 978-90-400-8418-8.**

The first novel about the former Dutch colony Surinam was written by an Englishwoman: dramatist and spy Aphra Behn. Her book *Oroonoko* (1688) stands out for its heroic protagonist of 'perfect ebony' skin. Seeing the black body as aesthetic object reflected the attitude of some Dutch collectors. This, at least, is Rebecca Parker-Brienen's conclusion in regard to Dirk Valkenburg's art.

Calling attention to Surinam's racial history typifies the fifty-eighth issue of the *Netherlands Yearbook for the History of Art*. Devoted to 'body and embodiment,' it addresses matters of colonialism, gender, masculinity, and the so-called 'phenomenology' of early modern art and its viewers. The journal thus briskly pushes its approach forward into the third millennium. Its last twenty volumes were devoted to individual artists, genres, techniques, the market and even the Rijksmuseum. The

issues about the artist's self-image (vol. 46) and virtuosity (54) had, until now, the most innovative vantage points.

This volume's focus is on "articulations of embodiment" or on "how contemporary beholders engaged both corporeally and emotionally with ... pictures" (7). Apparently, the editors embrace Maurice Merleau-Ponty's concept of embodiment. The French philosopher features in the introduction: the authors are interested more in 'the body as felt' than 'the body as object.' Much in this book is therefore about the 'internalizing' of images: the viewer's physical reaction.

Not only do spectators project their own assumptions into an image: Aristotle held that they also adopt the object's qualities. Perry Chapman's chapter illustrates this early modern belief. In a painting by Simon Kick, an artist in front of his easel copies his wooden model's *contrapposto* stance. The work thus reveals "the process of painting the human figure to be a bodily experience" (210). Rubens's art likewise demonstrates that viewers were expected to mimic painted figures. His efforts at creating live, pulsating flesh in *Suzanna and the Elders* are highlighted by the lechers' outstretched hands. Karolien De Clippel suggests that he thus confirmed an epigrammatic commonplace: the desire to touch depicted bodies. She notes that Rubens's women "take up no more room than Titian's" (131); his handling of skin color makes them so fleshy. We also learn that he compared the female body with horses' anatomy and that, as Chapman recounts, he used three live models at once. One of P.C. Hooff's poems on Rubens's nudes crossing the Tiber sums up the artist's intentions. The exposed skin turned the river steamy with excitement; the spectator was to be stimulated in the same manner.

Rubens's wish to transform ancient sculpture into 'glowing' flesh thus depended on an appeal to viewers to become physically present at the scene. This focus on the public's engagement permeates the Netherlandish tradition. From the invention of oil onwards, a medium that, to Vasari, "breathes life" into painted skin (100), the work of art was expected to fade away; viewers were to react as if confronting a living being. The shifting emphasis from 'body as object' towards 'body as felt' returns in artistic theory, which often followed practice in prescriptions for flesh color, as Ann-Sophie Lehmann argues. For one, she traces the notion of *gloed*, usually associated with Goltzius, back to Jan van Eyck's methods. Even technical terminology reveals this emphasis on stimulating the senses: the Dutch word for incarnadine, *lijfverf*, had a parallel in *lebenfarb* (92). Literally meaning 'life color' or 'life paint', this term did not indicate which pigments to use, but what reaction to expect of the spectator.

Lehmann shows that flesh color required specific brushes; often, it contained more pigments than other painted areas. Discussing skin, texts from the Low Countries were surprisingly detailed. Even the learned Italophile, Dominicus Lampsonius, observed that "the exact representation of flesh colours is possible only if one uses pigments with a certain degree of graininess that corresponds to the pores of the body depicted" (97). This striking statement was adopted later by Samuel van Hoogstraten (as Ernst van de Wetering memorably elucidated, discussing *kenlijkheid* in Rembrandt's self-portraits, through a photograph of Winston Churchill). But sometimes gender rather than technique informed discussions of flesh: painterly illusionism was associated with women's guileful make-up colors.

In relation to corporeality, another gendered issue was

touch. As Barbara Baert shows, the *Noli me tangere* motif expressed woman's failing capacity to believe on the basis of sight alone. Literally forbidding to lay hands on the scene's main body, depictions of this theme called attention to visual illusionism operating on the borderline of seeing and touching. Paradoxically, north of the Alps, the veneration of the Magdalen depended on a relic of forehead skin. This inspired an iconography in which the risen Christ touches the saint's brow.

As the confrontation with bodies stimulated touch and movement, images could fulfill a prescriptive function. Herman Roodenburg points out that a treatise on artist's anatomy also taught how to move and pose according to the rules of art. Play-actors therefore studied paintings; one of them, Johannes Jelgerhuis, stated that "de Lairese and van Mander enabled me to be what I am" (8). This notion held true for courtiers in general. Suzanne Walker's chapter on Jacques de Gheyn's *Wapenhandelinghe* argues that images of soldiers were geared towards the viewer's corporeal and mental restraint. Since the passions were partly physical processes, replicating the images' nonchalant poses prepared for stoic constancy. De Gheyn's pikemen, handling eighteen-foot arms with delicate fingertips, reveal how the depicted body was the model for the real one; the term *welstand* characterized figure composition as well as a soldier's correct pose. The book's first readers were learned officers who recognized the writings of Aelianus and Vegetius in these images: their ideal probably inspired civic guards to pose as gentlemen-soldiers.

A similar notion of civility informed anatomical imagery, as Catrien Santing's and Gijsbert van de Roemer's chapters clarify. The anatomist Andreas Vesalius made his flayed figures gesticulate gracefully or meditate human transience. They reflect the practice of performing dissections before the civic elite, as "theatrical expression of the self-fashioning of a fairly new professional group," the medical doctors (59). Such a performative context persisted in the eighteenth century: Frederik Ruysch presented his anatomical preparations in an aesthetic fashion. He compared samples of human tissue to embroidery, thus expressing admiration for the Creator's masterpiece.

Artworks inspired viewers to feel and contemplate their bodies. Furthermore, according to Aristotle's notion of sight as a two-way transfer, the spectator also projected his own physical qualities into the image. This held true for Gossaert's *Neptune and Amphritite*, as Stephanie Schrader contends. The painting, similar to a life-size *portrait historié*, "provided the patron [Philip of Burgundy] with a mirror of his own virility" (47), a deliberate interplay between real and painted bodies. This attractive admiral filled his Souburg castle with unpromisingly priapic art. The *Neptune* aggrandized his physical stature. Contrary to the Roman emperors' identifications with the gods, his paintings were not for public display but sometimes kept behind curtains: Philip thus knew his sexuality privately confirmed in a virtual interaction between painting and patron.

As expressions of the passions, gestures and movements enabled painters to represent narrative. However, a non-Western culture provided a different influx. Zirka Filipczak's contribution offers a welcome new perspective in Rembrandt scholarship. She explains the master's restraint in some late history pieces from his studies of Moghul drawings, culminating in the *Feast of Esther's* frozen postures. What a splendid instance of intercultural cross-pollination this work provides – it contrasts with the book's last chapter. Here, Dutch paintings

appear as expressions of 'imperial mastery,' portraying black men as commodities, as Parker Brienens states (258).

In conclusion, this *Yearbook's* issue is certainly a thought-provoking one. It offers fresh considerations of Netherlandish art ranging from *ars nova* to the 'new philosophy' and engages head-on with its main artists. There is also, however, an elephant in the room. Sculpture is all but absent in the discussion of bodies, touch, and gender. Artists' and viewers' notions of sculptural lifelikeness and materiality make an excellent topic for one of the journal's future volumes.

Thijs Weststeijn

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**Ariane van Suchtelen and Arthur K. Wheelock Jr. (eds.), *Dutch Cityscapes of the Golden Age*. [Exh. cat. Royal Picture Gallery Mauritshuis, The Hague, October 11, 2008 – January 11, 2009; National Gallery of Art, Washington, DC, February 1 – May 3, 2009.] Zwolle: Waanders Publishers, 2008. 256 pp, 150 col. illus. ISBN 978-90-400-8461-4 (hardback), 978-90-400-8460-7 (paperback).**

**Peter C. Sutton (ed.), *Jan van der Heyden (1637-1712)*. [Exh. cat. Bruce Museum, Greenwich, CT, September 16 2006 – January 10, 2007; Rijksmuseum, Amsterdam, February 1 – April 30, 2007] New Haven and London: Yale University Press, 2006. 250 pp. ISBN 0-300-11970-4 (hardback).**

In 1977 the Amsterdams Historisch Museum and the Art Gallery of Ontario in Toronto mounted *The Dutch Cityscape in the 17th Century and its Sources*, the first and groundbreaking exhibition to feature Dutch seventeenth-century cityscapes as an independent genre. More than thirty years would pass before this exhibition and its accompanying catalogue would find a worthy successor. With fifty-two stunning paintings (six shown only in The Hague; sixteen only in Washington), *Pride of Place - Dutch Cityscapes of the Golden Age*, held at the Mauritshuis in The Hague and the National Gallery of Art in Washington, succeeded in presenting a splendid survey of the diversity of the portrayals of the beating heart of the urbanized Dutch Republic in the Golden Age.

In the exhibition, the art lover was taken on a journey through various cities in the provinces of Holland and Zeeland as well as in the east of the country, including Amsterdam, Delft, The Hague, Dordrecht, Haarlem, Hoorn, Middelburg, Nijmegen, Rhenen and Utrecht. An eye-opener in the Mauritshuis was that the *View of Delft* (cat. 45) by Johannes Vermeer could be evaluated within the context of the city view for the first time. The absence of this painting in Washington allowed attention to be focused on Jan van Goyen's monumental views of The Hague (cat. 20) and Nijmegen (cat. 18), from the Haags Historisch Museum and the Museum Het Valkhof in Nijmegen respectively, whose imposing formats prevented them from being exhibited in the Mauritshuis.

The strength of the presentation was that the compilers pushed the envelope of the modern definition of the genre. *The Golden Bend in the Herengracht in Amsterdam seen from*

the *Vijzelstraat* (cat. 10), the almost timeless painting that the Rijksmuseum bought from a private collection shortly before the opening of the exhibition, fits every definition of the phenomenon of the city view. The magnificent *View of Hoorn* (cat. 46) attributed to Abraham de Verwer, which the National Gallery of Art acquired in 2008, is a no less fitting example of a city profile. That the topographical significance of a specific location, however, does not reside solely in architectural motifs is evident in Aelbert Cuyp's *The Maas at Dordrecht* (cat. 15) from the National Gallery of Art, in which not only the towers in the background, but the river and the forest of masts of the many vessels were indissolubly linked to the city on the Maas River for the seventeenth-century beholder. Moreover, also interesting in this context is the painting in the Rijksmuseum, *Adolf and Catharina Croeser on the Oude Delft* (cat. 43), in which Jan Steen treads the line between city view, family portrait and genre scene in a rendering that is unmistakably staged along one of the oldest canals in Delft.

The exhibition catalogue builds on its 1977 predecessor mentioned above. Every painting is described in a well-documented entry, which includes its provenance and references to the most relevant literature. In his introductory essay, Arthur Wheelock outlines the historical context in which painted cityscapes originated. Naturally, the extensive urbanization taking place at the time and the accompanying civic pride played an important role in the emergence of this genre. The Dutch were proud of their patrimony and the beauty of their cities, as is attested by the many odes to and descriptions of cities written in the period. They had notable landmarks in the city recorded or bought paintings of recurring festivities, or historical events and disasters that took place against the backdrop of the city.

A second essay by Boudewijn Bakker explores the development of the genre as of the fifteenth century. Bakker correctly underscores the fact that only a few artists specialized in city views. The majority of the painters of cityscapes were masters in another genre, such as seascapes, landscapes, of perspective views. Therefore, it is not surprising that city views could assume so many different forms.

This genre can be roughly divided into several categories: profiles, in which the city is seen in its entirety from a distance; inner city views, which sometimes even zoom in on 'portraits' of individual buildings; and courtyards or interiors within the town walls, with views through gates and windows. It becomes clear that some painters, such as Gerrit Berckheyde, made fairly accurate renderings of the city, while others, including Jacob van Ruisdael, concentrated more on the atmosphere, or placed closely observed buildings next to imaginary structures, as Jan van der Heyden did regularly. The question is whether any aesthetic considerations underlay these liberties, or whether the painters also had other reasons for bending reality to their will.

One of the most important representatives of the seventeenth-century Dutch city view and one of the few genuine specialists in this genre was Jan van der Heyden, also known to many as the inventor of the fire hose and street lighting. He took center stage in the first post-war monographic exhibition devoted to a painter of cityscapes, initiated in 2006 by Peter Sutton in the Bruce Museum in Greenwich, Connecticut, a somewhat reduced version of which was subsequently on view in the Rijksmuseum in Amsterdam. The accompanying catalogue is a model of multi-disciplinary research. It substantially augments our knowledge of Van der Heyden, which up until

now was derived primarily from Helga Wagner's monograph *Jan van der Heyden, 1637-1712* published in 1971. The life and work of this talented artist from Gorkum, who met with success in Amsterdam, is illuminated from various vantage points. Peter Sutton gives an account of Van der Heyden's multifaceted life, his art and his inventions. Jonathan Bikker delves more deeply into the early owners of Van der Heyden's work, many of whom, like the artist, were Mennonites. And, Arie Wallert clarifies Van der Heyden's specific and highly refined technique and artistic devices. In addition, the paintings and drawings are extensively described and discussed in individual entries, which devote great attention to provenance and early literature. Marijn Schapelhouman took responsibility for all of the drawings. The book ends with an exceptionally useful historical anthology of authors' biographies and comments about Jan van der Heyden. Interested readers, moreover, should take note of Jonathan Bikker's article focusing on Van der Heyden's views of Cologne, which he wrote for the Rijksmuseum Van der Heyden symposium and published in *Simiolus* (vol. 32, 2006, no. 4).

The two books reviewed here constitute important supplements to the existing literature on seventeenth-century cityscapes. They encourage further research. In particular, special attention should be given to prints and literary descriptions of cities as sources for the way in which painted city views were perceived and appreciated in their own time. Moreover, there is still ample room for studying the relationship between specific locations, architectural types and the narrative staffage in these extraordinarily fascinating paintings.

Pieter Roelofs

*Rijksmuseum, Amsterdam*

**Arthur K. Wheelock Jr., *Jan Lievens: A Dutch Master Rediscovered*. With essays by Stephanie S. Dickey, E. Melanie Gifford, Gregory Rubinstein, Jaap van der Veen, and Lloyd de Witt, and additional entries by Meredith Hale, Molli E. Kuenstner, Volker Manuth, Virginia C. Treanor, and David de Witt. [Cat. exh. National Gallery of Art, Washington DC, October 26, 2008 – January 11, 2009; Milwaukee Art Museum, February 7 – April 16, 2009; Rembrandthuis, Amsterdam, May 17 – August 9, 2009.] Washington DC: National Gallery of Art in association with Yale University Press, New Haven and London, 2008. 320 pp, 250 color and 45 b&w illus. ISBN 978-0-300-14213-6.**

**Jonathan Bikker, *Willem Drost, A Rembrandt Pupil in Amsterdam and Venice*. New Haven & London: Yale University Press, 2005. 232 pp, 24 color and 134 b&w illus. ISBN 0-300-10581-9.**

**David A. de Witt, *Jan van Noordt: Painter of History and Portraits in Amsterdam*. Montreal & Kingston, London and Ithaca: McGill-Queen's University Press, 2007. 408 pp, 157 color and 68 b&w illus. ISBN 978-0-7735-3275-5.**

The unifying premise of this review, that Jan Lievens, Willem Drost and Jan van Noordt all worked in the 'orbit' of



Rembrandt, is nearly obsolete as a useful paradigm. The tools that our field has honed so finely – and often narrowly – in Rembrandt studies are now brought fully to bear on these other artists, allowing us to see each of them, in some cases for the first time, establish wholly independent and inventive careers in their own right. The Drost and Van Noordt studies are systematic catalogues raisonné, while the Lievens exhibition catalogue, limited in completeness only by the practicalities of the exhibition format, serves as the broadest and most in-depth analysis to date of his life and work.

The Lievens exhibition, sponsored by the National Gallery of Art in Washington, The Milwaukee Art Museum and the Rembrandthuis, represents another in a string of recent high quality monographic exhibitions on Dutch artists emanating from the National Gallery. The contributions of multiple scholars clarify the work and career of Lievens to an extent that, finally, allows him to be seen independently from his early collaborator, Rembrandt. Yes, the relationship to Rembrandt is a necessary component, but despite its fertility this was only a brief portion of the career of both artists (although I would agree with Stephanie Dickey's comment that there is more to be learned about the later period when both are in Amsterdam). The variety of Lievens's pictorial explorations are examined by Arthur Wheelock's lead essay, and viewed from a technical standpoint by Melanie Gifford, who adroitly concludes that the style and facture of Lievens's work is shaped by a combination of "natural talent, courtly aspirations and the scale of his public commissions." Unfortunately, many of the important late public works could not be included in the exhibition, but that is a minor drawback to an otherwise superlative achievement. Jaap van der Veen's essay on Lievens's patronage should fascinate anyone interested in the nuances of real-life interactions between a painter and his patrons.

Finally the inclusion of prints and drawings, and the fine essays on each medium by Dickey and Gregory Rubinstein, respectively, amply demonstrates Lievens's creativity even as each scholar charts a path for additional research that may further refine our knowledge at a later point. As a printmaker Lievens is especially surprising at every turn, from his craggy woodcuts (perhaps only Christoffel Jegher's woodcuts after Rubens rivaled Lievens's innovation in that medium during the seventeenth century) to his ranging formality in intaglio portraits. Rubinstein presents the thesis that many of the late drawings were finished (and saleable) works in their own right. The freedom of handling in the landscapes is a highlight in all three media. Wheelock, Dickey, and Rubinstein subtly chart Lievens's works in relation to the inspirations present in each milieu where he lived (Leiden, London, Antwerp, Amsterdam). The catalogue entries by these scholars and Lloyd de Witt (who also contributed an all-too brief essay on the career and personality of Lievens) and a few others are high in quality of thought and thorough in references. The reproductions are very good, and it is a great credit that the prints and drawings are also produced in color, but the newer printing techniques that allow very rich blacks with a matte finish are often detrimental to the tonal balance, exaggerating the already dark backgrounds common in Baroque paintings.

Perhaps the most important issue posed by the exhibition addresses originality, which brings us back to the Rembrandt comparison. Lievens was equally as inventive as Rembrandt in many respects, but he did travel and he did adapt to his surroundings. Moreover, he was ambitious in a more standard

way, seeking high patronage. His international experience (whether or not it can be deemed successful in its own right) endeared him to the well-to-do Dutch clientele of his later career. Should that mark him as less independent and therefore less original? The exhibition rightly contradicts this long-held view, instead treating his variations and experimentations as highly creative endeavors. Certainly in his own mind Lievens was second to none.

Jonathan Bikker's study of Willem Drost fills a crucial gap in our understanding of Rembrandt's 'third generation' of pupils. Our factual knowledge of Drost's career was scant as he disappeared from Amsterdam after only a brief time there. It is now revealed that he indeed traveled to Italy, but due to the misreading of a single signature by Cornelis Hofstede de Groot a century ago his signed Italian works were attributed to a different Drost with a first initial 'P.' Drost's previously attributed works were a house of cards built on only a couple of signed paintings, and he had become a dumping ground for paintings high in quality but that did not fit elsewhere in the seemingly better understood oeuvres of Samuel van Hoogstraten, Carel and Barent Fabritius, and others who established themselves in the late 1640s and early 1650s. Bikker's discovery that Drost died in Italy in 1659 at the age of 26 forces a rethinking and severe truncation of the attributed oeuvre, as most connoisseurs had assumed he returned to Amsterdam at a later point.

Bikker's method is painstaking and authoritative. The career divides easily between Amsterdam and Venice, all the more so because the work is clearly different in style in each setting. While both periods feature mostly half-lengths, emphasize strong contrasts in lighting and an overall heavy painterly touch, the Italian works tend to show greater vitality and movement in the poses and more classically idealized or cherubic facial types. Bikker establishes connections to other Dutch artists who traveled to Italy at the same time, and to the German Johann Carl Loth. In Venice Drost adapted his manner to the fresh flowering of a tenebrist style indebted to Caravaggio and Ribera that was current at the moment. Despite the brief four years that Drost spent there, his impact was strong and his works were acquired by major collectors. Bikker's study provides valuable insight into this period in a major metropolitan cross-roads for Italian artists and foreigners alike. It should attract the attention of scholars beyond the field of Dutch art.

Bikker's catalogue presents very difficult connoisseurship questions; he is in most cases equally as meticulous in the analysis of his rejections as he is with his accepted attributions. We are presented with thirty-eight accepted paintings and thirty-two rejected and thirty-five known through documents and reproductions but presumed lost. Drawings and prints present altogether different problems and while they are discussed at points in the text they are not catalogued here. While Drost is now far better understood, it leaves a conundrum of many luminous and highly engaging works that still cannot be securely assigned to a known hand, including the Mauritshuis *Saul and David*, the Wallace Collection *Centurion Cornelius*, the St. Louis *Portrait of an Artist (?)*, and the Raleigh *Saint Matthew and the Angel* (in Dennis Weller's recent catalogue of seventeenth-century Dutch and Flemish paintings in the North Carolina Museum of Art [pp. 162-164], the painting is attributed to Karel van der Pluym [1625-1672], a little-known artist associated with Rembrandt).

David de Witt's resurrection (if I may call it that) of Jan van Noordt as a painter, draughtsman and printmaker is also ex-

emplary. The introductory essays address the details of his life; the development of style in his painting; the character of his market and patronage; aspects of his personality as an artist, including a 'penchant' for themes of love and virtue in history painting; and on the basis of a small and admittedly probably not representative extant group of drawings, the practical use of preparatory studies in the process of painting. The tight exploration of the latter topic should be valuable to anyone interested in studio modeling in Dutch art. In an incredibly thorough catalogue of sixty-two extant paintings, a few works lost but known through reproduction, several questioned attributions, seventy-nine rejected works, an array of inventory and sales references that cannot be traced, seventeen accepted and eleven rejected drawings, and four accepted and three rejected prints, Van Noordt emerges as an important painter of histories and portraits in a shifting Amsterdam marketplace of the 1640s to 1670s.

Van Noordt should probably not be classified as a student of Rembrandt, especially on the evidence of the drawings which show little connection to Rembrandt's manner, though he was certainly influenced by Rembrandt's paintings. Two paintings of *St. John the Baptist Preaching* (cats. 10 and 11) place Van Noordt directly inside Rembrandt's studio (as visitor if not pupil), as they are variations on Rembrandt's painting of the same subject now in Berlin at a time between its initial painting stage of 1634 but before it was later enlarged. (It should be noted that Rembrandt's painting was acquired by Jan Six in 1652, providing a *terminus ante quem* for the alteration.) Van Noordt returns to a rough style later in his career, but for the most part Rembrandt played only an occasional role, and even there one could argue Van Noordt's links were more directly to the younger generation of Jacob Backer (with whom he likely studied) and Govert Flück. As with Drost, it is probably more fruitful to chart generationally-based connections around Rembrandt than it is to direct all sensibilities and influences back to the master himself. Van Noordt's middle years show an interest in classical themes and portraiture, handled in a vigorous manner as much indebted to Bol as Rembrandt to my eye, but as De Witt maintains there is always an independence from the increasingly popular fine manner of Dutch Classicism. By the 1660s Van Noordt develops an interest in Flemish tastes, with Lievens entering the discussion along with Jordaens, who arrived with works for the Amsterdam Town Hall. In the 1670s Van Noordt displays an even more distinctive personal touch. The study is balanced and meticulous at every stage. De Witt is equally adept in the discussion of biography and market as style and iconology, and he weaves themes in the work of Van Noordt that constitute not only a useful catalogue, but a compelling monograph as well.

Paul Crenshaw

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**Quentin Buvelot, *Jacob van Ruisdael Paints Bentheim*. [Cat. exh. Mauritshuis, The Hague, February 26 – May 31, 2009.] Zwolle: Waanders, 2009. 104 pp, 60 color, 36 b&w illus. ISBN 978-90-400-8598-7. Also published in Dutch.**

**Frederik Duparc and Quentin Buvelot, *Philips Wouwerman 1619-1668*. With essays by Kathrin Bürger and Gerdien Wuestman and contributions by Gregor Weber, Edwin Buijst, Lea van der Vinde and Alice Klaassen. [Cat. exh. Gemäldegalerie Alte Meister, Kassel, July 1 – October 11, 2009; Mauritshuis, The Hague, November 12, 2009 – February 28, 2010.] Zwolle: Waanders, 2009. 270 pp, 80 color and 35 b&w illus. ISBN 978-90-400-8592-5. Also in Dutch and German.**

Two outstanding landscape painters, Jacob van Ruisdael (1628?-1682) and Philips Wouwerman (1619-1668), were born in Haarlem, the "cradle of Dutch landscape painting." They both came from families of painters and achieved great success during their lifetimes. As members of Haarlem's Guild of St. Luke – Wouwerman joined in 1640 and Ruisdael in 1648 – they would have met some of the best Dutch painters of their time, including Jacob's uncle, Salomon van Ruysdael, Cornelis Vroom and the brothers Adrian and Isaac van Ostade.

In *Jacob van Ruisdael Paints Bentheim*, Quentin Buvelot places Ruisdael's paintings of Bentheim Castle in the context of his development as a landscape painter and at the same time creates a platform from which to introduce the Mauritshuis's recently acquired *Landscape with Bentheim Castle* (cat. no. 2), purchased in 2005. (The painting came to the attention of Ruisdael scholars when it appeared in Seymour Slive's monograph on the artist, published in 2001. Its early provenance has now been extended.) It is believed that during his lifetime, Ruisdael produced at least twelve *Bentheimpjes*, the term coined by Buvelot to distinguish them from his views of Haarlem or *Haarlempjes*, the latter used in Dutch inventories as early as the 1660s.

Ruisdael, like many of his peers, heeded the advice of Karel van Mander who, in *Het Schilder-boeck*, published in Haarlem in 1604, encouraged artists to travel outside the boundaries of their hometown. In 1650, Ruisdael, probably in the company of his friend Nicolaes Berchem, also a member of the Haarlem guild, went over the Dutch-German border to Bad Bentheim in Westphalia, where they recorded images of Bentheim Castle, the subject of some of Ruisdael's most dramatic landscapes. Although none of Ruisdael's original drawings of the castle has survived, we do have that of *Half-Timbered Houses Near a Hill*, c. 1650 (cat. no. 7, private collection), taken from an area near the castle, or possibly from the wooded region in the Dutch province of Gerdeland, through which the artists must have traveled.

In his fascinating and well illustrated account, Buvelot takes the reader through Ruisdael's portrayals of the castle, painted from a variety of distances and angles, over a span of approximately twenty-four years. The earliest, dated 1651 (cat. no. 1, private collection), shows Bentheim Castle from the southwest. Taken from a considerable distance, it is dwarfed by a sandy road which dominates the foreground and by a heavily wooded hill to the left. One of the last in the series is *Landscape with Waterfall and Bentheim Castle* (c. 1670-1675, cat. no. 6, Amsterdam, Rijksmuseum) which, as pointed out by Buvelot, is a variant on the Mauritshuis painting. However, as an upright picture, the emphasis here is placed on the build-up of the landscape in the foreground with, at the same time, a reduction of the castle's profile – achieved by eliminating the large circular tower to the right and the church spire which would have appeared to the far left.

Also included, under 'Other artists' is a drawing of Ben-theim Castle by Berchem, dated 1650 (cat. no. 8, Frankfurt, Städel Museum) and a painting dated 1656 (cat. no. 9, Dresden, Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister), the latter with its focus on the bucolic scene in the foreground. In addition is a watercolor by Isaac de Moucheron and four drawings by Anthonie Waterloo, which give us a more accurate idea of the land on which the castle was built – not the steep pile of almost mountainous proportions that we see in the Ruisdaels but, rather, a small knoll. The appendices contain a short biography of the artist, a nineteenth-century elevation and ground plan drawing of the castle, and recent photographs of the site.

While the catalogue on Ruisdael focuses on a single theme, that on Wouwerman takes us across the full array of his subject-matter, ranging from a single horse in a rural setting (e.g. *The White Horse*, cat. no. 4, Amsterdam, Rijksmuseum), to his elaborate hunting scenes, battles, military encampments and genres, portraying peasants gathered outside village inns. There are also a few paintings of religious subjects, some of them incorporating a horse, and Wouwerman's only mythological painting, which touchingly portrays the dying lovers in *Pyramus and Thisbe*, from Ovid's *Metamorphoses*.

Highly regarded during his lifetime, Wouwerman's paintings were so popular during the eighteenth century that they were copied to meet collectors' demands. But, like the work of the Dutch Italianates, his paintings went out of favor during the nineteenth century and, in spite of their inclusion in Cornelis Hofstede de Groot's *Holländische Maler*, published in 1908, they were slow to regain their reputation until well into the twentieth century.

With the exhibition, the first one-man show of the artist, and the catalogue, Wouwerman has been reinstated to his rightful place – as the leading Dutch painter of the horse and an outstanding painter of Dutch landscape. When Frederik Duparc published his groundbreaking article in *Oud Holland* in 1993, the problems surrounding Wouwerman, including dating and chronology, began to be resolved. The article has been extended and revised to form Duparc's introductory essay to the catalogue.

While Karel van Mander could well have been the catalyst that sent Ruisdael on his travels, he could also have provided Wouwerman with the incentive to borrow motifs from other artists. This he certainly did, particularly from Pieter van Laer who, in 1639, had returned to Haarlem after a fifteen year stay in Rome, bringing with him a new form of genre painting, known as 'bambocciate', after his nickname 'Bamboccio' or 'Clumsy puppet.' In his early years Wouwerman relied heavily on Van Laer's work, but by 1646 he had established a personal style which he continued to refine until his untimely death at the age of 47. In *The Stag Hunt* (Florida, Eijk and Rose Marie del Mol van Otterloo), painted on copper around 1659-1660, we see Wouwerman's ability to produce an extremely elegant scene in an exquisitely lit landscape, in which we sense the forward rush of horses and hounds towards the dying stag.

All of this is explored in Quentin Buvelot's dazzling catalogue, including 31 paintings and ten drawings by Wouwerman, which are beautifully presented with a number of useful, comparative plates.

L.B.L. Harwood

Watford, England

**Pieter Biesboer (ed.), *Painting Family: The De Brays, Master Painters of 17<sup>th</sup>-Century Holland*. With essays by Friso Lammertse, Pieter Biesboer, Fred C. Meijer; catalogue by Pieter Biesboer, Emilie Gordenker, Fred C. Meijer, Ariane van Suchtelen and Gerdien Wuestman. [Cat. exh. Frans Hals Museum, Haarlem, February 2 – June 22, 2008; Dulwich Picture Gallery, London, July 2 – October 5, 2008.] Zwolle: Waanders, 2008. 160 pp, 107 color, 22 b&w illus. ISBN 978-90-400-8446-1.**

This slim volume, which explores the work of four Haarlem artists, the history painter, architect and theoretician, Salomon de Bray, and his three sons, Jan, Joseph and Dirk, is a unique and quite brilliant concept. The variety and quality of works make it an important catalogue of a significant exhibition.

Each of the sons copied and worked from his father's paintings in an organized workshop – but drew different lessons from him. Salomon de Bray (1597-1664) and his eldest son, Jan (c. 1627- 1698) were closest in their classical subjects and in their generally large-scale, even monumental productions. Sons Joseph (c.1632/34-1664) and Dirk (c.1635-1694) became still-life painters. The choice if anything was conventional and practical, as suggested by Pieter Biesboer in his Introduction: "As the oldest son, Jan was entitled to first choice in his specialization and succeeded his father as a history painter," and "probably for commercial reasons, it was decided that Joseph would specialise in still-life painting." Thus Joseph and Dirk would make their mark in this area of specialization, though the latter somewhat more modestly.

Salomon de Bray, a leading artist of Dutch Classicism in Haarlem, was dean of the local Guild of St. Luke, which he sought to reorganize in order to allow painters a more prominent role. He believed in order and rules – in mathematics and thus in music, architecture and painting –, aspects that are explored in the catalogue. Although he painted some portraits and was a significant draughtsman, he is most known for his history paintings of biblical and classical scenes. In fact, he received a commission to paint several large works for the *Oranjezaal* in the Huis ten Bosch, The Hague. His works, as well as those of his son, Jan, are well represented in older exhibition catalogues that should be brought to the reader's attention in connection with the present catalogue: *Gods, Saints & Heroes, Dutch Painting in the Age of Rembrandt* (National Gallery of Art, Washington, DC; The Detroit Institute of Art; Rijksmuseum, Amsterdam) 1980/81 and *Dutch Classicism in Seventeenth-Century Painting* (Museum Boijmans-van Beuningen, Rotterdam; Städtisches Kunstinstitut, Frankfurt/M) 1999/2000, as well as the brochure, *Jan de Bray and the Classical Tradition* (National Gallery of Art, Washington, DC), 2005.

Jan de Bray's group portraits – of regents and regentesses of the Leper Hospital, 1667, and of the Almshouse in Haarlem, 1663 and 1664, as well as one of the governors of the Guild itself, 1675, suggest the esteem in which he was held, as well as testify to the void he filled in Haarlem after the death of Frans Hals in 1664.

The other two brothers, Joseph and Dirk, are today little-known still-life – mainly flower – painters. Indeed as Fred Meijer writes in his opening essay: "When the subject of still-life painting in Haarlem in the seventeenth century is broached, the chances are high that the names of Dirk and Joseph de Bray



will not come up." This frank assessment is not so much a disparagement of their work – as indeed they executed a number of exquisite pieces – but the predominance of the so-called "monochromatic banquet pieces" of Pieter Claesz and Willem Claesz Heda or the more colorful treatments of tables laden with food and exotica by Floris van Dijk. Flower painters were few in Haarlem.

Until recently only one work (and its copy) was known to be by Joseph de Bray: an impressive still life of 1656, *In Praise of Pekelharing* (yes, in praise of pickled herring!). The painting is a tour de force of food, drink and a variety of textures (glass, pottery, porcelain, fish – whole and sliced – bread, butter, beer) and a stone tablet upon which is engraved the poem, written by his uncle, Jacob van Westerbaen, that describes the serving and eating of this meal. The flower paintings identified in this catalogue as by Joseph are new and welcome additions; those by Dirk of flowers and of game are masterful.

Also explored in this volume are the family's relationships with their many patrons and with the painters Pieter de Grebber and Pieter Soutman, the painter and architect, Jacob van Campen, and the painter and poet (and brother-in-law of Salomon – uncle to the boys), Jacob Westerbaen. This is a welcome addition to the study of the Golden Age and especially to the art of Haarlem.

Frima Fox Hofrichter

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## New Titles

**Alhambra**, Luis Peñalver, *El Bosco en Toledo. Gregueria sobre los demonios del arte* (Biblioteca Añil Literaria, 12). Ciudad Real, 2009. ISBN 978-84-936235-3-1, euros 19.

**As-Vijvers**, Anne Margreet W., *De hand van de meester/ From the Hand of the Master. Het getijdenboek van Katharina van Kleef/ The Hours of Catherine of Cleves*. Antwerp: Ludion, 2009. ISBN 978-90-5544-822-7, euros 25.

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HNA grew out of a national symposium on Netherlandish art held in the spring of 1982 at Memphis State University. Its initial research conference, held at the University of Pittsburgh in 1985, drew over two hundred participants from seven countries. The Pittsburgh meeting set the standard for four further international conferences held in Cleveland (1989), Boston (1993), Baltimore (1998), Antwerp (2002), and Baltimore/Washington (2006). HNA has been an affiliated society of the College Art Association since 1984, and was incorporated in New York State as a not-for-profit corporation in 1988.

Membership in Historians of Netherlandish Art is open to any individual or organization interested in the study of Netherlandish, German and Franco-Flemish art and architecture, whether as a vocation or avocation. Membership privileges include participation in HNA activities annually at College Art Association meetings and at HNA-sponsored conferences, access to the online *Newsletter* and *Review of Books*, the Membership Directory, and the hard copy version of the *HNA Newsletter* and *Review of Books*.

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