

historians of netherlandish art

NEWSLETTER

AND REVIEW OF BOOKS

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

Vol. 28, No. 1

April 2011



Jacob Cats (1741-1799), *Summer Landscape*, pen and brown ink and wash, 270-359 mm.

Hamburger Kunsthalle.

Photo: Christoph Irrgang

Exhibited in "Bruegel, Rembrandt & Co. Niederländische Zeichnungen 1450-1850", June 17 – September 11, 2011,
on the occasion of the publication of Annemarie Stefes, *Niederländische Zeichnungen 1450-1850*,
Kupferstichkabinett der Hamburger Kunsthalle (see under *New Titles*)

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Layout by Marty Perzan - Network Typesetting, Inc.

HNA Newsletter
ISSN 1067-4284

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NEWSLETTER

From the President

In 1609, a Dutch East India Company trading post established at Hirado initiated relations between the Netherlands and Japan. The connection has remained unbroken for over four hundred years, the longest continuous diplomatic relationship between Japan and any European country. In Nagasaki Prefecture today, tourists can visit Huis Ten Bosch, a theme park that recreates a Dutch village in celebration of this long-standing friendship. And across the centuries between, artists from both countries have been nourished by the intersection of their traditions: it is difficult, for instance, to imagine the art of Van Gogh without the stimulus of Japanese prints. HNA is privileged to count nine Japanese colleagues among our membership, more than in any other country outside Europe and North America. And among the public events disrupted by the recent earthquake and tsunami is the long-awaited exhibition *Rembrandt: The Quest for Chiaroscuro* at the National Museum of Western Art in Tokyo (the show has now opened after a delay to assess safety concerns, but a related symposium was canceled). As we watch with sympathy the unfolding events of recent weeks, let us be reminded that even in the seventeenth century, global connections were being forged. Although, as an organization, there may be little we can do to assist in the Japanese recovery effort, we can each, as individuals, reach out through charity, prayers and good wishes, to strengthen and encourage those in need.

The global reach of Netherlandish art and culture is a growing area for research, as represented in a variety of conference papers and sessions recorded in this *Newsletter*. This line of inquiry positions scholars in our field to teach and research across a broad spectrum of early modern culture – a valuable skill in today's challenging job market. What other trends are energizing our discipline these days? How do you see the study of Netherlandish art moving forward? What initiatives will make HNA more dynamic and engaging for future generations of members? And how can we inspire more colleagues – especially younger scholars – to take an active part in our lively organization? I encourage you to send me your thoughts and ideas (e-mail to: dickey.ss@gmail.com). If you would like to become more involved, please consider standing for election to HNA's Board of Directors: we will need three new members next year. To nominate yourself or someone else, contact the chair of the Nominating Committee, Matt Kavalier, at: matt.kavalier@utoronto.ca. Don't forget to consult our website for news and opportunities, and check out our on-line journal, *JHNA*. The fifth issue will appear soon. Lastly, I am pleased to announce that *Historians of Netherlandish Art* is now on Facebook. Sign up today to share ideas and queries, announce events or publications, and form new friendships.

Best wishes to all for a happy, healthy, and productive spring and summer season. I look forward to hearing from you!

Met vriendelijke groeten,

Stephanie Dickey

HNA News

Board Nominations

Nominations and self-nominations are in order for three new board members to be installed at the CAA convention in Los Angeles in 2012.

The chair of the nominating committee, Matt Kavalier, invites your suggestions. We shall accept nominations until June 15, 2011. At this time, the committee will assemble a slate for membership approval. The ballot will be sent via listserv in November 2011. We encourage nominations from those representing the various sub-fields of our discipline.

Please send your suggestions to:

Matt Kavalier
matt.kavalier@utoronto.ca
Dept. of Art
100 St. George Street
Toronto ON M5S 3G3
Canada

HNA Fellowship

The HNA Fellowship for 2011-12 was awarded to Christopher Atkins, Queen's College and the Graduate Center, CUNY, for his book *Frans Hals's Signature Style: Painting, Subjectivity, and the Market in Early Modernity*, to be published by Amsterdam University Press.

We urge members to apply for the 2012-13 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 c. 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, 2011, to Amy Golahny, Vice-President, Historians of Netherlandish Art.

E-mail: golahny@lycoming.edu

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

HNA at CAA

The HNA-sponsored session at CAA in Los Angeles, February 22-25, 2012, is titled "Affect and Agency: The Netherlandish Portrait (1400-1750)", chaired by Ann Jensen Adams.

CAA celebrates its fifty-year members. Among HNA members these are: Svetlana Alpers, David Carter, Lola Gellman, Richard Judson and Seymour Slive.

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces the submission deadline for its winter 2012 issue.

Please consult the journal's Submission Guidelines.

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*.

The deadline for submission of articles for the winter issue is August 1, 2011.

Alison M. Kettering, Editor-in-Chief
Molly Faries, Associate Editor
Jeffrey Chipps Smith, Associate Editor

Personalia

Hans-Ulrich Beck (1930–2010)

Hans-Ulrich Beck died in Augsburg on December 30, 2010. A life-long medical practitioner, he also devoted much of his long career to the study of seventeenth-century Dutch landscape drawings. His predilection for artists who sketched primarily in black chalk was, no doubt, influenced by the distinguished collecting activity of his father, Dr. Walter Beck of Berlin. Walter Beck (Lugt 2603b & 2603c) assembled a fine and representative collection of seventeenth-century Dutch

drawings with a focus first on Jan van Goyen, but also with a substantial representation of landscapes by Esaias van de Velde and Pieter Molyn. This collection clearly left an indelible impression on his son, Hans-Ulrich, who not only inherited the drawings but devoted his energies as an art historian to Jan van Goyen, Pieter Molyn, and a galaxy of lesser known masters working in the manner of Van Goyen.

The two doctors Beck, father and son, intended to jointly prepare a monograph on Jan van Goyen accompanied by a *catalogue raisonné* based on that realized earlier by Cornelis Hofstede de Groot. Ultimately this monograph became a life-long project undertaken by Hans-Ulrich who, incidentally, continued to add to the Beck drawings collection. In 1972 and 1973 the Amsterdam publisher, Van Gendt, produced Hans-Ulrich Beck's two-volume monograph on Jan van Goyen. Volume one covered the drawings including a *catalogue raisonné*, whereas volume two in the same format dealt with the paintings. This profusely illustrated publication captures the full scope of Van Goyen's extraordinary productivity. Spanning more than thirty years, Van Goyen's output numbers into the thousands. In the years following the appearance of this monumental publication yet more works surfaced and in 1987 Davaco published Hans-Ulrich's supplement to his first two volumes.

In 1998 Davaco published *Pieter Molyn. Katalog der Handzeichnungen*, structured along the same lines as Beck's earlier *catalogue raisonné* of Van Goyen's drawings. It is also a richly illustrated, indispensable resource. In 1991 Hans-Ulrich also published a volume on lesser known masters working in emulation of Van Goyen – *Kunstler um Jan van Goyen*, vol. IV, Doornspijk, Davaco.

Within the pantheon of those art historians who have devoted themselves to the generation of *catalogue raisonnés*, Hans-Ulrich Beck will always assume a distinguished place. His monographs are invaluable and are an indispensable tool for those of us drawn to the extraordinary landscape art that constitutes such an important component of the "Dutch Golden Age."

George Keyes
Waldoboro, Maine

Lloyd DeWitt, associate curator of the John G. Johnson collection at the Philadelphia Museum of Art, has been appointed curator of European Art at the Art Gallery of Ontario in Toronto.

Ruud Priem, previously curator of old master paintings at the Museum Het Valkhof in Nijmegen, has been appointed artistic director of the Museum Catharijneconvent in Utrecht.

Kathryn Rudy has been appointed to the Art History Department at the University of St Andrews.

Eric Jan Sluijter delivered his farewell lecture at the University of Amsterdam on April 15, 2011, titled: "Hier is de beurs en 't geld en liefde tot de kunst".

Jane Turner has been appointed head of the Rijksprentenkabinet, Amsterdam, as of September 1, 2011.

Madeleine Viljoen has been appointed curator of prints at the New York Public Library. She was previously director and chief curator of the La Salle University Art Museum in Philadelphia.

Elizabeth Wyckoff, previously at the Davis Museum, Wellesley, has been appointed Curator of Prints, Drawings and Photographs at the Saint Louis Art Museum, as of December 1, 2010.

Exhibitions

United States and Canada

The Kasper Collection. Mannerism and Modernism. The Morgan Library & Museum, New York, January 21 – May 1, 2011. Collection of the American fashion designer Herbert Kasper. Most of the great Mannerist draughtsmen are represented, including Northern artists Peter Candid and Hendrick Goltzius.

A Matter of Faith: Relics, Art and Sanctity in the Middle Ages. The Walters Art Museum, Baltimore, February 13 – May 8, 2011; The British Museum, London, June 23 – October 9, 2011. Previously at the Cleveland Museum of Art. With catalogue.

Larger than Life: Ter Brugghen's Saint Sebastian Tended by Irene. National Gallery of Art, Washington DC, January 21 – May 15, 2011. *Saint Sebastian Tended by Irene* (1625), on loan from the Allen Memorial Art Museum, Oberlin College, is exhibited together with *Bagpipe Player* (1624), acquired by the National Gallery in 2009. *Saint Sebastian* was on view at the Phillips Collection in Washington (September 11, 2010 – January 16, 2011) before coming to the National Gallery.

Rembrandt and His School: Paintings, Drawings, and Etchings from the Frick and Lugt Collections. The Frick Collection, New York, February 15 – May 22, 2011.

Discord and Harmony in the Art of the Baroque Era. Agnes Etherington Art Centre, Kingston, June 12, 2010 – May 29, 2011.

France 1500. Between the Middle Ages and the Renaissance. Art Institute, Chicago, February 26 – May 30, 2011. Previously at the Grand Palais, Paris.

Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eljk van Otterloo Collection. Peabody Essex Museum, Salem (Massachusetts), February 26 – June 19, 2011; Fine Arts Museum of San Francisco, July 9 – October 7, 2011; Museum of Fine Arts, Houston, November 13, 2011 – February 12, 2012. The exhibition opened at the Mauritshuis. With catalogue by Quentin Buvelot, Zwolle: Waanders, ISBN 978-90-400-7744-9, euros 28.

Altered and Adorned: Using Renaissance Prints in Daily Life. The Art Institute of Chicago, April 30 – July 10, 2011. With catalogue by Suzanne Karr Schmidt, exhibition curator, with an essay by paper conservator Kimberly Nichols.

Gabriel Metsu 1629-1664. National Gallery of Art, Washington, April 17 – July 24, 2011. Previously in Dublin. With catalogue.

The Mourners: Medieval Tomb Sculptures from the Court of Burgundy. LA County Museum of Art, Los Angeles, May 8 – July 31, 2011; Fine Arts Museum, Legion of Honor, San Francisco, August 21, 2011 – January 1, 2012; Museum of Fine Arts, Richmond, January 20 – April 15, 2012. Previously at the

Metropolitan Museum of Art, Dallas Museum of Art, and Minneapolis Institute of Art.

Late Gothic and Renaissance Cologne: Paintings from the John G. Johnson Collection. Philadelphia Museum of Art (Gallery 273), Philadelphia, February 12 – July 2011.

Illuminating Fashion. Dress in the Art of Medieval France and the Netherlands. The Morgan Library and Museum, New York, May 20 – September 4, 2011.

Rembrandt and the Face of Jesus. Philadelphia Museum of Art, August 1 – November 1, 2011; Detroit Institute of Arts, November 20, 2011 – February 12, 2012. Curated by Lloyd DeWitt, Blaise Ducos and George Keyes; with catalogue. Previously at the Louvre, see below.

Prints and the Pursuit of Knowledge in Early Modern Europe. Harvard Art Museums, Cambridge, Mass., September 6 – December 11, 2011; Mary and Leigh Block Museum of Art, Northwestern University, Evanston, January 17 – April 8, 2012. Organized by Susan Dackerman. Catalogue with essays by Susan Dackerman, Claudia Swan, Katharine Park, Suzanne Karr Schmidt and Lorainne Daston.

Rembrandt Paintings in America. North Carolina Museum of Art, Raleigh, November 1, 2011 – February 1, 2012; Cleveland Museum of Art, February 19 – May 28, 2012; Minneapolis Institute of Arts, June 24 – September 2012.

Rembrandt Prints in the Morgan Library. Cleveland Museum of Art, February 19 – May 28, 2012.

Face to Face: The African Presence in Renaissance Europe. The Walters Art Museum, Baltimore, **October 1, 2012 – January 1, 2013.**

Europe and Other Countries

Austria

The Abtenau Altarpiece. Lower Belvedere, Vienna, April 15 – July 17, 2011. Andreas Lackner's sculptural altarpiece of 1518 on display after 6 months of cleaning and re-gilding.

Dürer - Cranach - Holbein. Die Entdeckung des Menschen. Das deutsche Porträt um 1500. Kunsthistorisches Museum, Vienna, May 31 – September 4, 2011; Kunsthalle der Hypo-Kulturstiftung, Munich, September 16, 2011 – January 15, 2012. With catalogue, Hirmer, ISBN 978-3-7774-3701-9, euro 40.

Kaiser Maximilian I. (1459-1519) und die Kunst seiner Zeit. Albertina, Vienna, September 16, 2011 – January 29, 2012.

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.** *The Massacre of the Innocents* (1590) and *Bathsheba at Her Bath* (1594).

Belgium

Venetian and Flemish Masters: Bellini, Tiziano, Canaletto – Van Eyck, Bouts, Jordaens. BOZAR EXPO, Brussels, February 11 – May 8, 2011.

Pierre-Joseph Verhaghen: een Brabander in de wereld/

Coda van de eeuw van Rubens. Museum M, Leuven, April 1 – August 1, 2011. Pierre-Joseph Verhaghen (1728-1811) was the last artist of the so-called Flemish school who continued Rubens's tradition into the 19th century.

Roelandt Savery: visionair hofschilder in Praag. Broelmuseum, Kortrijk, April 21 – September 11, 2011. Previously in Prague.

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

Miniatures flamandes. Bibliothèque Royale de Belgique, Brussels, September 30 – December 31, 2011; Bibliothèque Nationale de France, Paris, March 27 – July 1, 2012. For the symposium, see under Scholarly Activities.

Jordaens en de antiëken. Koninklijke Musea voor Schone Kunsten van België, Brussels, **March 23 – July 8, 2012.**

Reunie: van Quinten Metsijs tot Peter Paul Rubens: meesterwerken uit het Koninklijk Museum terug in de Kathedraal. Onze-Lieve-Vrouwekathedraal, Antwerp, June 5, 2009 – **January 1, 2013.**

England and Scotland

Old Master Drawings: Guercino, Rubens, Tintoretto. Lady Lever Art Gallery, Liverpool, October 22, 2010 – May 2, 2011.

A Collector's Eye: Cranach to Pissarro. Walker Art Gallery, Liverpool, February 18 – May 15, 2011. Curated by Xanthe Brooke. From the collection of David Lewis. Includes many 16th- and 17th-century Northern European works.

Man, Myth, and Sensual Pleasures: Jan Gossaert's Renaissance. National Gallery, London, February 16 – May 22, 2011. The exhibition opened at the Metropolitan Museum of Art, New York. Curated by Maryan Ainsworth; with catalogue by Maryan Ainsworth, reviewed in this issue.

Presiding Genius: June: Rembrandt. Dulwich Picture Gallery, London, June 1 – June 30, 2011. Rembrandt's son Titus dressed as a monk.

A Matter of Faith: Relics, Art and Sanctity in the Middle Ages. The British Museum, London, June 23 – October 9, 2011. Previously at the Cleveland Museum of Art and the Walters Art Museum, Baltimore.

Dürer's Fame. National Gallery of Scotland, Edinburgh, June 9 – October 11, 2011. Curated by Tico Seifert.

Vermeer's Women: Secrets and Silence. Fitzwilliam Museum, Cambridge, October 5, 2011 – January 15, 2012.

France

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

Maîtres des Pays-Bas 1500-1700. Dessins de la Kunsthalle de Hambourg. Fondation Custodia, Paris, March 24 – May 22, 2011. On the occasion of the publication of the catalogue by

Annemarie Stefes, *Niederländische Zeichnungen 1450-1850, Kupferstichkabinett der Hamburger Kunsthalle*, 3 vols. Böhlau-Verlag, Cologne.

La Renaissance de Scorel: les retables de Marchiennes. Institut Néerlandais, Paris, March 24 – May 22, 2011.

Cranach in His Time. Musée du Luxembourg, Paris, February 9 – May 23, 2011. Previously at the Palais des Beaux-Arts, Brussels. With catalogue by Guido Messling, *Le monde de Lucas Cranach. Une artiste au l'âge de Dürer, Titien et Matsys*, Warnsveld, Lannoo, ISBN 978-90-209-919-8, euros 55.

Portraits of Thought. Palais des Beaux-Arts, Lille, March 11 – June 13, 2011. Velázquez, Giordano, Ribera, Baburen and Lievens.

Les Clouets de Catherine de Médicis. Portraits dessinés la cour des Valois. Musée Condé, Chantilly, March 23 – June 27, 2011.

Rembrandt and the Face of Jesus. Musée du Louvre, Paris, April 18 – July 2011; Philadelphia Museum of Art, August 1 – November 1, 2011; Detroit Institute of Arts, November 17, 2011 – February 12, 2012. Curated by Lloyd DeWitt, Blaise Ducos and George Keyes. The catalogue has contributions by Seymour Slive, Larry Silver and Shelley Perlove, George Keyes, Blaise Ducos, Lloyd DeWitt, Mark Tucker and Ken Sutherland, and Franziska Gottwald.

Rembrandt et son cercle: dessins de la collection Frits Lugt. Institut Néerlandais, Paris, June 30 – October 2, 2011.

Miniatures flamandes. Bibliothèque Nationale de France, Paris, **March 27 – July 1, 2012.** The exhibition opens at the Bibliothèque Royale de Belgique, Brussels (see above).

Germany

Engel. Mittler zwischen Himmel und Erde. Diözesanmuseum, Freising, until May 1, 2011.

Hans Baldung, called Grien: Master in the Age of Dürer. Gemäldegalerie, Staatliche Museen, Berlin, February 15 – May 15, 2011.

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. With catalogue.

Vermeer in München: König Max I Joseph von Bayern als Sammler Alter Meister. Alte Pinakothek, Munich, March 17 – June 19, 2011.

Bürgermacht & Bürgerpracht. Augsburgischer Ehren- und Familienbücher der Renaissance. Maximilianmuseum, Augsburg, March 18 – June 19, 2011.

Die Chronologie der Bilder. Städel-Werke vom 14. bis 21. Jahrhundert. Städel Museum, Frankfurt, October 28, 2010 – June 26, 2011. During the temporary closing of the galleries, some works are shown in the *Ausstellungsbau* in a new context, not by region but strictly chronological.

Elfenbein. Barocke Pracht am Wiener Hof. Liebighaus Skulpturensammlung, Frankfurt, February 3 – June 26, 2011. In collaboration with the Kunsthistorisches Museum, Vienna, whose Kunstkammer is temporarily closed. With catalogue, Michael Imhof Verlag.

Bruegel, Rembrandt & Co. Niederländische Zeichnungen

1450-1850. Kunsthalle, Hamburg, June 17 – September 11, 2011. A slightly different selection of drawings than those shown in Paris (see above).

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

Gesichter der Renaissance. Bode-Museum, Berlin, August 25 – November 20, 2011. With catalogue: Christoph Wilhelmi, *Poträts der Renaissance. Hintergründe und Schicksale*, Reimer-Gebr. Mann, ISBN 978-3-496-01432-4, euro 20.

Dürer - Cranach - Holbein. Die Entdeckung des Menschen. Das deutsche Porträt um 1500. Kunsthalle der Hypo-Kulturstiftung, Munich, September 16, 2011 – January 15, 2012. With catalogue, Hirmer, ISBN 978-3-7774-3701-9, euro 40. Previously at the Kunsthistorisches Museum, Vienna (see above).

Reise in die Bücherwelt. Herzogin Anna Amalia Bibliothek, Weimar, April 9, 2011 – March 11, 2012. With publication ed. by Michael Knoche, Böhlau, ISBN 978-3-412-20692-5, euros 20.

Cornelis Pietersz. Bega (1631/32-1664). Suermondt-Ludwig-Museum, Aachen, **March 8 – June 3, 2012.**

A Diamond in Grey. Cornelis Bega: Paintings, Drawings, Prints. Suermondt-Ludwig-Museum, Aachen, **March 15 – June 17, 2012.**

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

Italy

Arcimboldo, 1526-1593: Nature and Fantasy. Palazzo Reale, Milan, February 27 – May 8, 2011. The exhibition opened at the National Gallery of Art, Washington DC.

Japan

Das Goldene Zeitalter. Holländische und flämische Meisterwerke aus dem Städel Museum. Bunkamura Museum of Art, Tokyo, March 3 – May 22, 2011.

Rembrandt: The Quest for Chiaroscuro. National Museum of Western Art, Tokyo, March 12 – June 12, 2011; Nagoya City Art Museum, Nagoya, June 25 – September 4, 2011.

The Netherlands

Schilders van de Westland. Museum Het Prinsenhof, Delft, until May 1, 2011. With catalogue by Maarten van der Schaft, Schiedam: Scriptorum, 2010. ISBN 978-90-5594-751-5, euros 30.

Verzamelaars in Dordrecht. Dordrechts Museum, November 27, 2010 – May 15, 2011.

Schatten uit Moskou: Hollandse tekeningen uit het Pushkin Museum. Bonnefantenmuseum, Maastricht, March 17 – June 12, 2011.

Leven in de brouwerij: Jan Steen in het Mauritshuis. Mauritshuis, The Hague, March 3 – June 13, 2011.

Rembrandt & Lucas van Leyden. Museum Het Rem-

brandthuis, Amsterdam, March 19 – June 19, 2011. With publication by Bob van de Boogert.

Lucas van Leyden and the Renaissance. Stedelijk Museum De Lakenhal, Leiden, March 19 – June 26, 2011.

Rembrandt in Rijksmuseum Twenthe. Rijksmuseum Twenthe, Enschede, March 17 – June 26, 2011.

Nicolaas Verkolje (1673-1746): schilderijen en tekeningen. Rijksmuseum Twenthe, Enschede, March 1 – June 30, 2011. With catalogue edited by Paul Knolle and Everhard Korthlas Altes, Zwolle: Waanders, ISBN 978-90-400-7725-8, euros 34.50

Anselm Kiefer en de Nachtwacht. Rijksmuseum, Amsterdam, May 7 – June 30, 2011.

The Triumph of Identity: unieke Esterrollen uit Gouden Eeuw. Joods Historisch Museum, Amsterdam, March 21 – July 3, 2011.

Dutch Flowers. 17th Century Floral Splendour at Rijksmuseum Schiphol. Rijksmuseum Schiphol, Amsterdam, April 6 – September 5, 2011.

In Perfect Harmony. Centraal Museum, Utrecht, April 9 – October 9, 2011. On view is the triptych with the *Last Supper* by an unknown artist, 1521, recently acquired by the museum after it had been returned to the heirs of Jacques Goudstiker.

Rembrandt & Degas. Rijksmuseum, Amsterdam, August 2 – October 23, 2011.

Backers over de vloer: een Amsterdamse familie in beeld. Museum Willet-Holthuysen, Amsterdam, October 26, 2010 – November 15, 2011. With publication by Femke Diercks, *Een Amsterdamse dynastie. De regentenfamilie Backer en hun kunstcollectie*. Zwolle: Waanders, 2010. ISBN 978-90-400-7717-3, euros 18.

Rubens, Van Dyck en Jordaens: Vlaamse schilders uit de Hermitage. Hermitage Amsterdam, September 17 – December 1, 2011.

Van der Helst. Amsterdam Museum, October 1, 2011 – January 22, 2012.

The Collection Enriched. Museum Boijmans van Beuningen, Rotterdam, April 16, 2010 – end 2012. For two years the collection will be enriched with masterpieces on loan from collections in the Netherlands and abroad.

Het portrait historié in de Nederlandse schilderkunst. Dordrechts Museum, Dordrecht, **January 1 – December 31, 2012.**

Norway

Rubens, Van Dyck, Jordaens. Barock aus Antwerpen. Nasjonalmuseet, Oslo, February 11 – May 22, 2011. Paintings from the Koninklijk Museum voor Schone Kunsten, Antwerpen. Previously at the Bucerius Kunstforum, Hamburg. With catalogue, Hirmer, euro 24.80.

Spain

There is More in You: Women in the Middle Ages. Museo de Bellas Artes de Bilbao, February 7 – May 15, 2011.

Switzerland

Konrad Witz. *Die einzigartige Ausstellung*. Kunstmuseum Basel, March 6 – July 3, 2011. Curated by Bodo Brinkmann, with catalogue by Bodo Brinkmann and others, Hatje Cantz ISBN 978-3-7757-2761-7.

Exhibition Reviews

Bosch at Palazzo Grimani

Santa Maria Formosa Castello 4858, Venice, December 19, 2010 – March 20, 2011.

An enormous billboard, startlingly placed on the Canal Grande of Venice, promotes an otherwise unpublicized exhibition of paintings by Hieronymus Bosch. The Bosch paintings on view are densely significant and exquisitely well mounted.



Placed in darkened rooms more usual for fragile works on paper, they are under a delicate, non-reflective lighting. Cleaned and restored in 1990-92, they gleam splendidly.¹ A sitting-bench is set directly before each painting, so one reads every work like the page of a book. Previously behind reflective plate-glass, lost in the vast Palazzo Ducale, the paintings once gathered for the Cardinal Domenico Grimani, are superbly accessible here. Each work is a puzzle-painting, eliciting almost endless questions. The palace of the cardinal, carefully restored, now reveals its sixteenth-century frescoes and classicizing reliefs.

Problematic are the four painting fragments, *The Earthly Paradise*, and *The Ascent of the Blessed*, one pair, and *The Fall of the Damned*, and *The Torments in Hell*, a second pair. Two are damaged by cutting. On the *Paradise* panel, the Fountain of Life is severed in mid-tower. On *The Torments in Hell* panel, the horizon line of the waters in Hell tilts downward some five degrees. Thus the rectangle of the *Torments* panel is smaller than the original, and askew. Were these panels initially parts of tall triptych wings that were cut into pieces, or were they separate paintings? Are they fragments of unrelated works, united in an ad hoc manner? They evince certain discontinuities of figure type, color palette, and spatial depiction. The heavenly tunnel of *The Ascent* tapers toward a distant circle of divine light. There tiny kneeling figures of the blessed, escorted by angels, dissolve in a heavenly entropy. The celestial tunnel is related to astronomical diagrams of the concentric heavenly spheres, and the paths of the planets – scientific constructs of the era, seen in woodcut illustrations to early printed books of the 1480s. There the concentric spheres, represented as circles tangent on one common side, create a tapered cylinder, very like the tunnel. As beautiful painting, this vision of heavenly light transcends its sources, to rival the infernal fires so brilliantly painted by Bosch.

The Earthly Paradise is the setting of the Fall and Expulsion of Adam and Eve. There, after a stay in Limbo, the blessed wait to ascend into heaven at the Last Judgement, as Hans Belting points out (2005). What were the painting's original proportions? Its massive architectural fountain lacks organic arabesques, like those on the Eden panel of *The Garden of Earthly Delights*. The deep landscape feels later than Bosch, by its color modulation and atmospheric verisimilitude. Was this panel partially painted by another hand active in the family workshop? Is it a later imitation of the style of Bosch, which bears the subtle signature of another time? Larger questions of multiple authorship are posed by several recent writers.² *The Fall of the Damned* has a shallower image of space, its figures closer to the surface of the panel. Similarly flat are the two coulisses of *The Earthly Paradise*, the foreground hillock, and that of the fountain. Obvious damage and other inconsistencies raise important questions.

The Martyrdom of St. Liberata has vexed writers ever since Marcantonio Michiel mis-identified it in 1521, as *St. Catherine*

¹ Umberto Franzoi et al., *Le Delizie dell'Inferno. Dipinti di Jheronimus Bosch e altri fiamminghi restaurati*, Venice 1992.

² See Bernard Vermet, in: Jos Koldeweij, Paul Vandebroek and Bernard Vermet, *Hieronymus Bosch. The Complete Paintings and Drawings*, Rotterdam: Nai Publishers; Ghent/Amsterdam: Ludion, 2001, pp. 84-99, esp. 85-86; and illus., pp. 86-87, 90-91. See also Frédéric Elsig, and see Roger van Schoute, Hélène Verougstraete, and Carmen Garrido in: *Hieronymus Bosch, New Insights into His Life and Work*, ed. by Jos Koldeweij, Bernard Vermet and Barbara van Kooij, Rotterdam: Nai Publishers, 2001, pp. 97-101, and 102-119, resp.

with the Wheel. Names in the fray include Saints Julia, Wilgefortis (aka Liberata), Eulalia, Febonia, Blandina of Lyons, Benedicta of Origny, and Tarbula, as summarized by Larry Silver (2006). She is identified only tentatively, because as Bosch presents her, an attribute is always missing from each saint's specific array, such as the masculine beard divinely imparted to St. Wilgefortis, to render her unmarriageable, supporting her vow of chastity. Of course, such elisions and ambiguities are the main point of the painting, I would argue. Bosch intends the work to be the focus for a learned conversation at court, as were books. Books are routinely memorized in this period – for meditation, commentary and recitation – their function largely mnemonic, as Mary J. Carruthers indicates (1990). Such courtly entertainments, displays of memoria, are described by Norbert Elias (1982). Other forms of discourse would be recalled as well, such as vulgarisms, puns, folk sayings, and proverb wisdom.

This painting, I would argue, is an audaciously playful variation on the traditional *Christus triumphans* icon. Playfulness, a tongue-in-cheek approach, is often emphasized by Bosch, as John R. Decker observes (2006). St. Liberata, like the triumphant Christ, is quite alive on the Tau-shaped cross. Her open eyes gaze heavenward, her effortlessly extended arms suggest wings and flight -- as do many triumphans figures. They imply resurrection, the triumph over death. Inventive variations upon that crucifix tradition are numerous, including Liberata's gender, which inverts the norm. At play are the absent beard, her crown of gold rather than thorns, and her aristocratic garments rather than a loincloth. A grieving man lying at the foot of the cross takes a crucifix-like posture (perhaps Eusebius, her pagan husband) – another echo of the template. Various social ranks, lavish costumes, and psychological nuances receive attention here. In both wings, the Fallen World teems with evil, temptation and destruction. St Anthony, on the left, struggles to meditate despite the nightmarish distractions around him. This is a favorite trope of Bosch, marking his several hermit paintings. On the right wing, a harbor holds two sunken vessels and one still afloat, in flames. The latter is a sinister grotesque, its deck given a giant scorpion's-tail, its mast an enormous crab-pincer. Is this a critique of the Church? Is this the ship of the Anti-Christ? Two exotic, pear-shaped towers rise in the distance, an elegant mirage.

At the center of *The Hermits' Triptych*, St. Jerome meditates within the ruin of an ancient temple, his cardinal's hat nearby. A throne serves him as altar, at its center a *Christus patiens* icon. Upon the altar-throne are carved the Capture of a Unicorn (emblem of Chastity), and Judith Beheading Holofernes (a Triumph of Humility over Pride). A third, comically vulgar carving shows a kneeling man, lodged inside a large basket, a stick in his exposed backside. There an owl perches – the emblem of deception, as Paul Vandebroek notes (1985) – attracting a hapless flock of birds. A pagan idol tumbles from a half-column of glass, within which an astrologer levitates among the stars. Are these architectural ruins emblems of earlier life under the Mosaic Law, prior to the birth of Christ, as is common for scenes of the Nativity?

Saints Anthony Abbot and Giles pray in the Fallen World, under great duress, on the left and right wings, respectively. Both saints meditate before witnesses, Anthony before a naked woman, emblem of his struggle with Lust, and Giles before a hunter, seen at the window of his shelter. The hunter's arrow pierces the breast of St. Giles, even as he prays, rather than striking the doe, whose milk has sustained Giles in the wil-

derness, according to the *Legenda aurea*. The saint becomes an alternative victim, an emblem of self-sacrifice. Thus the unpublished exhibition of the Bosch paintings assembled for Cardinal Domenico Grimani is clearly a major event.

A catalogue is available: *Bosch a Palazzo Grimani*. Vittorio Sgarbi, Soprintendente. Soprintendenza Speciale ai Musei e alle Gallerie Statali della Città di Venezia. Arthemisia group. Milan: Skira Editore, 2010. [Entries by Caterina Limentani Virdis.]

Glenn Bengé

Temple University

Africans in Black and White: Images of Blacks in 16th- and 17th-Century Prints

Rudenstine Gallery, W.E.B. Du Bois Institute for African and African American Research, Harvard University, Cambridge, September 2 – December 3, 2010.

Curated by David Bindman and Anna C. Knaap.

This fine selection of just 20 prints representing black Africans in European prints from the sixteenth to the eighteenth century formed the initial installation in the new Neil and Angelica Zander Rudenstine Gallery in the W.E. B. Du Bois Institute at Harvard, a location that offered an opportunity to combine teaching with a new setting for access to the university's collections. The show accompanied the re-launch of the publication series, *The Image of the Black in Western Art*, under the general editors David Bindman and Henry Louis Gates, Jr. and sponsored by the Institute (see the review in this issue). Anna Knaap's contribution was supported by a Mellon post-doctoral fellowship at the Fogg Art Museum.

The exhibition was modest in scope as was its two-page introduction and brief, label-length descriptions in the 65-page catalogue, but the selection of prints – largely from the Fogg – was both thematically illuminating and presented in high quality impressions. Through this attention to the quality of the impressions, the curators fostered an appreciation of the subtle techniques used by printmakers to evoke black skin – chiefly in engraving and etching but also in the new technique of mezzotint developed at the end of the 1600s – as demonstrated in a particularly fine example by Elias Heiss, a portrait of the Ethiopian scholar, known in Europe as Abba Gregory, living in Rome in the mid 1600s.

The prints were organized in three sections: Biblical Subjects, Allegory and Mythology, and Real People. While a few individual prints were originally published as plates in printed books, most were issued separately. Space constraints apparently did not allow for case displays of printed books, such as travel, costume, or history books from university collections, although their inclusion would have permitted a vastly expanded range of imagery, including, for example, some harsher or more patronizing views of West African native people to balance the generally high tone of the themes displayed.

The initial section on Biblical Subjects focused on depictions of New Testament stories, specifically the Adoration of the Magi, the Baptism of the [Ethiopian] Eunuch (the only explicit reference to an African in the New Testament), and the role of Africans as bystanders and witnesses. Here appeared well-known works by or after Lucas van Leyden, Aert Claesz, Rembrandt, Dürer, and Rubens, but also one little-known work outside the chronology of the exhibition's title but nonetheless

riveting: the only drawing in the show, a large watercolor and gouache study from 1858 by John Ruskin after the upper body of a black woman attendant in Veronese's painting *Solomon Receiving the Queen of Sheba* (Turin).

The section on Allegory and Mythology featured three representative roles for black Africans in the 1500s and 1600s: a personification of the continent of Africa by Adriaen Collaert after Maarten de Vos within a series of the *Four Continents*; a personification of Darkness in Jan Muller's fabulous engraving after Hendrick Goltzius' *Separation of Light and Dark* from his series *Creation of the World*; and a satyr with the features of a black African presenting fruit to Diana in Schelte à Bolswert's engraving after Rubens's *Return from the Hunt*. In each case the black African is depicted as a handsome figure but also as a foil for the more resplendent, confident, or graceful European.

For visitors not steeped in the material, the section on "Real People" was likely the most revelatory. Here appeared both formal portraits of prominent Africans working in Europe, such as Abba Gregory or the Congolese ambassador Antonio Emanuel Ne Vunda who died in Rome soon after his arrival, as well as moving representations of unidentified servants or slaves, who served as models for artists' exploration of otherness. The most famous print in this section was Rembrandt's 1658 etching, called here *Black Woman Lying Down*. The interpretation of this figure as a black person is much disputed, but for this reviewer, the curators' decision to include it was fully justified. In this section, as elsewhere, just a little more information, especially in the published form of these texts, would have been useful: for example, whether an associated drawing from life is known or what contents are conveyed by the inscriptions on the print.

The last two portrait prints in the show depict Jacob Capitein, born and recruited for the Calvinist church in Ghana; he defended his doctoral dissertation in Leiden in 1742, the date of the prints. Both hold great interest, for the artists' use of portrait formulas and for their inscriptions. A poem appended to the engraving after the sensitive portrait of Capitein by Phillip van Dijk (translated in the entry) extols in traditional fashion both the skill of the artist and the wisdom of the sitter; however, it would also be useful to call attention to the inscription on Francois van Bleyswyck's etching of Capitein (an image that accompanied his dissertation), which reads in part "His skin is black but his soul is white... He is going to teach Faith, Hope, and Love and to the Moors so that they, made white, with him will continue to revere the Lamb [my translation]." This is just the kind of ongoing, contemporaneous ambivalence about black skin that we need to keep firmly in mind in assessing these remarkable images.

A fully illustrated catalogue (64 pages) is announced for future publication, available from the Du Bois Institute and Harvard Art Museums.

This review was prepared with the assistance of a pdf of a proof, kindly supplied by the authors.

Joaneath Spicer

Walters Art Gallery

Museum News

Amsterdam: The Rembrandt Research Project is to be closed down by the end of this year. After 42 years, 5 volumes of the *Corpus of Rembrandt Paintings* have been published. There was to have been one more detailed volume but this has been dropped. 240 paintings have been catalogued as works by Rembrandt, with 162 doubted or rejected works. This leaves 80 uncatalogued works. They will be included in a shorter summary volume by Ernst van de Wetering. (From *The Art Newspaper*, February 2011.)

Amsterdam: The Rijksmuseum celebrated Christmas 2010 with two new acquisitions: a silver and boxwood prayer nut from around 1510-1520, and the boxwood *Heilige Familie* by Jan III van Doorne of c. 1650.

Frankfurt: The Städel Museum will reopen over a period of time, starting in October 2011.

Los Angeles: The J. Paul Getty Museum has agreed to return Pieter Molijn, *Landscape with Cottage and Figures* to the heirs of Jacques Gouldstikker.

New Brunswick (NJ): The Zimmerli Art Museum at Rutgers University returned in January 2011 Hans Baldung Grien's *Portrait of a Young Man* to the heirs of Holocaust victims, ending the family's five-decade long search. The portrait belonged to the Dutch-based German-born banker and collector Fritz Gutmann. (From *The Art Newspaper*, February 2011.)

New York: The Morgan Library & Museum received a major bequest of more than 100 drawings and prints from the estate of former director Charles Ryskamp. Among the drawings are works by British, French, Italian, Danish, Dutch and German artists ranging from the sixteenth through the nineteenth centuries.

Nijmegen: Museum Het Valkhof has acquired a portrait of IJsbrand van Diemerbroeck (1609-1674) by Cornelis Jonson van Ceulen, signed and dated 1657. Van Diemerbroeck became famous for his *Treatise on the Plague* (1646), an eye-witness account of the epidemic in Nijmegen 1635-37.

The Hague: The Mauritshuis has acquired its first history painting by Jan Steen: *Moses and Pharaoh's Crown*, c. 1670, and *Still Life of a Bouquet in the Making* by Dirck de Bray (c. 1635-1694) from a private collector.

Utrecht: Museum Catharijneconvent has acquired an altarpiece by Abraham Bloemaert, *The Four Fathers of the Latin Church* (1632).

Vienna: The Vienna Academy of Fine Arts' Paintings Gallery reopened in 2010 after a three-year renovation. Paintings such as Bosch's *Last Judgement* and the oil sketches by Rubens are on display again.

Scholarly Activities

Future Conferences

United States

Sixteenth-Century Society Conference

Fort Worth, October 27-30, 2011.

CAA 100th Annual Conference

Los Angeles, February 22-25, 2012.

Sessions of interest to or by HNA members

Affect and Agency: The Netherlandish Portrait (1400-1750), chaired by **Ann Jensen Adams** (UC Santa Barbara). HNA-sponsored session.

Visual Culture and Mathematics in the Early Modern Period, chaired by **Ingrid Alexander-Skipnes** (University of Stavanger, Norway).

Europe

Painted Communities. Interdisciplinary Workshop over groepsportretten en corporaties in the Lage Landen (1400-1800)

University of Antwerp, April 26, 2011.

Beatrijs Wolters van der Wey (KIK and KU Leuven), Zuid-Nederlandse groepsportretten van ambachten, gilden en broederschappen in kunsthistorisch perspectief (1585-1800).

Ingrid Falque (University of Liège), Devotional Portraits of Guilds and Confraternities in Early Netherlandish Painting. Between Cohesion of Identity and Expression of Religiosity.

Ria Fabri (University of Antwerp), 'Verborgene' groepsportretten in altaarstukken van Antwerpse ambachten.

Anne-Laure Van Bruaene, Frederic Buylaert (University of Ghent), and **Jelle De Rock** (University of Antwerp), Pieter de Keyser's *Die wapenen* (1524). Een papieren portret van de Gentse corporatieve samenleving.

Norbert Middelkoop (Amsterdams Historisch Museum), De Amsterdamse chirurgijnsstukken, een interdisciplinaire visie op een bijzonder ensemble.

Brecht Dewilde (KU Leuven), Decorporatisering, verzakelijking en rituele cultuur: een verklaring voor de afwezigheid van ambachsportretten in Leuven (17de-18de eeuw)?

To register, contact brecht.dewilde@arts.kuleuven.be; beatrijs.woltersvanderwey@kikirpa.be

See also following links:

http://webh01.ua.ac.be/cstadg/userfiles/file/aankondiging/2011_04_26_Folder%20Painted%20Communities.pdf

<http://www.kikirpa.be/NL/32/0/news/724/index.htm?%20title='26%20april%202011%20-%20Workshop%20Painted%20Communities>

Systems of Perception. Innovatory Concepts and New Approaches to Netherlandish Art and Culture

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

Visualität und Theatralität in den niederländischen Bildkünsten (1400-1700). Chair: **Elke Anna Werner** (Berlin).

Wege der Innovation: Künstlerreisen und Kunsttransfer zwischen den Niederlanden und Deutschland im 16. und 17. Jahrhundert. Chairs: **Anja Grebe** (Bamberg); **Eveliina Juntunen** (Bamberg).

Sympathie and Antipathie. Ordnungen des Wissens und der Künste im 16. und 17. Jahrhundert. Chairs: **Christine Göttler** (Bern); **Karin Leonhard** (Eichstätt/Florence).

Das Bild der niederländischen Architektur. Chair: **Eva von Engelberg-Dockal** (Weimar).

Bruchstellen im Sichtbaren. Wahrnehmungs- und Darstellungsprobleme in der niederländischen Kunst (1500-1800). Chairs: **Peter Bexte** (Cologne); **Ulrike Kern** (London).

Explorations in Early Modern Exhibition and Display Practices. Chair: **Miya Tokumitsu** (Philadelphia). HNA-sponsored session.

Speakers:

Bert van de Roemer (University of Amsterdam), Nature in Order. Nature in Abundance.

Gero Seelig (Staatliches Museum Schwerin), The Collection Catalogue as a Change of Perception.

Eva de la Fuente Pedersen (Statens Museum for Kunst, Copenhagen), Fruit, Flower and Animal Still Life Paintings from the 17th and 18th Centuries in the Royal Danish Kunstkammer and Danish Royal Castles. Function and Meaning in the Display Practices as Seen through Inventories 1673-1848.

Eva Zhang (Ruprecht-Karl Universität Heidelberg), Curiositas und Civilité. Ostasien in fürstlichen Palästen und bürgerlichen Stuben.

New Perspectives on Flemish Illumination

Bibliothèque Royale de Belgique, Brussels, November 16-18, 2011.

In conjunction with the exhibition *Miniatures flamandes*, Bibliothèque Royale, Brussels, September 30 – December 31, 2011; Bibliothèque Nationale de France, Paris, March 27 – July 1, 2012.

Colloquium Van Eyck Studies: Symposium XVIII for the Study of Underdrawing and Technology in Painting

École Royale Militaire, Brussels, September 19-21, 2012.

The Challenge of the Object

33rd Congress of the International Committee of the History of Art (CIHA).

Germanisches Nationalmuseum, Nuremberg, July 15-20, 2012.

<http://www.ciha2012.de/en/home.html> (English)

<http://www.ciha2012.de/> (German)

Past Conferences

C'était au temps où Bruxelles bruxellait. Art & Art Production in Brussels, 1600-1800

KU Leuven and Musées Royaux des Arts de Belgique, Brussels, December 9-10, 2010.

Veerle De Laet, At Home in Seventeenth-Century Brussels. Patterns of Art and Luxury Consumption.

Harald Deceulaer, Fashion, Luxury and Regional Distribution. The Clothing Trades in Brussels, 1600-1800.

Karel Porteman, Enkele literairhistorische veduta's van Brussel.

Piet Stryckers, Het muziekleven in Brussel in de zeventiende eeuw.

Dries Lyna, 'La peinture ne flattoit plus les personnes'. Private Collections of Paintings in Eighteenth-Century Brussels.

Elisabeth Bruyns, L'encadrement des peintures à Bruxelles au dix-septième siècle.

Leen Kelchtermans, A Strategy for Success. Mapping Peter Snayers's (1592-1667) Urban and Courtly Networks in Antwerp and Brussels.

Pierre-Yves Kairis, Bruxelles-Liège et retour dans la peinture du dix-septième siècle.

Beatrijs Wolters Van der Wey, 'À la recherche du temps passé'. Het belang van contextualisering voor de interpretatie van zeventiende-eeuwse Brusselse ambachts- en gildeportretten.

Luc Duerloo and Dries Raeymaekers, The Virtue of Liberality. Dynastic Representation and Gift Exchange at the Archducal Court in Brussels, 1598-1621.

Jean-Philippe Huys, L'art de cour sous Maximilien II Emmanuel de Bavière à Bruxelles, ville princière et centre européen autour de 1700.

Katharina Van Cauteren, Seven Planetary Gods to Protect the Capital. How Hendrick De Clerck (1560-1630) Made Archducal Brussels the Centre of the Universe.

Gerlinde Gruber, 'La Galeria ... numerosissima di Quadri di tutte le sorte de migliori Maestri altra montani'. The Collection of Archduke Leopold Wilhelm in Vienna.

Rudi Ekkart, De Brussels schilder Volders in Friesland.

Sabine Van Sprang and Eelco Nagelsmit, Theodoor van Loon in Context. Some Examples from Brussels.

Jahel Sanzsalazar, The Forgotten Works of Michaelina Wautier. Some New Attributions and an Examination of Her Presence in Her Own Art.

Arthistorical Insights Related to the Exhibition Van Eyck to Dürer

Groeningemuseum, Bruges, December 13, 2010.

Jenny Richter (Berlin), The Painter Lukas Moser.

Bernd Konrad (Kreuzlingen), Hans Holbein the Elder and the Netherlands.

Fritz Koreny (Vienna), Dürer and the Netherlands.

Björn Statnik (Berlin), The Master of the Tucher Retable.

Zofia Herman (Warsaw, Bruges), Jacob Beinhart and the Saint Luke Tradition.

Giorgio Vasari pittore e il Disegno

Oratorio dei SS. Lorentino e Pergentino, Arezzo, January 28-29, 2011.

The conference included speakers who are HNA members or speak on HNA-related subjects:

Piera Giovanna Tordella (Università degli Studi di Torino), Tra Cennini e Guarini. Vasari e la materia del disegno.

Rick Scorza (London), Vincenzo Borghini collezionista di disegni.

Marzia Faietti (Uffizi, Gabinetto Disegni e Stampe), „Disegno“ e disegni in Giorgio Vasari, teorico e collezionista.

Michel Hochmann (Ecole pratique des Hautes Etudes, Paris), Vasari e il disegno Veneziano.

Alessandro Cecchi (Galleria Palatina/Giardino di Boboli, Florence), Mutamenti di stile nel Vasari disegnatore e pittore.

Frank Dabell (Temple University, Rome), Un disegno (e altri) per Vasari a Roma.

Richard Reed (London), Paying Homage to Giulio Romano: Giorgio Vasari's *Virtue, Fortune and Vice*.

Bert W. Meijer (University of Utrecht/Istituto Universitario Olandese, Florence, emeritus), Intorno al libro di disegni vasariano, sui Sustris padre e figlio e sul Vasari stesso.

Alessandra Baroni (Fraternita dei Laici di Arezzo/Università degli studi di Siena), Carri, maschere e bozzetti: la *Genealogia* come incipit di una tradizione grafica fiorentina.

Alessandro Nova (Kunsthistorisches Institut, Max-Planck Institut, Florence), „... di notte poi ritraevano le carte l'uno dell'altro, per avanzar tempo e fare più studio“.

Carmen Bambach (Metropolitan Museum of Art, New York), Michelangelo disegnatore nelle Vite del Vasari.

Catherine Monbeig Goguel (Paris), Alcune novità per il Poppi disegnatore.

Julian Brooks (The J. Paul Getty Museum, Los Angeles), Giorgio Vasari, Federico Zuccari, and the Biography of Taddeo Zuccari.

Middelburg als artistieke haven tussen Noord en Zuid

Zeeuws Archief, Middelburg, February 4, 2011 (www.zeeuwsarchief.nl). Organized by the Zeeuws Archief and the NWO-onderzoekproject Cultural Transmission and Artistic Exchanges in the Low Countries, 1572-1672. Mobility of Artists, Works of Art and Artistic Knowledge (<http://www.fhk.eur.nl/aep/>)

Albert Meijer (ZA), Spiegel van handelsbewegingen: de Zeeuwse tol.

Filip Vermeylen (EUR), Middelburg als centrum voor de

kunsthandel tussen de Noordelijke en Zuidelijke Nederlanden tijdens de zeventiende eeuw.

Veerle De Laet (EUR), Culturele transmissie vanuit economisch perspectief. De firma Forchout.

Katie Heyning (ZA), Onbekende aspecten van de materiële cultuur in Zeeland.

Jan Parmentier (MAS), Het Waternetwerk. Reizen in de Lage Landen tijdens de zeventiende eeuw.

Ineke Steevens (EUR), De rol van sociale netwerken bij 'Middelburgse' kunstenaars. Een vergelijkende studie.

Marloes Hemmer (UU), Vreemden in de lokale schilderschool? Een bronnenonderzoek naar het effect van mobiliteit op de lokale schilderschool, 1572-1672.

Karolien de Clippel (UU), Jan Breughel de Oude en de Middelburgconnectie.

Tronies

International symposium in conjunction with the exhibition "Tronies: Marlene Dumas und die Alten Meister", Haus der Kunst, Munich, February 4, 2011.

Thomas Kirchner (University of Frankfurt), Ausdruckstheorien von der Antike bis ins 18. Jahrhundert.

Franziska Gottwald (Queen's University, Kingston), Die Genese des Tronies aus den Studienköpfen des 15. und 16. Jahrhunderts.

Dagmar Hirschfelder (Germanisches Nationalmuseum, Nürnberg), Rezeption und Nachleben der niederländischen Tronie im 18. Jahrhundert.

Arianne Baggerman (Universiteit van Amsterdam) and **Rudolf Dekker** (Center for the Study of Egodocuments and History, Amsterdam), Looking at Oneself and at Others: Written Portraits in the Dutch Republic.

Lia van Gemert (University of Amsterdam), Early Modern Dutch Poets and Scholars on the Meaning of Facial Expressions.

Peter Black (Hunterian Museum & Art Gallery, University of Glasgow), The Glasgow Head Study and Other Tronies by Rubens.

Jan Muylle (Ghent University), Rembrandt and Lagneau. About Tronies of Classic Scholars.

Jan Nicolaisen (Museum der bildenden Künste, Leipzig), Zwischen Tronie und Kopie. Bemerkungen zu einigen Bildern der Rembrandt-Werkstatt in der Leipziger Sammlung.

León Krempel (Haus der Kunst, Munich), Allegorische Kopf-Paare bei Johannes Vermeer.

For future publication of the contributions, contact krempel@hausderkunst.de

Questions d'ornements (Xve-XVIIIe siècles). 2. Peinture et arts graphiques

Université catholique de Louvain, Louvain-la-Neuve, February 4-5, 2011.

Emmanuel Coquery (Louvre Abu Dhabi), L'ornement en peinture. Une étude d'objets ornementaux dans la peinture moderne (XVe-XVIIIe siècles).

Thomas Galsenne (Ecole nationale supérieure d'art de Nice), Le "pathos décoratif" du Quattrocento selon Aby Warburg.

Lizzie Boubli (Louvre), Une poétique de l'ornement: l'exemple de *L'Allégorie de l'Hymen* d'Agnolo Bronzino.

Barbara Uppenkamp (University of Hamburg), The Trivial Art of Ornament.

Ariane Varela Braga (University of Neuchâtel), Règles et principes: le dessin d'ornement en Angleterre à la fin du XVIII^e siècle.

Emilie Passignat (University of Pisa), Des frises, des masques, des blasons, des emblèmes. Giorgio Vasari et le cycle décoratif du Palazzo Vecchio à Florence.

Olivier Deloignon (University of Strasbourg), À la lumière des pages. Formes et fonctions de l'ornementation typographique au XVI^e siècle.

Laurent Regard (Université Jean Moulin - Lyon 3), Les cadres, les tableaux et l'institution. L'épiscopat face à ses images, France, fin XVII^e-fin XVIII^e siècle.

Christian Michel (University of Lausanne), Le putto entre motif ornemental et figure dans l'art royal français d'Ancient régime.

Bertrand Prevost (Université Michel de Montaigne - Bordeaux 3), Des putti et de leurs guirlandes. Points, flux, dimension.

Evelyne Thomas (Centre André Chastel ERHAM), Les termes dans les gravures et dessins de Du Cerceau.

Stijn Alsteens (Metropolitan Museum of Art), Jan Gossart ornemaniste.

Femke Speelberg (Dutch Postgraduate School for Art History), The Origins of Strap Work Ornament in Relation to the Emancipation of the Ornamental Frame, 1450-1550.

Caroline Heering (UCL), Le cartouche et la question de l'origine des motifs.

Valerie Herremans (Koninklijk Museum voor Schone Kunsten, Antwerp), Rubens as an Inventor of "Ornament".

Stéphane Laurent (University of Paris - Sorbonne), Transversalités: les résurgences de l'ornement dans la peinture.

Rubens and His World. 17th- and 18th-Century Flemish and Dutch Art

Frost Art Museum, Florida International University, Miami, February 5, 2011.

Christopher Wright, Peter Paul Rubens, the Scholar's View.

Mary Frank, Rubens in Venice: Seeing the Venetian Tradition in Rubens' Work.

Rebecca Brienen, Dutch Painting at the Time of Rubens: Rembrandt and His Students.

The symposium took place in conjunction with the exhibition of the collection of Natan Saban. A publication by Jean-Pierre De Bruyn and Christopher Wright about Rubens's *Alexander's Lion Hunt* in the collection was published in 2007: *Alexander's Lion Hunt. The Original Painting from the Alcázar. Its*

Rightful Place among the Works of Sir Peter Paul Rubens. ISBN 978-096297618-6.

College Art Association Annual Conference

New York, February 9-12, 2011.

Papers of interest to or by HNA members:

Shira Brisman (Yale), The Open Letter: Dürer's *Four Apostles*.

Stephanie Porras (Columbia and Courtauld Institute of Art), Reprint and Repeat: The Recycling and Repackaging of Flemish Prints in the New Dutch Republic, ca. 1600-1660.

Olivia V. Proska (University of Michigan, Ann Arbor), Speaking of Modern Times in Ancient Rhymes: Printing, Invention, and the Painted Poetries of Adriaen van de Venne.

Christine Giviskos (Jane Vorhees Zimmerli Art Museum, Rutgers University), Abraham Bosse, Print Publishing and Book Publishing in Seventeenth-Century Paris.

Joseph Monteyne (Stony Brook University, SUNY), Painting, Print and the Paragone in Edwaert Collier's Late Seventeenth-Century Trompe L'Oeil Still Lifes.

Eva Allen (Independent), Collaboration in the Virtual Classroom: A Few Strategies that Work.

Susan Maxwell (University of Wisconsin, Oshkosh), Virtual Display: The Role of Drawing in the Early Modern Art Collection.

Rebecca Houze (Northern Illinois University), Pattern Book, Museum, and Ethnographic Village: Intersections of Art History and Ethnography in Austria-Hungary.

Linda C. Hults (College of Wooster), The Male Body as Metaphor in Dürer's *Martyrdom of the 10,000*.

Diane Wolfthal (Rice University), Beyond the Human: Visualizing the Posthuman in Early Modern Europe.

Heidi C. Gearhart (College of the Holy Cross), Reading a Manuscript and Remembering an Artist: Theophilus, Author of "On Diverse Arts" and the Goldsmith Roger of Helmarshausen.

Assaf Pinkus (Tel Aviv University), Parler-Euphoria: Forgetting Johann Parler and the Cities.

Claudia Rückert (Humboldt Universität, Berlin), The Design for the Sepulchral Monument of Duke Louis of Bavaria-Ingolstadt Attributed to Hans Multscher and the Constraints of the Author.

Karen Hung (Institute of Fine Arts, NYU), Anonymous Masters/Anonymous Art History? Reassessing the *Namen* in *Notnamen*.

Ann M. Roberts (Lake Forest College), Chapters of the Larger Narrative: Writing the Specialty in the Introductory Survey.

Henry Luttkhuizen (Calvin College), Revision and Reconsideration: James Snyders's Northern Renaissance and Medieval Textbooks.

Robin Poyner (University of Florida), A History of Art in Africa Revisited.

Martha Moffitt Peacock (Brigham Young), Putting a New Spin on Women's Work in the Dutch Republic.

Elizabeth Moody (Vanderbilt University), Changing Interpretations of Grisaille.

Xander van Eck (Izmir University of Economics), Henri van de Waal on Typology: The Case of the Gouda Windows.

Jessica Veith (New York University), A Quarrel of Ancients and Moderns: The Problem of Dutch Classicism.

Albert Alhadeff (University of Colorado, Boulder), Émile Verhaeren on Rembrandt, Rubens, and Early Modern Masters.

Christopher Atkins (Queens College), Heinrich Wölfflin, Style and Netherlandish Art.

The above 5 papers were presented in the session sponsored by the Historians of Netherlandish Art

Margaret Hadley (Lawrence Technological University), Commodifying Fouquet's Heraldic Additions to Illuminated Manuscripts.

Andrea Ortuño (Graduate Center, CUNY), Spanish Lusterware in Fifteenth-Century Northern European Art: An Examination of „Earlier“ Early Modern Depictions of Luxury Goods.

Guita Lamsechi (University of Toronto), The Splendor and Simplicity of Nature in the Arts of Northern Europe.

Angela Ho (University of Michigan), The Pleasure of Novelty: Gerard ter Borch's Courtship Scenes as Product Innovation.

Judy Sund (Queens College), Rigaud's *Young Black Man*: Painting and Servant as *objets de luxe*.

Benjamin Binstock (Cooper Union), Rembrandt, the First Modern.

Gabriël Metsu

Van Gogh Museum, Amsterdam, February 23, 2011.

Gregor Weber, Schilderijen in schilderijen.

Eddy de Jongh, Iconografie in het werk van Metsu.

Jan Nicolaissen, Vroege historiestukken.

Adriaan Waiboer, Metsu & Vermeer, waardering en werk.

Everhard Korthals Altes, Receptie Metsu in de 18de en 19de eeuw.

Jeroen Jansen, Op bezoek met Metsu: Literaire teksten en schilderkunst.

Bianca du Mortier, Mannenkostuum bij Metsu.

Pieter Roelofs, Metsu.

Die Rekonstruktion der Gesellschaft aus der Kunst: Antwerpener Malerei und Graphik in und nach den Katastrophen des späten 16. Jahrhunderts

Herzog August Bibliothek, Wolfenbüttel, February 23-25, 2011.

Thomas Fusenig (Essen), Darstellungen des Konfliktes 1567-1586: Hans Vredeman de Vries malt Bürgerkrieg, Bildersturm und Kapitulation.

Violet Soen (Leuven), Peacemaking in Habsburg State Formation.

Ralph Dekoninck (Antwerp), Peace through Images from Plantin to van Veen.

Filip Vermeylen (Rotterdam), Waiting for Rubens: The Antwerp Art Market in Transition, 1585-1608.

Nils Büttner (Stuttgart), Antwerpen 1585: Künstler und Kenner zwischen Krieg und Neubeginn.

Eckhard Leuschner (Erfurt), Rezeption und Imitation zeitgenössischer italienischer Kunst in Antwerpen, 1585-1608.

Piet Lombaerde (Antwerp), Antwerp Architecture Revisited: From the Calvinist Period until the Twelve Years' Truce (1577-1609).

Jeffrey M. Muller (Providence), The Reconstruction of Society in Ecclesiastical Space.

Ulrich Heinen (Wuppertal), Kulturelle Vielfalt in konfessioneller Einheit und Bildformen interkonfessioneller Kommunikation. Der Beitrag der Sakralkunst zur Rekonstruktion der Antwerpener Gesellschaft.

Stijn Alsteens (New York), The Martyrdom of Saint Andrew According to Otto van Veen.

Anne Woollett (Los Angeles), Hitting the Mark: Strategies of Display in the Altarpieces of the Antwerp Militia Guilds.

Walter S. Melion (Atlanta), 'Corporalium rerum in spiritu exprimuntur imagines': The Augustinian Doctrine of the Spiritual Image in Otto van Veen's *Vita S. Thomae Aquinatis* (1610) and Theodoor Galle's *Vita B. Ignatii Loyolae* (1610).

Dirk Imhof (Antwerp), The Distribution of Illustrated Editions of the Antwerp Plantin Press in the Beginning of the 17th Century.

Colette Nativel (Paris), Lampsonius, Lipsius and Art.

Koenraad Jonckheere (Ghent), Pieter Bruegel and the Image Debates.

Ursula Härting (Hamm), Habitat und Kunstgattungen: Über die Erweiterung der Bildthemen.

Natasja Peeters (Brussels), The Francken Family after 1585.

Nathalie de Brézé M.A. (Paris), Otto van Veen as a Painter.

David Jaffé (London), Rubens from Youthful Violence to Peaceful Pleads – a Progression in Political Awareness.

Joost vander Auwera (Brussels), Abraham Janssen van Nuysen and His Rôle in the Revival of the Erotic Genre between the Fall of Antwerp and the Return of Rubens (1585-1608).

Genius loci

XXXI. Deutscher Kunsthistorikertag, University of Würzburg, March 23-27, 2011.

Papers by or of interest to HNA members

Ulrich Söding (Munich), 'Meisterwerke' der Spätgotik. Anmerkungen zur Stilkritik aus heutiger Perspektive.

Barbara Welzel (Dortmund), Weltwissen Kunstgeschichte.

Markus A. Castor (Paris), Rubens in Paris. Zur Rezeption allegorisch-mythologischer Bildsprache bei P.P. Rubens in der französischen Kunsttheorie und Kunstpraxis zwischen Medici-Zyklus und 1684.

Christiane Hille (Munich), Ganz wie sein Bild: Zur

Evidenz des Porträts am englischen Hof des beginnenden 17. Jahrhunderts.

Christoph Brachmann (Chapel Hill), Burgund in Lothringen: Die Grablegungsgruppe von Pont-à-Mousson.

Ulrike Heinrichs (Berlin), Das Grabmal Kaiser Friedrichs III., eine Bilderfindung Nicolaus Gerhaerts von Leiden. Aspekte des Reliefstils und der Bildauffassung.

Manuel Teget-Welz (Nuremberg), Magister Ingeniosus – Oder die Frage nach Gregor Erharts Erfolgsfaktoren.

Conny Bailey (Leicester), "Ein ödes Feld, mühsam zu beackern?" Neue Überlegungen zur Plastik der Hildesheimer Schule, ca. 1500-1540.

Roland Kanz (Bonn), Nachahmung, Manier, Stil und ihre Liebhaber.

Jeffrey Chipps Smith (Austin), The Shifting Dynamics of Nürnberg's Art in the 1530s.

Caecilie Weissert (Stuttgart), Kontinuität und Diversifikation. Kunst in den Niederlanden um 1530.

Christof Baier (Berlin), Gartenbilder "by Nicolaus Vischer". Die Stichserie von Romeyn de Hooghe zu Enghien (1685) und von Isaac de Moucheron und Danijel Stoopendaal zu Heemstede (um 1700).

Reinhold Winker (Munich), Bauarchäologischer Befund und archivalische Überlieferung. Quellen zur Erforschung historischer Gärten am Beispiel des Lustgartens Herzog Wilhelms IV. von Bayern (reg. 1508-1550).

Martin Pozsgai (Einsiedeln), Architekturzeichnungen von Germain Boffrand. Zu einigen Blättern aus dem sog. Skizzenbuch Balthasar Neumanns.

Holm Bervers (Berlin), Das Auge des Kenners. Zur Methode der Zuschreibung bei Rembrandtzeichnungen.

Renaissance Society of America Annual Conference

Montréal, March 24-26, 2011.

Papers of interest to HNA:

Ruth Slenczka (Humboldt Universität, Berlin), The Tomb of Martin Luther: A Protestant Relic?

Esther Meier (Martin-Luther-Universität, Halle-Wittenberg), Protestant Memoria and Images: The Tomb of Philip the Magnanimous in Kassel.

Nadine Lehmann (Humboldt Universität, Berlin), Reformed Iconoclasm and the Representation of Rulers: Dynastic Tombs and the Sovereign Monopolisation of the Church Interior

Alison Stewart (University of Nebraska, Lincoln), Peasant Festival Imagery in Reformation Nuremberg: Dürer, Virgil and Hans Sachs.

Matthias Ubl (Rijksmuseum, Amsterdam), The Brothel Scenes by the Brunswick Monogrammist.

Jessen Kelly (UC, Berkeley), The Play of Perception in Early Genre Imagery: The Card Games of Lucas van Leyden.

Jochai Rosen (University of Haifa), Reality Versus Visual Tradition: The Case of the Seventeenth-Century Dutch Guardroom Scene.

James Shaw (Independent), Golden Age Caricature: A Subgenre.

Martha Hollander (Hofstra University), Adriaen van de Venne's *Cavalier at a Dressing Table*: The Parody of Masculinity in Seventeenth-Century Holland.

Sheila Muller (University of Utah), For the Pleasure and Contentment of the Audience: Gerrit van Honthorst's *Merry Fiddler*.

Irene Schaudies (Royal Museum of Fine Arts, Brussels), Jacob Jordaens's *Twelfth Night*.

David Levine (Southern Connecticut State University), Ironic Allusions to Ancient Sculpture in Genre Painting of the Early Dutch Republic.

Marisa Bass (Harvard), Hercules in Straits: Jan Gossart, Henry of Nassau, and an Ancient Hero in the Netherlands.

Matt Kavalier (University of Toronto), Gossart's Bodies.

Nanette Salomon (CUNY, Staten Island), Jan Gossart and the Civilizing Process.

Kim Woods (Open University), The Practical Problems of the Miraflores Tomb of Juan I.

Laura Brown Zukerman (Princeton), Albrecht Dürer's Paper Memories: An Early Modern Artist's Methods of Record-Keeping.

Chantelle Lepine-Cerccone (Queen's University), Art and Business in Seventeenth-Century Naples: The Collection of Paintings of Gaspare Rooker.

Christina Anderson (Oxford University), Flemish Merchant Collecting in Venice: The Cabinet of Daniel Nijs (1572-1647).

Dawn Odell (Lewis & Clark College), Carved Screens and the Cultural Spaces of Seventeenth-Century Batavia.

Bronwen Wilson (University of British Columbia), Moving Inscriptions.

Hans Van Miegroet (Duke), The Flemish Textiles and New Imagery in Colonial Mexico in the Sixteenth Century.

Rebecca Brienen (University of Miami), Dutch Artists and the Price of Going „Global“ in the Early Eighteenth Century.

The above four papers were presented in the session co-sponsored by HNA.

Rangsook Yoon (Central College), Imperial Dreams and Images of „the Other“ in Dürer's Drawings in Maximilian's *Prayer Book*.

David Smith (University of New Hampshire), Realism as Discrepancy: Variations on the Comic Mode in Dutch Art.

Leopoldine Prosperetti (Goucher College), Anatomy of Trees: Arboreal Imagery in the Early Modern Period.

Giles Knox (Indiana University), Van Eyck, Velázquez, Vermeer: Realities of Making.

H. Perry Chapman (University of Delaware), Rembrandt and Dou's Self-Portraits: Rival Realities.

Alena Buis (Queen's University), Homeliness and Worldliness: Seventeenth-Century Dutch Colonial Homes.

Oliver Kik (KU Leuven), The Northern Renaissance Interior: Jan Gossart and the Introduction of the Renaissance Interior in Netherlandish Art.

Christine Pappelau, Mathijs Bril and the Interior of His Drawings.

Lauren Upper (Cambridge University, King's College), Golden Woodcuts and Movable Notes: Printing Technology and Patronage in Early Modern Germany.

Jennifer Nelson (Yale), Scriptural Citation and Protestant Ekphrasis: Johann von Schwarzenberg's *Beschwerung des alten Teufelischen Schlangen mit dem Göttlichen Wort* of 1525.

Dagmar Germonprez (University of Ghent), The Baroque Domed Church of Saint Peter's Abbey in Ghent: Investing Meaning through Poetry.

Shira Brisman (Yale), Albrecht Dürer's Letters and His Epistolary Mode of Address.

Nancy Kay (Merrimack College), The Lost Public Sculptures of Early Modern Antwerp.

Suzanne Walker (Tulane), Words Are Images, Too: Johannes David's Defense of Catholic Art in Counter-Reformation Antwerp.

Koenraad Jonckheere (University of Ghent), The Origins of Netherlandish Art Theory: Writings on Art in the Wake of Iconoclasm (1565-85).

Jessica Veith (New York University), „Where it is seen and praised by many“: Karel van Mander's Description of Heemskerck's *St. Luke* and the Haarlem Artistic Tradition.

Tijana Zakula, Visit Places in Style without Leaving Your Home: The Influence of Gerard de Lairesse's Concepts on the Third Generation of Dutch Italianate Landscape Painters.

James Bloom (Vanderbilt), Bruegel's Bowels, or, Taking Van Mander Seriously.

Lara Yeager-Crasselt (University of Maryland, College Park), The Turks on a Grand Scale: A Reconsideration of Pieter Coecke van Aelst's *Customs and Fashions of the Turks after Constantinople*.

Erin Griffey (University of Auckland), Space and Taste: Displaying Artworks at the Stuart Court.

Marije Osnabrugge (University of Amsterdam), Lifting the Curtain on Picture Curtains in Seventeenth-Century Antwerp.

Juliet Claxton (University of London, Queen Mary College), The Countess of Arundel's Dutch Pranketing Room.

Nicholas Herman (New York University), Jean Bourdichon: A Decade of New Discoveries.

Christopher Atkins (Queens College), Jean Hey and *The Martyrdom of Saint Hippolytus* in Boston.

Elizabeth Petcu (Princeton), Civic Patronage in Vienna Gloriosa: Johann Bernhard Fischer von Erlach's Ephemeral Arch of the City Council of 1690.

Sarah Vanhaegen (European University Institute), Paper Communication Media in the Early Modern Period: An Addition to Triumphal Ceremonies and Festivals as a Means of Mass Communication? The Case of Orange-Nassau (1568-1625).

Alberto Pavan, Angelo Maria Monaco (Università del Salento), An Epic Triumph for the Holy Roman Emperor Maximilian I.

Amey Frederick (Case Western Reserve), „It so much

concerns the conducting of hatches and strokes“. Drawing and John Evelyn's *Sculptura*.

Maria Dalman (New York University), *Opera di furore* or *Opera di memoria*: The Concept of Invention in Early Modern Art Criticism.

Susan Anderson, "Capitale" and "Curieus": Colored Drawings and Their Reception in the Netherlands ca. 1700.

David Evett, Practical Ekphrasis: An Elizabethan Patron's Detailed Instructions to His Painter.

Veerle De Laet (Erasmus University, Rotterdam), Ideas and Attitudes between the Lines: Inventories and the Perception of Images in the Low Countries (1580-1680).

Lloyd DeWitt (Philadelphia Museum of Art), Rembrandt and the Lentulus Letter.

Stephanie Dickey (Queen's University), What's in a Name? Shifting Identities in Prints by and after Rembrandt.

Martha Gyllenhaal (Bryn Athyn College), A Poem, an Inventory, and Technical Treatises: New Insights into Rembrandt's Conception of *Tronies* and Genre Paintings.

Le mécénat des Habsbourg à la fin du XVe et au début du XVIe siècle

Lecture series by **Dagmar Eichberger** (University of Heidelberg)

École pratiques des hautes études, Paris

Donner à voir la dignité impériale: l'empereur Frédéric III (1452- 1493) et les Habsbourg au XVe siècle. (March 11, 2011)

L'empereur Maximilien Ier (1459-1519), "dernier chevalier" ou empereur d'un nouvel âge, celui des médias? (March 18, 2011)

L'archiduchesse Marguerite d'Autriche (1480-1530), "fille d'empereur" et tante de Charles Quint. (March 25, 2011)

La génération suivante: l'empereur Charles Quint (1500-1558), la reine Marie de Hongrie (1505-58), l'empereur Ferdinand Ier (1503- 1564), la reine Eléonore de France et la reine Catherine de Portugal (1507-1578). (April 1, 2011)

The Printed Image within a Culture of Print: Prints, Publishing and the Early Modern Arts in Europe, 1450-1700

Research Forum, Courtauld Institute of Art, University of London, April 9, 2011.

Fanny Lambert (Institut national d'histoire de l'art, Paris), Ceremonies in Print.

Gary Rivett (Sheffield University), Engravings of Charles I, Cheap Print and Politics in Early Restoration England.

Helen Pierce (Aberdeen University), Playing for Laughs? Cards, Cartoons and Controversy During the Exclusion Crisis.

Femke Speelberg (Dutch Postgraduate School for Art History), The Printed Image as Lingua Franca: The Case of Fontainebleau.

Joris Van Grieken (Royal Library of Belgium), 'Om 't volckx wille' ('For the People's Sake'). Hieronymus Cock and the Marketing of Printed Images.

Robert L. Fucci (Columbia University), Jan van de Velde's Vanishing Gentry: Plate Manipulation in an Early Seventeenth-Century Dutch Genre Etching.

Stephanie S. Dickey (Queen's University, Kingston), Publication, Inscription and the Transformation of Meaning.

Marisa Bass (Harvard), Borrowed Love: A 'Caritas' Woodcut in a Humanist Manuscript.

Christophe Brouard (Université Paris 1 – Panthéon Sorbonne), Portraying Renaissance Rurality in Venice during the First Half of the Sixteenth Century.

Susanna Berger (Cambridge University), Illustrated Broadside and the Performance of Natural Philosophy: A Study of Printed Images within Early-Modern Academic and Ceremonial Contexts.

Paris Amanda Spies-Gans (Getty Institute), Anna Maria van Schurman (1607-1678): Self-Portraiture, Humanist Portrait Exchange, Women in Print.

Anita V. Sganzerla (Courtauld Institute), Stefano Della Bella's 'Hand-Screen with Picture Puzzles on the Themes of Love and Fortune' and Early Modern Print Culture in Florence.

Matthias Wivel (Cambridge University), Titian and the Printed Vernacular, c. 1514-1530.

Todd P. Olson (UC Berkeley), Net of Irrationality: Decay in Early Modern Prints.

Opportunities

Call for Papers: Conferences

The Challenge of the Object

33rd Congress of the International Committee of the History of Art (CIHA), Germanisches Nationalmuseum, Nuremberg, July 15-20, 2012.

The deadline for the submission of proposals is **April 30, 2011**. See the congress website for full details:

<http://www.ciha2012.de/en/home.html> (English)

<http://www.ciha2012.de/> (German)

Visual Acuity and the Arts of Communication in Early Modern Germany

Frühe Neuzeit Interdisziplinär Conference, Duke University, Durham, North Carolina, March 29-31, 2012

The sixth international conference sponsored by FNI will address visual culture in early modern Germany. Artists, writers, preachers, musicians, and performers, as well as those whom they may represent, need audiences. In a society saturated with images, visualization, whether literal or imaginative, becomes a dynamic tool for communication. In early print culture writers, artists, and publishers experimented with how to combine visual images with text in order to make their messages more effective. Authors, such as Hans Sachs, often engaged their audiences through verbal pictures, such as vivid

descriptions of settings and people. During the Early Modern period religious propagandists, political writers, satirists, cartographers, the scientific community, and others experimented with new uses of visual images. Practitioners of many disciplines adopted visual criteria for testing truth claims, investigating pressing problems, and representing knowledge.

Papers are invited from scholars in all Early Modern fields focusing on any aspect of visual culture, including the following:

- Art, visual literacy, and strategies of presentation. What is known about the levels of visual literacy during this period? How and where did someone become visually literate? Were certain pictorial forms, styles, or aesthetic preferences particularly successful in conveying content? Multi-media solutions, such as broadsheets, were pioneered at this time.

- Audience and the art of persuasion. This includes literature and sermons; politics, propaganda and satire; issues of visual morality and the ethics of slander; gender, class, race, and religious characterizations; the art of commemoration; and art within popular culture.

- The art of envisioning. Consider verbal pictures, aural landscapes especially in music, and other modes of communication; ekphrasis; meditation, imageless images, and other methods for stimulating the imagination.

- The ephemeral arts and theatricality. What uses were made of texts, images, costumes, music, and human movement for entries, plays, carnivals, funerals, religious celebrations, rituals, operas, and other ceremonies?

- The built environment and spatial settings. What role did architecture play as the bearer of idea/ideology, form, and decoration? What functions were granted to specific architectural spaces? Consider fictive architecture and its uses.

- The history of the visual. Analyze the rise of historic awareness, which includes the rise of archeology, anthropology, and art collections; the role of new technologies and media, such as prints and publishing; iconoclasm and other arguments for negating the visual; and the significance to science and medicine of visual evidence.

Abstract submission

Please send your abstract and contact information to Jeffrey Chipps Smith (University of Texas at Austin), president of FNI, at chipps@mail.utexas.edu. Deadline for submissions: **June 15, 2011**.

Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1800

Utrecht, January 12-13, 2012.

Organised by: Utrecht University, Katholieke Universiteit Leuven, conference website: <http://emblems.let.uu.nl/crosscurrents>

To conclude the Dutch/Flemish research project "The Religious Emblem Tradition in the Low Countries in the Light of Herman Hugo's *Pia Desideria*", a conference will be held in Utrecht on January 12 and 13, 2012, titled "Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1800."

In the last few decades it has been repeatedly argued that the Reformation did not hamper or stop the development of

visual culture in the north of Europe (North-Western Europe and Scandinavia). It has indeed been stressed that various reformatory movements gave a new impetus to the production, diffusion and reception of visual culture in both Catholic and Protestant milieus. It is the primary goal of our conference to apply this understanding not to visual culture in its broadest sense but rather to the specific development of the production, diffusion and reception of illustrated religious texts within various religious denominations. We hope to (begin to) chart the delta constituted by crosscurrents of exchange within and beyond confessional and national borders. Case studies together with theoretical contributions will shed more light on the way illustrated religious books functioned in evolving societies, by analyzing the use, re-use and sharing of illustrated religious texts in England, France, the Low Countries, the German States, Scandinavia and Switzerland, among other countries.

We invite papers dealing with tensions, collaborations, and encounters in the production of illustrated religious texts. We hope to explore the role of authors, engravers, publishers, printers, booksellers, readers and collectors who have made, traded in, and treasured illustrated religious texts. We invite papers that explore bookmaking from a variety of perspectives, and consider how illustrated religious texts were the products not only of authors, engravers and publishers, who worked in a field combining the textual and visual arts, but were also formed and shaped by theological debates and confessional traditions and acted as instruments of change. We also invite papers that explore the issue of changing literacies on a conceptual level, exploring how textual and visual media were used in new ways to shape the relationship between individual citizens and cultural practices and to demarcate social, generational and cultural differences.

Some of the questions we would like to address are: how have workshops and small presses contributed to the spread of illustrated religious texts? What do the surviving copies of illustrated religious texts say about the experiences and aspirations of their makers and readers? How were illustrated religious texts designed to convey information and confessional orientation? What problems arose for those who produced and distributed these texts? In short, how can we understand early modern religious culture from the perspective of the production of illustrated religious texts, in which people were able to cross confessional boundaries and to mingle the literary and artistic traditions which constituted these boundaries? Topics that focus on transnational developments are particularly welcome. In order to gain a broader, comparative perspective, we also invite contributions that shed light on the production, diffusion and reception of illustrated religious texts from one continent to another. Last but not least we would welcome contributions from cultural historians who are able to cross the boundaries of such disciplines as literary studies, book history, theology, religious studies, Neo-Latin studies and art history. Presentations should be 20 minutes in length. An abstract of not more than 350 words, should be sent to Feike Dietz (f.m.dietz@uu.nl) before **1 July 2011**. Some selected papers will be considered for publication in a conference volume.

The conference will be organised by the Universities of Utrecht and Leuven, in cooperation with the Utrecht Changing Literacies project, part of the Utrecht University research Area Cultures&Identities, and will be held on 12-13 January 2012 in Utrecht.

Plenary lectures: Ralph Dekoninck (Louvain-la-Neuve),

Walter Melion (Emory), Mia Mochizuki (Berkeley), Alexandra Walsham (Cambridge), Lee Palmer Wandel (Wisconsin).

Conference organisers: Feike Dietz and Els Stronks (Utrecht), Toon Van Houdt, Lien Roggen and Marc Van Vaeck (Leuven).

Scientific committee: Ralph Dekoninck (Louvain-la-Neuve), Walter Melion (Atlanta), Karel Porteman (Leuven), Maarten Prak (Utrecht).

Rembrandt van Rijn Symposium: Scholarship for the New Century

In conjunction with the exhibition *Rembrandt Paintings in America* and *Rembrandt Prints in the Morgan Library*, both to be presented at the Cleveland Museum of Art February 19 – May 28, 2012, the Department of Art History and Art at Case Western Reserve University and the Cleveland Museum of Art are sponsoring a half-day symposium on the art of Rembrandt van Rijn, to be held on April 15, 2012. We seek papers from younger scholars, either advanced dissertation students or those who have finished their doctorate from 2002 to the present, on any aspect of Rembrandt's paintings, prints, and/or drawings, including the history of collecting and exhibiting Rembrandt's work and Rembrandt historiography. Please send abstracts of no more than 500 words to Jon Seydl, The Paul J. and Edith Ingalls Vignos, Jr., Curator of European Painting and Sculpture, 1500-1800, Cleveland Museum of Art, jseydl@clevelandart.org and Catherine Scallen, Chair, Department of Art History and Art, Case Western Reserve University, catherine.scallen@case.edu. Abstracts are due **September 1, 2011**; notifications will be made no later than October 15, 2011. Final versions of papers will be due March 1, 2012..

Call for Articles

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces the submission deadline for its winter 2012 issue.

Please consult the journal's Submission Guidelines.

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*.

The deadline for submission of articles for the winter issue is August 1, 2011.

Alison M. Kettering, Editor-in-Chief
Molly Faries, Associate Editor
Jeffrey Chipps Smith, Associate Editor

Call for Research in Progress and Dissertations

Early Modern Architecture (<http://earlymodernarchitecture.com>) is a new initiative that explores global, interdisciplinary frameworks for the architecture (design, theory, and practice) of Europe and its colonies, 1400-1800. We are particularly interested in fostering discussion about innovative issues, areas of inquiry, and approaches across both research and education. A major component of this initiative, therefore, will be encouraging a rigorous network of exchange among scholars and professionals.

As a step toward this exchange, we are now compiling two international lists: one of research projects in progress and one of Ph.D. dissertations -- both from any discipline and on any aspect of this field. We will post these lists on our website once we have gathered a substantial number of entries. The lists, we hope, will become an ongoing means for scholars to learn about up and coming research as well as to locate others who share their geographical and/or methodological concerns.

If you have a research project in progress or are writing a dissertation that is in progress or was completed during the 2010-2011 school year, please email us at emalistserv@gmail.com with the author's (and supervisor's) name, the working title, and the names of your department as well as institution. We will then add your information to our lists. We appreciate your contribution to this component of the Early Modern Architecture initiative.

Freek Schmidt (Associate Professor, Faculty of Arts, Vrije Universiteit Amsterdam); Kimberley Skelton (independent scholar)

Courses

AMSU Summer Course 2011

This summer from 14th of August until the 25th of August the AMSU in association with the RKD, the Rijksmuseum and CODART (International Council of Curators of Dutch and Flemish Art) will organise a summer course entitled: *Made in the Netherlands: Art from the 15th and 16th Centuries*.

The aim of this intensive 10-day course is to give an in-depth introduction to the study of 15th and 16th century Netherlandish art in the Netherlands with a focus on paintings, drawings and prints. Participants will gain knowledge on how to use research facilities in The Netherlands and will visit the most important collections and monuments of Netherlandish art under the expert guidance of museum curators and other specialists.

A series of lectures, presentations and excursions with prominent scholars and museum professionals will provide a comprehensive overview of current Dutch research projects and methodologies. Special attention will be given to combining art-historical research and the technical examination of works of art. A number of the sessions have been designed to encourage discussion between the speakers and the course participants. There will be ample opportunity for discussion in front of the original works of art. Moreover, the participants are offered the possibility to build up a network of contacts with scholars and curators in The Netherlands.

Target group

The course is primarily intended for graduate students, museum curators and professional art historians specialising in the field of 15th and 16th century Netherlandish art. There will be a maximum of 25 participants. The ability to communicate well in English, is required.

Application

Candidates will be selected on the basis of their detailed curriculum vitae and letter of motivation. The application deadline is May 1, 2011.

For more information please see <http://www.amsu.edu/en/courses>

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

Fourteenth and Fifteenth Centuries

Nigel Morgan and Stella Panayotova, eds., with the assistance of Martine Meuwese, Elizabeth New, Suzanne Reynolds, Hanna Vorholt, and Andrea Worm, *Illuminated Manuscripts in Cambridge. Part 1, vol. 1: The Frankish Kingdoms, Northern Netherlands, Germany, Bohemia, Hungary and Austria* (256 pp, 358 color illus.). *Part 1, vol. 2: The Meuse Region, Southern Netherlands* (296 pp, 389 color illus.) Turnhout: Brepols/ London: Harvey Miller Publishers, 2009. ISBN (for both volumes) 978-1-905375-47-9.

The first two sumptuous volumes of *Illuminated Manuscripts in Cambridge* (IMC) have arrived. The series of catalogues covers, and will cover, medieval manuscripts in the Cambridge Colleges and the Fitzwilliam Museum (although excluding the manuscripts in the University Library, which will be catalogued separately). Part One, Volume One includes the Frankish Kingdoms, the Northern Netherlands, Germany, Bohemia, Hungary and Austria, with a total of 142 manuscripts; and Part One, Volume Two includes descriptions of the 110 manuscripts produced in the Meuse Region and the Southern Netherlands. The volumes have the look and feel of exhibition catalogues, with one or more crisp full-color reproductions illustrating each entry.

Some of the items will be familiar to readers of this journal who attended the spectacular *Cambridge Illuminations* exhibition held in 2005 at the Fitzwilliam Museum, where many of the manuscripts held in Cambridge colleges were exhibited and published for the first time. The manuscripts included in that exhibition were all thoroughly described by Paul Binski, Rosamund McKitterick, Teresa Webber, Nigel Morgan, Jonathan Alexander, Christopher de Hamel, Nicolas Rogers and Stella Panayotova in the accompanying exhibition catalogue, which was also published by Brepols. The volumes under review here draw upon that research and present much shorter catalogue entries. They present not just the lavishly decorated gems included in the exhibition, but all the manuscripts with even modest illumination, which will be published systemati-

cally for the first time. Many others have not been published since M.R. James produced a series of descriptive catalogues of manuscript holdings at the Fitzwilliam Museum (1895) and selected Cambridge colleges (1895-1913). To synthesize them all by region, incorporating the scholarship generated in the last century, and to have them all freshly photographed is an immense and worthy undertaking.

The first two volumes of IMC contain nearly 750 images, all in color. Within each regional category, the manuscripts have been arranged in approximate chronological order, beginning with a West Frankish Psalter from 883-884 (Cat. 1) and finishing with a book of antiphons made in the Southern Netherlands in the sixteenth century, in which dozens of illuminated fragments have been cannibalized from other manuscripts and pasted into the borders and initials (Cat. 252).

The usefulness of these volumes can be measured by the extent to which they stimulate the production of new scholarship; and isn't "measuring outcomes" what matters most to the overlords of the humanities funding in the UK these days? Let those bean counters know this: because IMC has been published, Cat. 252 (Fitzwilliam Museum, MS 46) can now be connected to a corpus of manuscripts produced at the convent of Soeterbeeck. The contributors to IMC were mostly correct when they wrote that "the book is probably intended for Augustinian canons as suggested by the note "ousen [sic] heylighen vader Augustinus (fol. 25r)" (IMC I, 2, p. 254). However, if, as the comparison with the image reproduced here suggests, the Fitzwilliam manuscript co-originate with the Soeterbeeck manuscript, then both were made for – and possibly by – the female canonesses rather than male canons. There are 45 other manuscripts that were kept in the Soeterbeeck priory in Deursen near Ravenstein until 1997, when the Augustinian sisters gave the entire conventual library to the Radboud University Nijmegen. (See Hans Kienhorst, *Verbruikt verleden. Handschriftfragmenten in en uit boeken van klooster Soeterbeeck*, Edam: Orange House 2010). Because *Illuminated Manuscripts in Cambridge* brought Fitzwilliam Museum, MS 46 out of obscurity, this most richly illuminated specimen in the group can now be studied in its proper context.

Likewise, the reproductions and description in IMC of a German manuscript preserved in Trinity College (MS B.15.24, Cat. 109) make it possible to connect it to Paris, Bib. Arsenal, Ms. 212, which has a closely related miniature depicting the five animals in Hildegard of Bingen's vision described in the *Scivias*. The two manuscripts are related in size (Paris, Bib. Arsenal, Ms. 212 measures 275 x 205 mm, and Trinity College, MS B.15.24 measures 278 x 205 mm, but both manuscripts have been trimmed), script, decoration, and content. Both manuscripts contain a text in Latin for undertaking a virtual pilgrimage to the Holy Land. Studying them in conjunction with one another may reveal further clues about their origin, original audience, and function.



Undoubtedly other students of Northern European medieval manuscripts, upon perusing the bountiful images and brief but useful descriptions, will be able to make further connections with existing manuscripts and other cultural documents. One of the functions of *Illuminated Manuscripts in Cambridge* – in which it succeeds admirably – is to make accessible a previously hidden body of manuscripts, which will certainly serve our scholarly community

well. That having been said, I wonder whether an expensive (200 or \$290 for the two volumes) illustrated printed catalogue is the best tool with which to present a collection of manuscripts in the twenty-first century. Publishing the material online would have been less expensive (probably for the institution, and certainly for the user), no doubt faster, and would have allowed the editors to incorporate a continuously updated bibliography and attributions. A web version covering the same material would have allowed 7500 images instead of 750.

Among the many manuscripts that had not been adequately known and available until the publication of *IMC* are Cat. 200 (Fitzwilliam Museum, MS 108), a Book of Hours from the Southern Netherlands or Northern France made for Gauvain Quiéret (ca. 1433-before July 1470), who is pictured at least twice in prayer in grisaille miniatures. Although several scholars have published important studies about female owners of prayer books, their male counterparts have received less attention, and a student of gender studies interested in lay male piety might be able to build on the groundwork laid by *IMC* to assemble a relevant corpus and delve into this topic.

These volumes will also facilitate the study of manuscripts that have curtains sewn above their miniatures. Although many miniatures have a row of needle holes above their frames, indicating that they once had curtains attached above them, very few examples of the actual curtains survive, and two of the three fifteenth-century examples known to me appear in *IMC*. These are Cat. 163 (Trinity College B.11.14), a Book of Hours for Sarum Use, and Cat. 96 (Gonville and Caius College, MS 769/822), a German Psalter written for a Cistercian community dedicated to St. Maurice, in which someone has sewn curtains over the modest historiated initials. The Fitzwilliam also holds an example from the twelfth century (Cat. 66, MS McClean 22). Although Christine Sciacca has recently addressed this phenomenon for Ottonian manuscripts, more work is yet to be done for manuscripts of the later period. If curtains were sewn in to protect the miniatures they cover, why do we often find them (or traces, in the form of needle holes) in such modest manuscripts? What was their real function?

Most of the entries are good and solid, with only a few occasional slips. While I feel quite petty pointing some of these out, they should alert readers that the catalogue was written quickly by the editors' own admission ("Jonathan Alexander encouraged the *Cambridge Illuminations* project from the start and advised: 'Keep it short and bring it out quickly,'" Introduction, p. 7). Correspondingly, the wise scholar will not repeat

facts printed in *IMC* without checking them carefully. For example, the entry for Cat. 21 (Fitzwilliam MS 38) describes the script as *textualis* when the photo reveals it clearly as *hybrida*. Cat. 32 (Fitzwilliam Museum MS 271), in usefully listing manuscripts copied by Peter Zwaninc for the female Tertiaries at Weesp, lists one as "Haarlem, Episcopal Museum, MS 105." However, the manuscripts from that collection were transferred to the Museum Catharijneconvent in Utrecht, most of them in 1976, and the correct signature should read "Utrecht, Museum Catharijneconvent, BMH h 105." The entry for Cat. 29 (Trinity College, MS O.1.75) correctly indicates that the manuscript's female noun and pronoun forms suggest that it was made for a female user, and that it has penwork associated with Delft; the entry does not, however, mention that St. Augustine is listed as the first confessor in the litany and St. Agnes as the first virgin, clues which connect the Psalter to the convent of canonesses regular in Delft called Sint Agnes in het Dal van Josaphat. These Canonesses demonstrably wrote and illuminated manuscripts, including, most likely, this one.

Each entry includes a useful section headed "Comments." Many of the opinions presented in the comments of the Northern Netherlandish manuscripts are based on conversations and personal correspondence. This process is honest in so far as it gives credit where credit is due, but the procedure is problematic because the opinions presented have then been memorialized in a printed catalogue of overwhelming gravitas and authority but without having been filtered through the judgment of blind peer review. They have arrived there by some other alchemical process to which the average reader could not have had access and therefore cannot adequately evaluate. To be fair, the research team could not possibly have included sub-specialists in every region and era of manuscript production exemplified by the Cambridge colleges. The authors and editors must have found themselves in a Catch-22 situation, as very little has been written about many of these manuscripts, and they were correct to seek advice from members of our community. The corrective to this situation will be that the volumes will stimulate an abundance of new ideas, opinions, and literature, which the regular peer-review system will filter and evaluate.

One regrettable error in which the oral or written correspondence seems to have overshadowed published work appears in the comments of Cat. 42 (Fitzwilliam Museum, MS McClean 95), in which Klaas van der Hoek's published work has been unfairly minimized and misrepresented. It should be noted that he wrote: "Although there is no reason to attach Spierinck's name to [Amsterdam, Koninklijk Oudheidkundig Genootschap, MS unnumbered], Henkel did see aright, for it has been illuminated entirely by Master A of Ms McClean 95. In particular, comparison of the border decoration with the borders of Master A in MS McClean 95 leaves little doubt about the identity of its illuminator. Being consistently divided into panels filled in with stiff, coiled-up acanthus transferring into straight-pen-strokes with little petals, the borders in the KOG Book of Hours make an even more schematic and symmetrical impression. Two peculiar elements are added: a gold devil's head and a gold, tufted pig's head from which acanthus springs. Codicological data confirm the shared origin of both manuscripts: their justification, number of lines and script correspond" (K. van der Hoek, "The North Holland Illuminator Spierinck: Some Attributions Reconsidered," *Masters and Miniatures* 1991, 277-278). The person who wrote the entry for Cat. 42 gives a false summary of Van der Hoek's article. It was Van der Hoek drawing upon Henkel and not Korteweg in cor-

respondence who first drew the relationship between McClean 95 and the KOG Book of Hours; likewise, it was Van der Hoek who enumerated the hands in McClean 95.

These squabbles will be ironed out as students of manuscript illumination read, digest, and apply these immensely useful volumes, as I am confident they will do with deserved gusto. The first two beautifully designed volumes of *Illuminated Manuscripts in Cambridge* have all the indices and finding aids (including an index of biblical and non-biblical iconography) to facilitate further research. They are brimming with ideas, are full of dissertation topics, and are testaments to the bounty – intellectual and sensuous or even sybaritic – spread out before students of medieval manuscripts.

Kathryn M. Rudy

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Elina Gertsman, *The Dance of Death in the Middle Ages: Image, Text Performance (Studies in the Visual Cultures of the Middle Ages, 3)*. Turnhout: Brepols, 2010. 327 pp, 45 color pls. ISBN 978-2-503-53063-5.

The Dance of Death, or *danse macabre*, emerged as a literary and pictorial theme in Europe in the late medieval era. Combining powerful imagery with poetry, skeletons prance amongst a host of figures from all walks of life and invite them to partake in the inevitable, final dance. In this illuminating and engrossing book, Elina Gertsman charts the emergence and flowering of the *danse macabre* in the fifteenth century by examining large-scale wall paintings in churches and cemeteries across Europe, and concludes by reflecting on the transformation of the theme in the sixteenth century, in Hans Holbein the Younger's print series *Les simulachres & historiees faces de la mort*. The author is concerned throughout with developing a reception theory for the images, which is skilfully achieved through a combination of rigorous pictorial analysis, sensitivity to the specifics of location and a thorough examination of the accompanying texts in their original languages. The third volume in Brepols series *Studies in the Visual Cultures of the Middle Ages*, the book is well illustrated throughout and includes an appendix of four selected Dance of Death texts additional to those discussed in the chapters as well as an index of Dance of Death characters, making it a useful volume for art historians and literary scholars alike.

Gertsman adopts an interdisciplinary approach to examine the relationship between the image, text and viewer of the Dance of Death within the broader theological, socio-historical and cultural framework of the fifteenth century. The book opens by exploring the emergence of the macabre and other related iconographies in the fifteenth century. Like the Dance of Death, the popular legend of 'The Encounter of the Three Living and the Three Dead' and medieval *transi tombs* also paired idealised, living figures with dead or decaying corpses. An exploration of these forms provides an introduction to some of the cultural precedents and philosophical difficulties involved in representing death. Sermons, visionary writings, folk legends, documents and treatises on dance are then woven together in discussion of the interconnected notions of dancing and death. The author contrasts the jerky, grotesquely alive movements of Death with the refined, statuesque movements of its victims to develop the theory that Death's victims are

already luminal creatures, and concludes with interesting evidence that the Dance of Death was actively performed, as well as pictured, during the Middle Ages.

The author's key example, and the focus of the book, is a *Dance of Death* painted on canvas by Bernt Notke in the late fifteenth century for the Church of Saint Nicholas in Reval, Livonia (modern-day Tallinn, Estonia). The output and reputation of the Lübeck painter and sculptor Bernt Notke have recently been reassessed (see the review of Peter Tångeberg's 2009 book in this issue) but for Gertsman he remains a pivotal figure. Although the Reval *Dance* is now a fragment of canvas picturing only the first thirteen of an original cast of about fifty figures, its good condition coupled with the survival of its text enables Gertsman to use it as matrix for the reading of similarly conceived Dances of Death which have since been lost or destroyed. These include a sister work also by Notke executed on panels for the Beichtkapelle of Saint Mary's church in Lübeck, Germany, and preserved in a seventeenth-century copy and a *Dance of Death* painted in an arcade in the Cemetery of the Innocents in Paris, preserved in woodcuts printed by Guyot Marchant. One of the highlights of the study is Gertsman's compelling analysis of the relationship between text and image in the Reval *Dance*. Taking the form of highly-charged, individual dialogues inscribed in Low German on banderols beneath the procession, Death's words frequently ridicule the pretensions and ambitions of the individuals pictured, who writhe, beg and exclaim in anguish as they discover that regardless of their worldly status they cannot escape Death's bony grasp. Gertsman's translation of the texts certainly enhances our appreciation of the images, but it is unclear how many of Notke's original viewers would have been able to read and understand them. Examining the economic status and layout of the bustling trading port of Reval, as well as the many functions of the Church of Saint Nicholas, the author suggests that the *Dance* would have been seen by a diverse cross-section of society, including merchants, artisans, council members and noblemen, who would have possessed varying degrees of literacy.

Even without access to the verse, Gertsman argues that the Reval viewer would have responded to other elements of the painting. These include the figure of the Preacher, who opens the dance by introducing the long procession of familiar characters and recalls aural traditions by reminding the beholder in the manner of a sermon that all are equal in the eyes of God. The portrayal of dancing is another aspect of the image which speaks volumes, with the life-size cavorting skeletons providing devilish and menacing opposites to the Preacher's composure. Unusually, the background of the Reval *Dance* is not a generic meadow but a specific, detailed view of a Hanseatic cityscape in miniature. This serves to both anchor the didactic procession firmly in the realm of the recognizable and to suggest that the participants in the dance, who loom at eye level beseeching the viewer, have already left the city behind as they enter into a different space. Confronting their painted doubles in this dramatic way, and reminded by Death and the Preacher of the role of repentance in salvation, the author surmises that the powerful message of the Reval *Dance* would have been understood by lettered and unlettered viewers alike. Three more fifteenth-century *danse macabre* murals offer permutations of the Reval iconography intertwined with other visual narratives, including devotional images of Christ on the Cross and the Fall of Man. The murals are all in churches in France and Germany: in the Benedictine abbey church of La Chaise-Dieu in the Auvergne, the small church of Meslay-le-Grenet in Eure-et-

Loire, and in the belfry tower of Saint Mary's in Berlin. Again, attending to factors such as the location of the churches and the interplay between image, text and architectural space leads to a sensitive exploration of the murals and their viewers.

Neither narrative nor conventional iconic paintings, fifteenth-century Dances of Death were characterised by where they sat at the intersection of visual imagery, vernacular literature and pastoral theology, eliciting active participation from the viewer. This was achieved through means as varied as drawing on the performance of liturgical rites and the received wisdom of sermons, to confronting and enveloping the viewer with a sense of scale, movement and depiction of recognizable characters and landscapes. Such active participation was to ebb away in the early-modern era. Artists such as Niklaus Manuel Deutsch and Simone Baschenis introduced new characters to the familiar cast of protagonists and conflated *danse macabre* imagery with other biblical narratives.

Even more fundamental than this were the changes that took place in the format of *danse macabre* imagery in the sixteenth century. In place of the solemn, continuous procession of life-size figures, the *danse macabre* was shrunk, to be used as a decorative scheme to adorn secular, utilitarian objects including chests and sword sheaths, or serialized in individual prints, the best known being Holbein's woodcut series *Les simulachres & historiees faces de la mort* (1538). Created specifically for the book format, in Holbein's *Simulachres* the original *danse macabre* imagery is embedded within biblical narratives of the Creation and Fall of Man, and each engraving is made to stand in its own right. The visual continuity of the Dance is disrupted. Unlike their medieval counterparts, Death's victims here are not lined up against a homogenous backdrop but caught dramatically in midst of their everyday activities. Death no longer dances, but instead swoops in theatrically to seize its victims, and is often caught in the act by onlookers. Some witnesses are horrified by the appearance of the skeletons, others leap forward to defend Death's victims, others ignore the commotion; but all of the incidental figures create a distance between the viewer and reader, who is rendered a passive witness to the scene. In Holbein's small scenes death is intimately and dramatically personified, but the sixteenth-century viewer is a spectator rather than a participant. As Gertsman convincingly argues, by this time the equalising nature of Death and the performative aspects of the Dance which made the medieval wall paintings so powerful had been lost.

Amy Orrock

London

Till-Holger Borchert, *Van Eyck to Dürer. Early Netherlandish Painting & Central Europe 1430-1530*. [Cat. exh. Groeningemuseum, Bruges, October 29, 2010 – January 30, 2011.] Tiel: Lannoo Publishers, 2010. 552 pp, 635 illus., 615 color. ISBN 978-90209-9341-7.

"Make no small plans," proclaimed architect Daniel Burnham, and he proceeded to develop the master plan for the city of Chicago. That could be the watchword for Till-Holger Borchert; his massive exhibitions in Bruges have recast the interaction of all Europe with the *ars nova* of the fifteenth-century Netherlands. His memorable first foray studied Van Eyck and the Mediterranean (2002), and now he surveys the diffusion of

Netherlandish models – here sparked mostly by Rogier van der Weyden – across Central Europe, broadly defined.

This point has long been acknowledged; Borchert himself starts with a quotation from 1879 by Schnaase. But except for some notable instances of close influence, such as Hans Holbein the Elder in early sixteenth-century Augsburg (first studied by Baldass in 1928, most recently by Katharina Krause in 2002), the larger question has not been revisited for many years. Notably, Borchert's catalogue includes significant illustrated sections of loans that go well beyond the usual Germano-centrism to encompass points farther east accompanied by introductions: Austria (Arthur Saliger); Bohemia (Olga Kotková); Silesia (Antoni Ziemba); Poland (Malgorzata Kochanowksa); and Hungary (Gyöngi Török). But Germany is not slighted, either. Successive regions receive close attention. All-important neighbor and archdiocese, Cologne, is covered by Julian Chapuis. Borchert himself discusses Franconia (HNA members will also want to know that Robert Suckale's opus, *Die Erneuerung der Malkunst vor Dürer*, not yet reviewed, appeared last year). Another crucial region, Westphalia, is analyzed by Stephan Kemperdick, fresh from his own magisterial exhibition of Flémalle/Van der Weyden (2008-09). Bavaria is discussed by Matthias Weniger; Swabia and the great artery of the Upper Rhine by Anna Mohrat-Fromm.

Another important aspect of the exhibition is its consideration of media other than painting: drawings (discussed by Guido Messling), sculptures in varied materials, manuscript folios. The influence of prints as intermediaries (discussed by Christof Metzger, fresh from his own brilliant show on Hopfer), and the travels of individual artists facilitated this geographical exchange, far more than the pan-Mediterranean influences that formed the focus of the previous Bruges exhibition. And the terminus of the exhibition emerges appropriately from the return visit to the Netherlands by draftsman/printmaker/painter Albrecht Dürer in 1520/21.

To set up the major themes of the exhibition and to stitch the regional sections together, Borchert commissioned a book-within-a-book of essays. Borchert begins with a vivid sketch of the pictorial innovations of illusionism, which diffused outwards from the Van Eyck brothers. Equally important (but less visible in the works on display), sculpted retables are surveyed by Reinhard Karrenbrock in a beautifully illustrated essay that features intact works from Central Europe (Sweden, not included, became another major region for exported works from Brussels; cf. Sophie Guillot de Suduiraut). Then Kemperdick surveys the crucial "First Generation" in German-speaking countries (Witz, Moser, et al., including in Bavaria Gabriel Angler, the former Master of the Tegernsee *Tabula Magna*; cf. Helmut Möhring).

Occupying the crucial center of influence for Germany, the art of Rogier van der Weyden is ably, if briefly, discussed by Antje-Fee Köllerman. Cologne properly receives its due, but early, almost simultaneous adherents also included Friedrich Herlin in Nördlingen (1462), the Master of the Sterzing Altarpiece in Tyrol (1458), and Hans Pleydenwurff from Nuremberg but painting in Wroclaw/Breslau (1462; no. 212) and in the familiar *Hof Altarpiece* (1465). But the transmission of Netherlandish ideas also traveled widely through the mediation of Martin Schongauer's prints, discussed for "Central Eastern Europe" by Ingrid Ciulisová.

In terms of the increased opportunities for travel by individuals during the fifteenth century, a few key artists should

have been stressed further, notably Michael Sittow from Reval/Talinn in Estonia, even though he already appeared in the earlier exhibition, since his travels through Bruges carried him all the way to the court of Isabella in Spain before he returned to his home town. In this volume Sittow is represented only by a lone portrait (no. 96; the not-especially-typical man's head in the Mauritshuis, whose attribution has been doubted on several occasions). So once more the artist falls between geographical stools, even though he is the one foreign painter whose work demonstrably derives from direct exposure in Bruges to the template of Hans Memling. But his value for the wider point of the exhibition is indisputable, if muted in execution.

Moreover, the final map in the volume, while helpful, shows only overland routes, whereas surely many of the linkages between cities in the late Middle Ages followed sea lanes – particularly the well-plied trade routes of the Hanseatic League. Through those maritime links Bruges and the Netherlands reached across the Baltic to Reval (Sittow), Gdansk (where Memling's *Last Judgement Altarpiece* arrived through piracy), and Lübeck (where Memling's *Greverade Altarpiece* reached its permanent home).

Though not placed at the end of the essay section, a very stimulating essay by Juliane von Fircks, "Nuremberg to Antwerp and Back," carries the history into the early sixteenth century and really considers the rich exchange, still to be explored more fully, of regions that were then peers in the post-Dürer generation that included, among others, Baldung and Holbein on one side and Gossart and Lucas van Leyden on the other. But that topic signals the opportunity for yet another great Borchert exhibition!

It is a cliché of reviews like this that space does not permit proper discussion of either the catalogue or the visual discoveries on the walls. But easy truths are magnified in the exhibitions by Till-Holger Borchert, which – as was already proved by the 2002 Mediterranean concept – can justly be seen as enduring and seminal.

Larry Silver

University of Pennsylvania

Peter Tångeberg, *Wahrheit und Mythos – Bernt Notke und die Stockholmer St.-Georgs-Gruppe. Studien zu einem Hauptwerk niederländischer Bildschnitzerei: Ostfildern: Jan Thorbecke Verlag, 2009. 171 pp. ISBN 978-3-7995-8405-0.*

Just over a century ago the German-educated Swedish art historian Johnny Roosval attributed the famous sculpture in the Church of St. Nicholas in Stockholm of *St. George Slaying the Dragon* to the Lübeck artist Bernt Notke (Johnny Roosval, "Die St. Georgs-Gruppe der Stockholmer Nikolaikirche im Historischen Museum zu Stockholm", in: *Jahrbuch der Königlich Preussischen Kunstsammlungen* 27, 1906, 106-117). It was partly due to this masterpiece that Notke's star rose to great heights, and claims that Notke was the Veit Stoss or even Michelangelo of the North quickly followed. Until recently, Roosval's assumption was repeated with hardly any critique from art historians. In 2009, the city of Lübeck celebrated the 400th anniversary of the death of Notke, "one of the most outstanding painters and sculptors of the Baltic region" (www.unser-luebeck.de). In the same year, an international conference was devoted to Notke at

the University of Tallinn, which celebrated him as "one of the most well known and innovative artists in the late-medieval Baltic Sea region". In his most recent book, Peter Tångeberg, Sweden's leading specialist in medieval wooden sculpture, has convincingly shown, however, that Notke cannot have created the famous sculpture in Stockholm. All evidence, Tångeberg argues, points to a Netherlandish origin of the sculpture. Given the monumentality and outstanding quality of the piece, this conclusion has serious implications for the history of Netherlandish art: a lost masterpiece has finally been retrieved.

Tångeberg does not jump to conclusions. He devotes the first chapter to a critical review of earlier literature on Bernt Notke and the Stockholm statue. Tångeberg cautiously debunks the arguments of art historians of the distant and closer past by showing that these were all based on an ill-founded twofold premise, namely that 1) Lübeck was the most prominent center of art production in the medieval Baltic Sea region, and 2) a work of such outstanding quality as the Stockholm St. George statue must naturally have been created by the most important artist of medieval Lübeck, Bernt Notke. The only author who stood up to these arguments was the Dane Erik Moltke, to whom Tångeberg has dedicated his book. In 1967, Moltke wrote that Bernt Notke "als Künstler ist er uns unbekannt" ("as an artist he is unknown to us"; see Erik Moltke, "Der Totentanz in Tallinn (Reval) und Bernt Notke", in: *Nordisk medeltid. Konsthistoriska studier tillägnade Armin Tuulse*, Uppsala 1967, 321-327). Established art historians in Germany vehemently opposed Moltke's scepticism because they wished to preserve Notke's genius. They hardly addressed Moltke's arguments, however. Tångeberg has now taken Moltke's side by questioning the basis for our knowledge of Notke as an artist. Existing documentary evidence highlights Notke's role as an entrepreneur in the art market. It remains uncertain whether he even picked up a pencil or chisel at all. Due to Tångeberg's patient and well-chosen formulations, the first two chapters of his book read like a piece of "investigative journalism": not only is the artist Bernt Notke demythologized but so is the research on Notke and, by extension, art history as a scientific discipline.

After his demolition of the house of cards of assumptions and attributions, Tångeberg builds his own argument in chapters 3, 4 and 5, which form the art-historical core of the book. The focus here is on the sculpture itself, which the author enthusiastically describes as "wahrhaftig ein merkwürdiges und großartiges Kunstwerk" ("truly a remarkable and outstanding work of art", p. 50). Tångeberg is systematic and detailed in his analysis of the sculpture in terms of style (faces, hairstyle, pleating), forms and motifs (dragon, lamb, princess) and materials (gems, polychromy, gilding and applied objects). A comparison to the few works in which Notke was in some way involved leads Tångeberg to the conclusion: "So spricht nichts dafür, dass Bernt Notke irgend etwas mit der St.-Georgs-Gruppe der Stockholmer Nikolaikirche zu tun hatte – weder archivalische Belege, noch stilistische, formale, motivische oder technische Eigenschaften des Werkes" ("nothing speaks for Notke having had anything to do with the sculptural group of Saint George in St. Nicholas's church in Stockholm – neither documental nor in any stylistic, formal, or technical characteristics of the work, or in the use of motifs", p. 89). Tångeberg then shows convincingly that the style, composition, forms, motifs and fashions are most closely related to the art of the Netherlands, including the Lower Rhine area. An origin in this region is also suggested by a record from 1629, in which the Swedish Renaissance scholar Jacobus Messenius states that the St. George sculpture was

ordered from the most suitable artist in the city of Antwerp. Although this might not be conclusive proof in a legal sense, it is a convincing conclusion to Tångeberg's case. The author is patient and restrained throughout the book. This is illustrated in the way he stresses that one should keep in mind that, despite a great deal of material evidence, direct parallels in preserved Netherlandish art are lacking.

Peter Tångeberg's study of the Stockholm St. George group is an important book. His critique of the method and ideology of – primarily German – art history makes this book relevant beyond its status as a monographic study. His conclusions, furthermore, lead to several far-reaching new insights. Most importantly, the Stockholm St. George shows that Sweden's position in European cultural history was not marginal, as is so often (implicitly) assumed. According to this assumption, in the Middle Ages, the barely Christianized Baltic Sea region would have been civilized from Lübeck. Tångeberg's book suggests, however, that it was social position, and not geographical location, that defined the art that was produced and purchased in a specific place. Around the year 1500, the Swedish ruling class knew perfectly well, as did the French and English – and Lübeck! – elite where the most outstanding art works in Northern Europe were to be found: in Antwerp. This revelation deepens our appreciation of the city's role and of the Netherlands in general in the production and reception of art. The book is written in German but has an extensive summary in Swedish (pp. 125-133). It is to be hoped that an English translation will follow soon so that Tångeberg's important conclusions can find their way to an even broader audience.

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Ulrike Heinrichs, Martin Schongauer. Maler und Kupferstecher. Munich/Berlin: Deutscher Verlag für Kunstwissenschaft, 2007. 527 pp, 250 illus., 60 color pls. ISBN 978-3-422-06555-0.

Schongauer scholars should be forewarned: despite its ample visuals, this tome definitely is **not** a life-and-works monograph, like the exemplary 2004 study by Stephan Kemperdick. Instead, as a Habilitation thesis (Bochum), it bears the suitably complex subtitle, "Art and Science under the Primacy of Sight" (*Kunst und Wissenschaft unter dem Primat des Sehens*). To summarize such a learned study is not easy; readers will want to know that the focus on seeing chiefly emphasizes the paintings of the Colmar master (1445-91) but also his training as a *pictor doctus*.

Heinrichs characterizes Schongauer as a proto-humanist and reasserts his primacy in the German-speaking art world of the late fifteenth century. His entry at the University of Leipzig in 1465 provides a bit of evidence. Certainly his knowledge of nature, already underscored by Fritz Koreny in his study of the Schongauer *Peony* (J. Paul Getty Museum, Los Angeles; plate 8), offers an artistic foundation, carried on by Dürer. Heinrichs lays out further claims about the contemporary intellectual setting for this art, using the printed *Schatzbehalter* (Nuremberg, 1491) by Franciscan Stephan Fridolin as an exemplary structured memory system, which united religious picture theory with visual and verbal aesthetics. She invokes both Aristotle and Hugh of St. Victor to establish the ways that image logic – "seeing" – could provide both learning and contemplation

for an adept late medieval beholder. She also claims that these ambitions informed the artist's achievements in light and color in his paintings as well as the perspective illusion in his prints. Certainly she discounts the importance of any linear artistic development, except to note improvement in his illusion and control of natural details.

The bulk of the book focuses on individual works as case studies of this larger argument. Particularly noteworthy chapters: the 1473 Colmar *Madonna in the Rose Bower* (121-58; plate 10 ff.) for the use of color in natural allegory; the climactic 1491 Breisach mural *Last Judgment* (419-58; plate 44 ff.) as an image to move spiritual emotions and insight through its experience within the physical space of the viewer; and a case study of light as spiritual metaphor in small-scale *Andachtsbilder*, using the small *Madonna and Child in the Window* (259-90; plate 2, Peter Moores Foundation, Warwickshire; a good comparison image is now in the Getty). For the most part, these close analyses are augmented with associations to the learning and religious experience conveyed by these works of art. Among the prints, both individual works – *Flight into Egypt* (210-20), *Madonna with the Parrot* (259-62), *Death of the Virgin* (313-23) – and print series receive attention. But for the most part these are considered within the framework of color, naturalism, or their function as devotional images and freely admixed with the general arguments. A final glance at the *Censer* and the *Crozier* (389-418) views those engravings within the concept of the beautiful object.

Yet to this reader, while the contemporary intellectual arsenal of religious thought can be enlightening, Heinrichs's insistence on its direct pertinence for these several visual experiences still seems tendentious. The relevance of the theological background often seems to be free-floating, unconnected to the imagery, and the purported humanism often seems marginal. A similar arsenal of religious learning and pious practice was argued as the basis of Altdorfer's religious prints in another recently published *Habilitationsschrift* (Göttingen): Thomas Noll, *Albrecht Altdorfer in seiner Zeit* (Munich/Berlin, 2004; reviewed in this journal November 2006). Under the pressure of some German art history institutions or advisers the remarkable learning necessary to get beyond mere iconographic or pictorial analysis threatens to overwhelm the experience of the objects themselves. While Heinrichs does attend to pictorial traditions and thematic precedents of these images, she often seems to reify their pictorial goals, using such concepts as (for the prints) "perspective and movement as *variatio-motifs*" or "movement and variety as artistic categories." As noted, the distinction between prints and paintings dissolves within this overall approach.

Thus Heinrichs's title does not mislead: this is indeed *Kunstwissenschaft* that applies the same theoretical ambitions of German art history from a century ago, even though grounded here in a more historicized intellectual universe of late medieval religion. Primarily this study still deals in abstractions, such as the subtitle's "primacy of seeing," and such concepts seem to work better (and perhaps more convincingly) in German than in English. Schongauer the intellectual artist seems to be less in view than Heinrichs the learned scholar. One is still left to marvel about the fact (already noted by Vasari) that Schongauer's great engraving of *The Tribulations of St. Anthony* (fig. 88) would go on to become the first experiment in painting (recently rediscovered; now Kimbell Museum, Fort Worth) by the young Michelangelo.

(As a reviewer, I apologize to both author and publisher for the lateness and the brevity of this review, but this is a dense and complex book, very difficult to summarize, although rich in specific insights and, as noted, impressively erudite.)

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Sixteenth Century

Mary Bryan H. Curd, *Flemish and Dutch Artists in Early Modern England: Collaboration and Competition, 1460-1680*. Aldershot: Ashgate, 2010. 236 pp, ISBN 978-0-754-66712-4.

In 1517, upon the death of Bernard Flower, the first Netherlandish glazier to serve at the English court as the King's Glazier, Henry VIII chose the Antwerp-trained Galyon Hone as Flower's successor. At a time when Netherlandish craftsmanship carried considerable prestige for the English – dating back to Burgundian splendor of the fourteenth and fifteenth centuries – Hone can be seen both as continuing an earlier tradition and anticipating the future. For he and his countrymen were sought after precisely because their production of glass in a narrative pictorial mode contrasted so sharply with the late Gothic styles (and techniques) of their English counterparts. In the 1520s, Hone worked at the palace in Guisnes near Calais in connection with the meeting and jousts between Henry and Francis I. He glazed windows at Eton College Chapel, Hampton Court Chapel, and King's College Chapel at Cambridge. Yet despite this level of patronage, Hone still faced challenges as a member of a foreign community practicing his trade in England. The Worshipful Company of Glaziers resented this alien presence and did their best to complicate the lives of these rivals. The Act of 1523 extended the authority of the City to enforce guild regulations across the Thames to Southwark and even weakened the liberties that came with an official *denizen* status (conferred by the Crown, the designation granted full residency rights, apart from the ability to inherit land). Hone, unusually, evaded the guild's authority: he took up residency and moved his studio to St. Thomas's Hospital, whose Church control was exempt from the City's regulations (at least until the dissolution of the hospital in 1540).

Mary Bryan H. Curd recounts the Hone story in her second chapter of *Flemish and Dutch Artists in Early Modern England: Collaboration and Competition, 1460-1680*. One of five case studies (an illuminated manuscript, glass, tapestries, portraits, and prints), Hone exemplifies a number of themes important to Curd. As emphasized by the book's subtitle, she investigates not only the presence of Netherlandish artists in England but also, more specifically, how they competed there. She stresses collaborations – both cooperations within Dutch and Flemish circles and projects that combined Netherlandish and English participants. Often, these immigrant and expatriate artists arrived with updated styles and studio practices. In order to overcome the challenges presented by often hostile English interests, original and innovative solutions were crucial. As with Hone, however, much of the output by the artists addressed

by Curd now seems incidental to the larger stories of British and Netherlandish art – unfortunately so, I think, for reasons I advance below.

A useful introduction summarizes the English consumption of Netherlandish art, migration patterns from the 1480s through the mid-seventeenth century, and the artistic advantages of Flemish and Dutch studio practices over their English counterparts. Next, Curd turns her attention in Chapter One to an illuminated manuscript, commissioned in the early 1480s by Anne Beauchamp to celebrate her father's life: *The Pageants of Richard Beauchamp, Earl of Warwick*. Through fifty-five ink drawings by a Flemish artist, the manuscript (British Library Cotton Julius E.IV, article 6) presents the life of the Earl with depictions of battles and tournaments, royal receptions, and a pilgrimage to Jerusalem. Attending to the material details of the book and its bi-cultural origins, Curd argues that its production brought together artist, patron, middleman, and scribe. She suggests possible economic incentives for such cooperation in "response to a burgeoning book market in late fifteenth-century England, in which the demand exceeded the supply" (40). Yet, as Curd, acknowledges, *The Pageants* manuscript remains incomplete, but with a difference. Curd (following up a suggestion of Roger Wieck) sees *The Pageants* as a *minute*, a model book for the patron's approval before the more polished manuscript was completed. In this case, however, the final book seems never to have been realized (or else it has been lost).

Chapter Two covers Hone's place at the court of Henry VIII, and Chapter Three addresses two late sixteenth-century tapestry weavers, Richard Hyckes and William Sheldon. In the late 1560s Hyckes had fled the violence in Flanders and relocated to London, where he met Sheldon, an ambitious Catholic country squire who set up a network of tapestry weavers in London, Warwickshire, and Worcestershire. Their goal was to bring Flemish and English weavers to work alongside each other – partially in response to the ideals outlined in *A Discourse of the Common Weal of This Realm of England* (1581), which argued that an importation of skilled labor from the Continent would ultimately benefit England, since otherwise the nation's raw resources would simply be exported to a skilled labor pool abroad. Hyckes supervised the Sheldon Tapestry Works at Warwickshire, and under his direction it made money. The larger goals of cultivating a national industry, however, were never realized. Rather than bringing large numbers of Flemish and English weavers together at Warwickshire, Hyckes used a network of weavers working in different locations. And while the Sheldon manufacture profitably met the local gentry's desires for tapestries, without the patronage of powerful national figures, it never grew beyond a regional business. In the end, Curd sees this moderate success story as an informative example. Ambition, hard work, a skilled workforce, and even collaborative strategies aimed at maximizing technological innovations were not necessarily enough to achieve a national "economic impact or . . . widespread acclaim." Close contact between a collaborative labor pool, proximity to production, and, especially, well-placed patrons were just as important.

The emphasis on collaboration serves Curd well when she turns her attention in Chapter Four to the familiar figure of Peter Lely. She emphasizes the painter's flexibility in finding support: first from Charles I, then from the leaders of the Interregnum, and finally from the Restoration court of Charles II. She notes that Lely worked hard to achieve acceptance, even in the face of anti-Dutch prejudices. He was admitted into Lon-

don's Painters and Stainers Guild in 1647. Most importantly, she argues, his reliance upon collaborators – ranging in quality from Willem van de Velde the Younger to studio assistants – can be seen not as an artistic liability but as an indicator of his innovation in addressing a growing market. Curd suggests that a growing demand for the artist's own hand can be seen as linked to this accelerated approach to production. Yet "ironically, Lely's use of networking and collaborative strategies, which served him so well during his career, may have been partially responsible for his later loss of renown" (118).

The book's final case study addresses the Amsterdam engraver Abraham Blooteling, who lived in London – at the invitation of Prince Rupert, then living at the court of Charles II – during the 1670s and continued to supply prints for London audiences from Holland until 1684. Understudied (especially during these London years), Blooteling was an early master of mezzotint who, like his Netherlandish predecessors, made his way in England through collaborative efforts and a sophisticated network of both Dutch and English colleagues and supporters. Not only did he establish high standards for the London practice of this new form of intaglio, Blooteling successfully read both the English and Dutch markets, returning to a successful career in Amsterdam. As Curd notes, his role as a reproductive printmaker has relegated him to scholarly obscurity. His bi-cultural work in Holland and England has further contributed to his neglect.

In sum, Curd's book makes a valuable contribution to 1) the field of British art studies, 2) the growing area of Anglo-Dutch studies (cf. Lisa Jardine, *Going Dutch*, 2008), and 3) no less importantly, Netherlandish art history. Certainly, for the most part Curd does not deal with top-shelf canonical artists, but she helps elucidate an enormously important context for understanding the exceptional contributions by the likes of Van Dyck or Rubens. On the English side, the book brilliantly suggests the vital role that Dutch art played in moving the London art world from a late medieval sensibility into the early modern period. Curd's focus on particular media neatly corresponds to contemporary demands for those particular art forms. On the Dutch side, the book fits nicely within a growing awareness that Netherlandish art was, in many ways, a global affair – taking inspiration from around the world but also affecting artistic production outside the Low Countries.

The case-study format provides the source of the book's scholarly achievement but also defines its limits. Well-chosen examples guide readers through this two-hundred-year period. For the most part, Curd signals other relevant materials along the way (the notes and bibliography are especially helpful), and by singling out particular figures, she reinforces the importance of whole categories of artistic practitioners who otherwise remain nameless. Yet, for all its strengths, the discrete narratives of a case-study model raise questions about their representational validity (or at least utility) and also force readers to connect the pieces. While such drawbacks are inevitable, her approach pays real dividends for Curd, particularly in allowing her to explore the collaborative character of Netherlandish artistic activity in England during the early modern period. And the resulting new questions surely count to the credit of this informative book's scholarly significance.

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Maryan W. Ainsworth, *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance: The Complete Works*. New York: Metropolitan Museum of Art; New Haven/London: Yale University Press, 2010. xii, 484 pp, fully illustrated. ISBN 978-1-58839-398-2; ISBN 978-0-300-16657-6.

In the history of artistic exchange between northern and southern Europe, Jan Gossart occupies a singular place. The first Netherlandish artist known to have drawn the antiquities of Rome, Gossart has long been famed for his southern journey and for having brought a knowledge of Italy to the Low Countries.

The seminal exhibition of "Flemish Primitives" held in Bruges in 1902 inaugurated the modern study of Gossart with the assertion that the artist was "so captivated by the Renaissance that he left behind all the traditions of his own school." Although this supposed breach with the school of Jan van Eyck and the other early Netherlandish painters was hardly affirmed by his oeuvre, it became the basis for charting his artistic development. In the resulting narrative, Gossart's trip to Italy marked his departure from Eyckian tradition and eager embrace of the models of classical antiquity.

In more recent decades, Gossart has experienced a renaissance of his own, encompassing important inquiry into the historical context of his works and a quiet revolt against the Italocentrism of prior scholarship. New research has shed light on the artist's patronage in the courtly milieu of the Low Countries and on the stylistic plurality evident in his oeuvre. Increasingly, it has been acknowledged that an awareness of Italian models never compelled Gossart to abandon his native artistic inheritance.

Now the catalogue accompanying the recent exhibition on Gossart, which closed in January at New York's Metropolitan Museum of Art (October 6, 2010 – January 17, 2011) and has since traveled to London's National Gallery (February 23 – May 30, 2011), offers a monument to over a century of scholarship and a foundation for future research. This impressive catalogue raisonné, replete with color reproductions of all of Gossart's accepted works and with entries detailing technical findings, provenance, and bibliography, constitutes an invaluable resource for years to come, trumping the outdated 1965 catalogue of the only prior monographic exhibit devoted to Gossart.

Among the catalogue's rich contributions Stijn Alsteens' essay, "Gossart as a Draftsman," (pp. 89-103), presents compelling arguments for expanding the corpus of drawings, and Nadine Orenstein's "Gossart and Printmaking" (pp. 105-112), highlights the artist's precocious and somewhat frustrated foray into etching. Matt Kavalier's "Gossart as Architect" (pp. 31-43) delves into the painter's portrayal of architectural ornament, illuminating the obsession of an artist who shirked landscape for the allure of marble and built structures. Maryan Ainsworth, who conceived the exhibition and edited the catalogue, contributes a fascinating essay on "Gossart's Working Methods" (pp. 69-87), which represents a watershed in the study of the artist's painterly technique and reveals his dexterity both in compositional design and handling of the medium.

In her chapters "The Painter Gossart in His Artistic Milieu" (pp. 9-29) and "Observations concerning Gossart's Working Methods", Ainsworth also presents her new hypothesis that only one of Gossart's presumed paintings after Jan van Eyck

can now be placed firmly in his oeuvre: the *Deesis* modeled after the central figures of the *Ghent Altarpiece*. The panels depicting *St. Donatian* (Musée des Beaux-Arts, Tournai) and the *Virgin and Child in the Church* (Galleria Doria Pamphilj, Rome, cat. 7) are attributed to Jan Cornelisz. Vermeyen and to Gerard David, respectively; indeed, Ainsworth asserts that upon returning to the Low Countries, Gossart collaborated closely with David on a handful of paintings, including the *Malvagna Triptych* and the *Adoration of the Magi* (pp. 13-15).

Ainsworth's notion of a "prestige collaboration" between Gossart and David has already met with some critique, most notably by Lorne Campbell at London's National Gallery (<http://www.nationalgallery.org.uk/paintings/research/jan-gossaert-the-adoration-of-the-kings-introduction>). In conjunction with the opening of the exhibition in its second venue, Campbell has reasserted the longstanding attribution of the *Adoration* to Gossart alone and has emphasized the artist's sophisticated dialogue, not with David but rather with his Netherlandish predecessor Hugo van der Goes. Questions of attribution aside, this discussion has significant implications for understanding Gossart's artistic career in the wake of his Italian journey.

Ainsworth cites among the achievements of her scholarly team that they have "come to terms with Gossart's so-called Eyckian phase and recognized that it has been much overstated in the past" (p. 6). Still, her own findings augment rather than diminish our perception of the artist's local ties. The fact that after his sojourn in Italy Gossart – together with his patrons – continued to pursue Netherlandish artistic traditions confirms unequivocally that his study of Roman antiquity did not bring about a complete shift in direction within his oeuvre. Through his superior mastery of Eyckian technique, Gossart ensured his success among the Netherlandish nobility and distinguished himself from his artistic contemporaries just as much as through his knowledge acquired in Italy.

In this light, one might ask why the catalogue persists in giving pride of place to the Italian models behind Gossart's works. While such models are certainly to be found in the artist's oeuvre, we learn little from speculation over his debt to Andrea del Verrocchio's *Doubling Thomas* (p. 199) or to a fountain illustration in the *Hypnerotomachia Poliphili* (p. 124), particularly when Gossart makes far more explicit reference to his fellow northerner Albrecht Dürer than he ever does to the work of any Italian artist.

Discussion of the mythological paintings for which Gossart is most famous also might have received a more nuanced treatment. The catalogue asserts that these paintings embodied the erotic identities of their patrons and were unproblematic in their sensuality. Yet as scholars of the Italian Renaissance have proved through long decades of debate over the meaning and function of mythological images, works in this genre are inherently, and often deliberately, wrought with tensions. In Gossart's case, an essay teasing out subtle differences between the mythological works and his depictions of *Adam and Eve* might have proven especially productive, allowing for an exploration of the artist's refined approach to the nude body. Only by acknowledging the complexities and larger historical significance of Gossart's mythological paintings in their original context can we appreciate the exceptional achievement that they represent.

Overall, Ainsworth and her collaborators must be commended for providing us with this beautiful catalogue, which

challenges us to look anew at Jan Gossart and at his pivotal role in shaping the course of sixteenth-century Netherlandish art.

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Matthias Müller, Klaus Weschenfelder, Beate Böckem, and Ruth Hansmann, eds., *Apelles am Fürstenhof. Facetten der Hofkunst um 1500 im Alten Reich*. [Cat. exh. Kunstsammlungen der Veste Coburg, August 22 – November 7, 2010.] Berlin: Lucas Verlag, 2010. 316 pp, 193 illus. ISBN 978-3-86732-092-4.

Dominated by the figure of Albrecht Dürer in his hometown of Nuremberg, German art of the sixteenth century is often discussed through its urban centers. Recently, however, the return to scholarly prominence of Lucas Cranach at the Saxon court (esp. in the 2009 Berlin exhibition, cited, *Cranach und die Kunst der Renaissance unter den Hohenzollern*, reviewed in this journal November 2010) has helped to redress this emphasis and has sparked needed attention to court artists in the language region. In addition, this thoughtful exhibition and its informative catalogue essays consider such court culture more broadly across northern Europe – they take note of strong Habsburg linkages that connect the principal German rulers and their own capitals to Netherlandish courts (see especially essays by Dagmar Eichberger on Margaret of Austria and by Ariane Mensger on Jan Gossart, whose concurrent New York-London exhibition prevented cross-references). Moreover, the Venetian artist Jacopo de' Barbari freely ranged among all of these courts, as the much-needed essay by Beate Böckem reminds us. One crucial shaping element is missing here, however: the court in Buda of Matthias Corvinus (d. 1490), complete with important Italian artists and humanists (cf. Péter Farbaky, Enikő Spekner, Katalin Szende, András Végh, eds., *Matthias Corvinus, the King. Tradition and Renewal in the Hungarian Royal Court, 1458-1490*, exh. cat, Budapest, 2008).

The name in the title refers, of course, to the learned conceit of Apelles, court painter to Alexander the Great, a complimentary comparison bestowed on many of the artists featured at Coburg. The introductory essay by Ulrich Pfisterer addresses the learned discourse on the artist in the North, which began around 1500 in the circles of Dürer and poet laureate Conrad Celtis. The essay also measures both Dürer and Hans Burgkmair against the model of Apelles in their respective roles as court artists. In addition, their designation as a "second Apelles" reinforced confident self-assertion by German artists and sometimes inspired self-portraiture, especially Dürer's renowned image in 1500.

As Pfisterer notes, Apelles (with Zeuxis) even appeared in the lunettes of the Italian Salon of the Residenz of the Bavarian dukes at Landshut (c. 1542/43; cf. Brigitte Langer and Katharina Heinemann, "*Ewig blühe Bayerns Land*". *Herzog Ludwig X und die Renaissance*, exh. cat. Landshut, 2009, pp. 120ff.). Böckem's Barbari essay also establishes how much the model of Apelles helped to shape that artist's appeal (cf. his letter of 1500/01; cat. no. 2.3.06) to his several princely patrons: Emperor Maximilian, Archduke Frederick the Wise, and (in Eichberger's complementary essay) Margaret of Austria. Thomas Schauerte, building on his own wonderful earlier exhibition, *Albrecht Dürer. Das grosse Glück* (Osnabrück, 2002), reinforces the role played in

the humanist circles of both Maximilian and Dürer by Conrad Celtis, imperial poet laureate, in promoting a new nationalism at the outset of the new century. Schauerte also notes – as previous neglect of this topic shows through its very silence – how narrow were those circles and how separate from the dominant mass of contemporary religious art in Germany.

Another major learned tribute to patrons, scholars, and artists alike in the period was the portrait (often a profile) medal, particularly in the oeuvre of Hans Schwarz in Augsburg but also the Vischer workshop in Nuremberg, complemented in woodcuts by Hans Burgkmair (e.g. of Celtis) in Augsburg. Artists, too, were sometimes honored: Schwarz fashioned a medal of Burgkmair in 1518; Dürer also received a profile woodcut tribute by Erhard Schön (ca. 1528; woodblock, Princeton Art Museum). Additionally, Jeffrey Chipps Smith's essay publishes later (c. 1535-44) court medals in Saxony by Hans Reinhart, which show imagery to promote the Lutheran faith of that court.

The real center of this exhibition remains Cranach, whose tasks and honors are discussed by Ruth Hansmann, and whose religious art, along with the Munich Wittelsbachs, informs the essay by Gabriele Wimböck. Cranach's portraits, a surprisingly neglected topic, often cemented princely alliances; Matthias Müller focuses on their tension between likenesses and stylized costume pieces. Portraits also form the first main segment of the catalogue of works on display.

Much of the remainder of the imagery of the exhibition concentrates on court life and activities, such as hunts and tournaments. Promotion of learning, including history and genealogy, and references to classical topics also prompted several display topics. This more general approach to courtly assignments, tied to the status of the court artist, is discussed in the final essay by Juliane von Fircks, who traces the status, titles, and roles of artists at varying courts, reaching back to Bohemia of Charles IV in the fourteenth century and the dukes of Burgundy across the fifteenth century.

Epitomizing all these converging concerns of portraits, courtly actions, and symbols of these court roles, the final image in the exhibition, Hans Daucher's 1522 Berlin relief (no. 2.3.11) shows two main profile portraits within a staged allegory. Within his camp, the late (d. 1519) Emperor Maximilian, dressed in robes and wearing the collar of the Order of the Golden Fleece, witnesses a jousting victory of a militant Albrecht Dürer, as the artist vanquishes the male personification of Envy. While unlike Apelles, Dürer did not have exclusive rights to portray his sovereign, he did memorably take a 1518 chalk portrait drawing, which served as the basis of both paintings and a memorial woodcut of the emperor (colored; no. 1.1.07). Along with Frederick the Wise (also the subject of Dürer portraits in paint and engraving, besides those by Cranach) and their respective political networks, Maximilian stands at the center of these displayed images.

Taken together, this catalogue offers many synoptic visions and insights, though some essays are tantalizingly brief and not fully coordinated in their potential dialogues. They also vary widely in their ambitions and in their documentation – from the focused study by Chipps Smith to the broad historical sketch of von Fircks. The bibliography has already proved useful to this reader; however, as a few of the citations added above reveal, some notable recent scholarly omissions (including Anglophone studies) could have enhanced the already great value of this wide-ranging, ambitious contribution.

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Matthijs IJl sink, *Bosch en Bruegel als Bosch. Kunst over kunst bij Pieter Bruegel (c. 1528-1569) en Jheronimus Bosch (c. 1450-1516)*. Nijmegen: Stichting Nijmeegse Kunsthistorische Studies, 2009. 405 pp, 157 b&w illus. ISBN 978-94-90128-17-3.

While it has been pointed out on numerous occasions how much Bruegel as a "second Bosch" owes to his celebrated predecessor, this book-length study breaks new interpretive ground about their relationship. IJl sink, already well known as a major Bosch expert, addresses himself to the dominant theme of art made out of other art. His central argument is that Bruegel's use of Bosch led him to a novel self-consciousness and to the innovative concept of artistry itself. In the process, individual artistic achievement emerges out of reference to a model, much as Mark Meadow has argued (NKJ, 47, 1996) for understanding Bruegel as an emulator, engaged in surpassing his model (though Meadow focused more on the relation to Early Netherlandish precedents).

IJl sink chooses case studies about the Bosch/Bruegel relation that engage reference in the sense of intertextuality (intervisuality?) more than traditional iconography. He begins with three distinctive, seemingly personal Bosch drawings as a case study: *Owls' Nest*, *Tree Man*, and the literal rendering of a folk saying, *The Field Has Eyes, The Forest Ears* (The latter image incorporates the very name of the artist, *Bos*, and in the framework of this book it has an all-important handwritten Latin inscription, "it is a poor spirit which only works with the inventions of others, and is unable to bring forth its own ideas"). All three images set the sinister tone of worldly corruption and evil that has always been linked to Bosch's oeuvre, and the *Tree Man* in particular makes its own internal reference to the celebrated figure within the Hell wing of Bosch's (early?) *Garden of Earthly Delights*. We cannot know how Bosch presented these finished works, but IJl sink claims for them a distinctly personal, even private function.

He then considers Bruegel's most self-referential drawing, *The Painter and the Connoisseur*, a work that clearly parodies the differing roles of the scruffy bohemian at the mercy of the market and its short-sighted but free-spending clients. In contrast to the aristocratic clients documented as offering commissions for Bosch, Bruegel's later representation already suggests the commodification of easel paintings and self-parody. A related work, preserved in copies (Paris, Louvre), shows *A Painter before his Easel*, on which a fool is pictured. IJl sink compares both drawings to Bosch's lost *Conjurer* and reads them as engaging the problem of sight and vision in art.

IJl sink's third chapter focuses on the small panel of *Two Apes* (1562; Berlin), which he reads as concerned with the problematic relation between art and nature. He relates this topic to later gallery images that feature apes as pseudo-connoisseurs of art but also to the phrase, "art the ape of nature." This same praise for Bruegel's mastery of naturalism was featured in the rhetoric of Abraham Ortelius in his famous *album amicorum* quotation about the late artist, who could make art worthy to stand in for nature itself.

But after art made from nature, the culmination of the

book, its fourth chapter, focuses on the art made from art, Bruegel's adaptation of Bosch, particularly in the print designs issued by Hieronymus Cock in Antwerp, who also issued a number of would-be "Bosch" engravings (now on view as the subject of a Bosch/Bruegel exhibition at Calvin College, edited by Henry Luttikhuisen, *The Humor and Wit of Pieter Bruegel the Elder*). While much of this material is familiar, this strong argument about artistic self-awareness turns the focus onto both artists as both initiators and exemplars of a novel modernity. In this respect, Ilsink's study resembles the multi-faceted modern consciousness ascribed to Albrecht Dürer by Joseph Koerner two decades ago in *The Moment of Self-Portraiture in German Renaissance Art* (1993). Thus here the early 1556 print of *Big Fish Eat Little Fish*, drawn by Bruegel but ascribed to Bosch on the print, resulted not merely from shrewd marketing by the publisher; it also stemmed from an homage to the older artist, in a creative imitation – indeed, even a classical rhetorical *imitatio*, as suggested by Mark Meadow – so complete that Bruegel seems to "channel" the older, more familiar artist and demand comparison, indeed judgement by a sophisticated viewer. Indeed, the main subject, assimilation, exemplifies the very process of its making and tallies with Van Mander's later advice that artists should absorb a model (*inslorpen*) in order to be able to make use of it *uit den geest*.

Ilsink devotes a section to Bruegel's *Fall of the Rebel Angels* (1562) as well as to a Bouts-influenced drawing of *The Damned* (Louvre), which he restores to discussion as an autograph early work by Bruegel by showing affinities with Boschian monsters. As has been noted, the painting at once imitates Bosch, even for the golden figure of St. Michael, and rejects the Italianate mode of the Antwerp cathedral altarpiece by Frans Floris (1554) in a doubly inter pictorial dialogue. Thus does Bruegel establish his affiliation through a choice of model, even as his demonic figural vocabulary gets increasingly naturalistic as it descends to the lowest, most tactile level of earthly materialism; however, perceiving the same phenomenon, Ilsink instead associates this act of glorious creativity with God as creator, *deus artifex*, a Renaissance artistic concept that defies the Bosch precedent (and favors an idiom closer to the ideality of Dürer or Floris).

Each page of this thoughtful book provides stimulation on both levels: individual pictorial analysis as well as overall concept of artistic identity and the creative process. Matthijs Ilsink has made a strong argument about artistry by both Bosch and Bruegel, the Boschian Bruegel before peasant subjects. Even if they did not need more endorsement of their importance to the history of art, both masters now take an enhanced place in the early advocacy of artistic assertion and in creative use of models for discerning viewers within the emerging visual practice of Renaissance rhetoric.

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Thomas Fusenig, et al., eds., *Hans von Aachen (1552-1615). Court Artist in Europe.* With essays by Eliška Fučíková, Thomas DaCosta Kaufmann, Joachim Jacoby, Karl Schütz, Joseph Leo Koerner, Lubomír Konečný, Bernard Aikema, and Isabella di Lenardo; with additional entries by Alice Taatgen, Christof Metzger, and Michal Šroněk. Translated by Kristin Belkin, Stefan

Bartilla, Heinrich Becker, Markéta Ederová, and Jana Kuchtová. [Cat. exh. Suermondt-Ludwig-Museum, Aachen, March 11 – June 13, 2010; Obrazárna Pražského hradu, Prague, July 1 – October 3, 2010; Kunsthistorisches Museum, Vienna, October 19, 2010 – January 9, 2011.] Berlin/Munich, 2010. 278 + 17 pp, 248 color and 15 b&w illus., 2 maps. ISBN 978-3-422-06972-5.

There are many reasons why the painter Hans von Aachen deserves an international exhibition with catalogue. This artist from Cologne surprised Netherlandish and Italian contemporaries with striking precocity in his earliest works, such as his laughing self-portraits that in one instance shows the artist as two figures, one pulling the other's ear, and that in others depict him carousing with young women, one of whom Van Mander suggestively named *Madonna Venusta*. It is easy to see the importance of these paintings for artists like Simone Peterzano, Caravaggio, Annibale Carracci, and Rembrandt, as the catalogue's authors have observed. Likewise, von Aachen made an impressive number of dignified as well as animated portraits of colleagues and nobles at the courts of Tuscany and the Holy Roman Empire.

As a foreign artist in Rome, von Aachen also landed a prestigious commission for an altarpiece for the Church of Il Gesù (1584; only drawn versions survive). This *Nativity* showed his familiarity with new trends in religious painting in the Veneto. As a religious painter he drew interest at the court of Bavaria, facilitating his entry into a tightly knit circle of court artists and leading to important altarpieces and epitaphs, portraits, and also significant allegorical paintings in Munich and Augsburg. In 1592 von Aachen became *Kammermaler* to Emperor Rudolf II Habsburg, a patron with whom he enjoyed a friendship that was likened to Apelles and Alexander the Great. He served the emperor not only as a painter of portraits, abstruse allegories, and religious works, but also as an art agent and diplomat, among other things making portraits of eligible spouses for Rudolf at five Austrian and Italian courts. He was ennobled by the emperor in 1594.

In these regards, von Aachen's career resembles that of Peter Paul Rubens, who might even have met him in Cologne. One might even see in his *Silenus and Bacchus* (fig. 30, not in the exhibition) a possible source for Rubens's painting, although the circumstances underlying the former work might have offended Rubens's sense of decorum. Von Aachen's painting relates to his secondary career as a wine merchant, which he used to his social advantage. It presents a ribald portrayal of himself, as Silenus, behind a pudgy, half-naked Bacchus: his drinking companion, the powerful nobleman Christoph Popl von Lobkowitz.

Many scholars have been at work on Hans von Aachen's oeuvre since the 1960's: most notably, Eliška Fučíková, who is assembling a catalogue raisonné of his paintings and drawings, and Joachim Jacoby, author of the first monograph on the artist and of a New Hollstein volume of prints after his compositions. An exhibition involving many experts offers great potential for disagreement on the authentic oeuvre and its chronology: a plethora of workshop versions and copies lends further complexity to the task. Covering the material in separately authored essays, the catalogue is subdivided among established experts and scholars who are newer to the subject. The outward picture of the artist and his work is harmonious, although some contributors write with more depth and accuracy. It also helps

that the catalogue entries tend not to assign relative dates to undated works, for on this topic opinions vary widely.

The biographical essay by Eliška Fučíková presents what one hopes is a preview of her monograph on the artist. It is informed by her archival research in Prague, Cologne, and other locations and by extensive study of works in private and public collections. The essay by Thomas DaCosta Kaufmann on von Aachen's drawings surveys media, design processes, and drawing functions: it provides a helpful contribution not found elsewhere. Joachim Jacoby's most useful study of the prints after von Aachen derives of course from his *New Hollstein* volume (1996). I note that the caption for the drawing, fig. 48, is wrong: in the text and the Hollstein volume, Jacoby correctly gives its author as Lukas Kilian.

The essay by Karl Schütz points to an issue that was quite striking at the first venue of the exhibition, where von Aachen's portraits were installed together in one space. Von Aachen's handling of paint varies in works of similar genre and time period: some portraits have large passages of impasto; others show smoother, thinner applications of paint. Likewise, Schütz notes differences in style (or differently put, in mode) between the informal and spontaneous portraits of the artist and his friends and the more formal court portraits. Joseph Koerner's essay on friendship portraits explores the humanist reception of the *Double Self-Portrait* by its late seventeenth-century owner, Imstenraedt, and surveys a few painted portraits that Rudolfiner artists made of their colleagues in relation to the Ciceronian theme of *amicitia*. He includes in this group the painting of four, crudely grinning men and women, known as the *Laughing Peasants* (fig. 80; formerly in Roudnice). However, it is hard to see in this work an expression of that elevated subject, not only because of its grotesque nature, which has led to its characterization as satirical, but also because the theme of *amicitia* was grounded in men's friendships with other men.

The exhibition varied in its organization in Aachen and Prague, the two venues that I visited. In Aachen, the paintings were grouped in adjacent spaces by genre, with the drawings and prints in a separate room. While this prevented an understanding of the connections between different media, it did facilitate interesting technical comparisons among paintings or drawings, which tend to get lost when these works are dispersed. In Prague, several newly discovered works were added to the exhibition, among them a portrait of the youthful Archduke Ferdinand of Styria (the future Emperor Ferdinand II). However, this portrait is not by Hans von Aachen but rather by his pupil, the Rudolfiner painter Joseph Heintz the Elder. The picture gallery of Prague Castle mounted a companion exhibition foregrounding Rudolfiner artworks in the collection and material in private hands and dealerships.

The Institute of Art History in Prague contributed a meaningful occasion for scholarly dialogue through a symposium that took place during the run of the exhibition in Prague, in mid September, 2010. The Institute has created three other such occasions since the 1960's, each involving an open call for papers, and in 2000 it inaugurated an annual journal, *Studia Rudolfina*, dedicated to the arts at the court of Rudolf II and their broader cultural ambience. Special attention was given at this conference to the work of graduate students, as the scholars of the Institute are committed to encouraging a new generation of scholars to work in this field.

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Seventeenth-Century Flemish

Ariane van Suchtelen and Ben van Beneden, *Room for Art in Seventeenth-Century Antwerp*. [Cat. exh. Rubenshuis, Antwerp, November 28, 2009 – February 28, 2010; Mauritshuis, The Hague, March 25 – June 27, 2010]. Zwolle: Waanders Uitgevers, 2009. 143 pp, 101 illus. ISBN 978-90-400-7655-8 (English); 978-90-400-8639-7 (Dutch).

Room for Art in Seventeenth-Century Antwerp / Kamers vol kunst in 17e-eeuws Antwerpen was, to my knowledge, the first exhibition to focus exclusively on gallery paintings, a subject restricted to Antwerp-trained artists for the duration of the seventeenth-century century. With less than two dozen works the show had an appealingly modest scale that allowed time for unhurried looking at the myriad details. The stated motivation of the Rubenshuis and the Mauritshuis was to bring together the well-known gallery painting each owned by Willem van Haecht and display both with a third example from a private collection at Mount Stuart on the Isle of Bute in Scotland.

I only visited the slightly smaller show at the Mauritshuis, which had a tri-partite structure similar to that of the catalogue. Visitors first entered an unexpectedly tiny room – lacking the usual introductory wall text. The situation evoked a visit to a private collection, especially since only one work could initially be seen, a small panel by Frans Francken II of an unidentified couple seated in front of a wall covered with paintings. The only other work on display, a small allegorical gallery painting also by Francken, hung on the opposite wall. Stepping into the next gallery brought another surprise: the first glimpse of one of Van Haecht's gallery paintings took the form of a mirror reflection. This second room contained the standard wall text about the whole show as well as the three gallery paintings by Van Haecht. Visitors could confirm the reliability of the artist's reproduction of paintings, sculptures, and prints as the exhibition included four of the original works of art he copied in *The Art Cabinet of Cornelis van der Geest*. Also, as a comparison for the 'speaking' figure of Van der Geest amidst his visitors, the show brought in Anthony van Dyck's memorable portrait of the collector. Proceeding chronologically, the last gallery displayed only examples from the mid and late seventeenth century. Half the space highlighted David Teniers's varied pictorial documentation of Archduke Leopold Wilhelm's extensive holdings, and the other half brought together three of the rare collaborative gallery paintings made between 1660 and 1680. Ingeniously, the exhibition ended with the same motif with which it began – but on a monumental scale. Looking back from the exit door a visitor saw an unidentified couple by Gonzales Coques against the backdrop of a (collaboratively produced) collection of paintings.

The catalogue consists of three essays, with the middle one devoted to Van Haecht, reproductions of each work with minimal individual entries, and a selected bibliography. The first essay by Ariane van Suchtelen provides a solid, balanced overview of the history of seventeenth-century gallery paintings. Judiciously, she rounds-out her survey with additional early examples, especially by and after Jan Brueghel I and Frans Francken II. The natural history specimens clearly visible in two of the latter's close-up displays (Figs. 8, 9) provide

an occasion to explain the significance of occasional non-art objects in the early examples. Because the next essay, by Ben van Beneden, focuses exclusively on Willem van Haecht, Van Suchtelen's general essay only emphasizes the increased documentary value of his gallery depictions, in which each work reproduces one that actually existed. In contrast with this necessarily succinct section, she discusses at length the varied ways in which David Teniers II documented the extensive collection of Archduke Leopold Wilhelm through gallery paintings, miniature copies of individual pictures, and the first illustrated catalogue of a collection (*Theatrum Pictorium*). (All were exemplified in the exhibition.) Since the "final heyday" of the genre in Antwerp returns as the main subject of the third essay, also by Van Suchtelen, her survey essay only introduces the rare collaborative examples from 1660-1680. As she points out, a pre-1618 precedent existed for such co-operative productions: working together with twelve other Antwerp artists, Jan Brueghel I produced two innovative gallery paintings depicting *The Five Senses* for the heads of state, Archduchess Isabella and Archduke Albert (the originals were destroyed by fire but copies were made for Philip IV and are now in the Prado; see figs. 10, 11).

In the eighteenth century the genre of gallery paintings spread beyond Antwerp-trained artists and its international popularity far exceeded the well-known examples Van Suchtelen cites. Unexpectedly, for her concluding illustration she uses the late eighteenth-century *Art Gallery of Jan Gildemeester* by Adriaan de Lelie, an Antwerp-trained painter (fig. 27). De Lelie's gallery painting does demonstrate continuity in format with Antwerp tradition, as she notes, but it also deviates from precedent by including among the figures in the gallery two contemporary women closely examining the art on display. If women appear in earlier examples they seem uninvolved or listen to what men say. The closest to an exception exists in Van Haecht's *Gallery* at the Mauritshuis where two women in fictional classical dress examine porcelain tableware imported from China. By contrast, De Lelie and other late eighteenth- and nineteenth-century gallery painters frequently show contemporary women as active viewers of paintings. Not coincidentally, this change in the representational tradition paralleled the shift in art theory from emphasis on the intellect of both artists and viewers to recognition of the importance of feeling.

Ben van Beneden is the author of the second essay, titled "Willem van Haecht. An Erudite and Talented Artist." From 1627 this painter and art dealer worked as a curator for Cornelis van der Geest, a prosperous spice merchant and lover of art. Van Haecht's gallery paintings have been discussed by Julius Held, Ben Broos, Gary Schwartz, Fiona Healy and others, so this was an opportunity to bring together the most significant material, add to it, and make some generalizations. Examination of the Mauritshuis version in a conservation laboratory yielded particularly interesting new material; for instance, Van Beneden reports that none of the depicted paintings have an underdrawing except for the linear perspective lines used for a church interior by Pieter Neefs. The three gallery paintings on display date from 1628-ca. 1630, the earliest being that from the Rubenshuis. As Van Beneden summarizes, the latter work has the highest documentary value, showing recognizable paintings that Van der Geest probably owned as well as distinguished visitors who came to his house at different times.

The other two gallery paintings display hybrid collections with real works from different sources and with anonymous

contemporaries as well as fictional, allegorical (donkey-headed men destroying a collection) and historical figures. Unprecedentedly, Paracelsus joins the other men in the gallery painting at Butte, as if he stepped out of Quentin Massys's portrait on the back wall of the *Art Cabinet of Cornelis van der Geest*. A ground-breaking physician, botanist, astrologer, and alchemist, Paracelsus exemplifies a viewer whose presence affirms the wide-ranging intellectual value of art. Equally new, Alexander, Apelles and Campaspe (the same classical trio as in the drawing by Jan Wierix that Van Haecht emphasized in *The Art Cabinet of Cornelis van der Geest*) appear as actual historical personages in the Mauritshuis painting, where however Campaspe wears clothing based on a sixteenth-century Italian portrait probably owned by Van der Geest, while Alexander's pose and clothing derive from the Perseus that Rubens painted on the garden façade of his house. Van Beneden dates these two gallery paintings to ca. 1630, with the version at Butte postdating that at the Mauritshuis. In both the artist includes three Moors who are not servants. Their roles, it should be added, suggest they have a lesser capacity to gain knowledge through their own eyes: one Moor listens to what a Caucasian says about a painting and a twice-repeated Moor only touches a globe while he looks up at the bearded Caucasian who studies it with his compass.

Van Beneden begins his essay with the statement that Van Haecht "appears to have been as erudite as he was talented." In support of this introductory generalization he emphasizes the references the artist makes to neo-stoicism, the art works, and house of Rubens. This and other supporting data cannot suffice to demonstrate Van Haecht's own erudition, especially since Van Beneden concludes that "it is almost impossible to say to what extent Van Haecht was responsible for the content of his compositions." Whether through the artist's decisions or those of his patron, the gallery paintings do stand out as curiously innovative. More than in examples by predecessors and contemporaries, recognizable works and motifs recur with little or no variation yet major changes take place in the size as well as configuration of the depicted spaces and in the identity of the figures.

In the third essay Ariane van Suchtelen returns to the few collaboratively produced late examples, each a real collection in its own right, as her title "Collecting within the Picture Frame" suggests. She ably summarizes the plausible interpretations and those that are problematical because the date or identity of figures has been misinterpreted. She also provides helpful information about the chronological sequence in which the collaboration took place.

A well-planned appendix contains user-friendly identifications of the works in five gallery paintings, including all three of the late collaborative examples. Numerous high-quality color illustrations and especially the wealth of details make this fine catalogue doubly useful.

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Shorter Notices

Rubens. (Museo Nacional del Prado. *Guías de la Colección*), Madrid: Museo Nacional del Prado, 2010. 61 pp, 91 color illus. ISBN 978-84-84 802-11-2.

Rubens. The Spectacle of Life. In English, Spanish and French. Published by the Museo Nacional del Prado, CEEH (Centro de Estudios Europa Hispánica) and playable in all regions. (DVD High Definition Video; DVD PAL; All Regions). ISBN 978-84-93816-20-9.

From November 2010 until January 2011, the Prado exhibited all of its 90 paintings and oil sketches by Rubens to proudly show the public the extent of their rich holdings (give or take a few due to attribution questions). Some were painted with assistance from the Rubens studio, or in collaborations with Jan Brueghel the Elder, Frans Snyders, Anthony van Dyck, Paul Bril, Jan Wildens and Jacob Jordaens. The Prado today owns the largest Rubens collection in the world because Rubens was King Philip IV's favorite painter; late in life, the artist furnished numerous paintings for the king's palaces in and around Madrid. Thanks to these royal commissions the quality of the Prado's Rubens paintings is very high.

The exhibition was accompanied by a small gratis guide, *Rubens*, without illustrations and published in Spanish, English and French, which unfortunately went out of print already during the exhibition, despite the fact that some 300,000 were printed. Due to the strong interest in a publication about the Rubens holdings in the Prado, the museum published an illustrated guide in the *Guías de la Colección* series – in Spanish only – to serve the public. It is the most up-to-date and highly affordable (euros 13.50) catalogue of all of Rubens's works in the Prado. Written by Alejandro Vergara, Senior Curator of Flemish paintings and the Northern Schools, and José Juan Pérez Preciado, the publication begins with a brief biography of Rubens. The following short texts to the first fifty-five Rubens and Rubens school paintings include the most recent attributions, i.e. Rubens, Rubens school, collaborators, dates, support and measurements, and the Prado inventory number. The texts also inform about the works' provenances and previous locations, for example the Alcázar. All are illustrated in good color reproductions, including a few details. The remaining thirty-six paintings are reproduced still in color but very much smaller and without text. They include just the basic information about artist, date, support, measurements, and Prado inventory number.

The Prado also published a 50-minute long DVD, *Rubens. The Spectacle of Life* (euros 16.00). Produced by Angular Producciones under the direction of Miguel Ángel Trujillo in Spanish, English and French, it is described as a documentary that "invites us to travel to his world." Narrated by Alejandro Vergara the DVD includes – among others – conversations with Fiona Healy (the Rubens House), Arthur Wheelock (on Rubens's paintings in the National Gallery, Washington), Nico van Hout (on Rubens's painting techniques), and Juan Bordes on sculpture. Throughout, a female voice reads from Rubens's letters. The DVD includes numerous close-ups of the Prado's Rubens paintings.

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Seventeenth-Century Dutch

Ann Jensen Adams, *Public Faces and Private Identities in Seventeenth-Century Holland: Portraiture and the Production of Community*. Cambridge: Cambridge University Press, 2009. 398 pp, 73 b&w illus. ISBN 978-0-521-44455-2.

Already in 1994, Joanna Woodall in her *Portraiture Facing the Subject* announced that Ann Jensen Adams's forthcoming study of Dutch seventeenth-century portraiture assumes the distinction between public and private identity upon which bourgeois subjectivity is founded. Although long-awaited, the book now reviewed is by no means outdated, and is in many ways a refreshing examination of four Dutch portrait genres: individuals, the family, history portraits, and civic guards. It investigates all kinds of ascertainable responses to Dutch portraiture by its seventeenth-century audience. Adams argues that as the Dutch became more detached from traditional ways to express their sense of identity and belonging, based on birth and social status, they employed portraits to consolidate their subjective self-awareness and their newly acquired position in society, that they owed to the economic boom of the Golden Age. After introducing the then-existing terminology, she discusses in the first chapter the 'cultural power' attributed to portraits in rhetorics and common belief. Since the viewing of portraits was considered potentially transformative, as she claims, it could play a role in the production of the viewers' identities. She asserts that many portraits are more than just a mimetic representation and create a new dialogic, interactive relationship with the viewer.

According to Adams, portraiture was a genre apart, not only because it was more evenly spread across society than any other type of painting but mainly since it served not merely decorative or commemorative purposes. Foremost, it was a means to propagate self-image. She interprets the portrait as an active participant in the cultural process, an interpretative medium, which is intended to have an impact on its viewers and helps them to understand themselves in relation to others. In these sociological terms Adams tries to understand the aforementioned portrait genres as representations of social frameworks. While acknowledging that identity should not be understood in the present-day multi-layered meaning, she sometimes becomes entangled in the web of 'modern' – though sometimes outmoded – sociocultural concepts of Goffman and the likes. In the studies on the four distinguished portrait genres she brightly investigates how the 'imaginative function' of these works shifts with the circumstances of commission, audience, and social status of the individual.

Chapter two, concerning the portrait of the individual, focuses on the 'usual suspects' in the identity lineup: physiognomy, demeanor and character. Innovative is Adams's approach of neo-Stoic *tranquillitas* in these portraits as an outward manifestation of self-insight. In the following chapter two family portraits are discussed at length, Willem de Passe's print depicting the family of Elisabeth of Bohemia, and Jurriaen Jacobson's painting of the family of Michiel de Ruyter. Despite its domestic appearance, the former picture remains essentially a ruler-cum-family portrait, and is obviously not a typical image of a common household like the latter. Adams rightly

argues that the De Ruyter family portrait, with its aristocratic allure, made a self-conscious *public* statement, in order to claim a social position for the admiral and his offspring. She interprets the emphasis upon the descendants in connection with the social mobility in the Dutch republic, and the promotion of the family as the foundation of social stability. One should, however, not forget that the De Ruyter family portrait remained confined to the private dwellings of the sitters, while De Passe's print was intended for a broad audience. The choice of public figures allows Adams to convincingly correlate the private sphere with the social order – perhaps more easily than would be possible with family portraits of lesser known individuals.

The fourth chapter on the history portrait (*portrait historique*) interprets individuals in the guise of historical figures as actual participant actors in their respective narratives. Adams succeeds well in mapping the transgressive and ambiguous nature of these portraits. However, her claim that these paintings “were used as part of a larger project of personal change if only at an unconscious level” (164) is rather broad in the context of this chapter which examines the experience of these works. When she connects the portraits' dialogic nature with Protestant catechisms and the structural differences in phrasing between the different denominations, she disregards that many Catholic catechisms already had an interrogatory structure. An apparent mistake is the mention of Van Mander's *Crossing of the Jordan* in the Museum Boijmans Van Beuningen in Rotterdam as being lost (196).

Adams's utilization of spiritual literature on meditational practices is groundbreaking, although she could have mentioned more indigenous pietistic authors, e.g. Josua Sanderus, translator of the extensively treated *Occasional meditations* by Joseph Hall. For additional literature on portraits and reformed pietistic visual culture, I refer to W.J. op 't Hof's article *Het Nederlands gereformeerd Piëtisme en de Nadere Reformatie in relatie tot de (beeld)cultuur ...* (*Documentatieblad Nadere Reformatie* 28, 2004, pp. 2-33). This publication lists portraits of pietists and ministers of the Further Reformation (*Nadere Reformatie*) and also pays attention to their interpretations of the second commandment (the image ban), permitting portraits of rulers, parents, teachers and good friends, for commemorative, exemplary and political purposes.

In the fifth chapter, Adams links styles, themes and compositions of shooting company portraits to the unrest between Remonstrants and Counter-Remonstrants. She uses Thomas de Keyser's *Company of Captain Allaert Cloeck and Lieutenant Lucas Rotgans* of 1632, as a vehicle for projecting her ideas on iconographic conservatism (“the heroic past”), hierarchy, extrafamilial associations, personal loyalties, and public service. Her conclusive remarks in chapter six on identity and levels of reality form a scholarly essay in its own right.

In summary we can say that *Public Faces and Private Identities* is a well-written and inspiring text, systematically constructed toward her closing arguments. The quality of the illustrations leaves a bit to be desired. The book is a welcome addition to the existing literature on the still underrated portrait genre and was certainly worth the wait.

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Dagmar Hirschfelder, *Tronie und Porträt in der niederländischen Malerei des 17. Jahrhunderts*. Berlin: Gebr. Mann Verlag, 2008. 552 pp, 70 b&w illus., 24 tables with 49 color illus. and 111 tables with 323 b&w illus. ISBN 978-3-7861-2567-9.

The ‘tronie’ (meaning ‘head’, ‘face’ or ‘facial expression’ in Dutch) entered art historical discourse in the 1980s and in recent years has garnered increasing interest. Nevertheless, it remains unclear what “tronie” actually means, which paintings we can assign to this category, and how we can interpret them. Various important articles have appeared on this topic, but now Dagmar Hirschfelder has addressed it in an extensive study, her dissertation at the University of Bonn.

In her introduction, the author proposes a compact definition of the tronie: it embraces the countless depictions of single figures in Dutch art of the seventeenth century – reduced to a head, bust or half-length figure – dressed in a fantasy costume. The model seems to be painted after life, often rendered with painterly brushwork and/or strong illumination. The figures lack the attributes and context to identify a particular biblical or historical figure.

The book ambitiously undertakes to analyze the genesis and circulation, as well as the function and meaning of the different kinds of tronies. Hirschfelder presents a great deal of material by many artists in order to address the definition of the tronie as theme (‘Bildaufgabe’). She adopts as touchstone the established category of portraiture, which shares many similarities with paintings described as tronies, and her methodological approach is summarized in her title. By comparing and contrasting she seeks to illuminate the characteristics and qualities of the tronie.

Hirschfelder's analysis starts with paintings of the 1620s and 1630s in Leiden and Haarlem, asserting that not only the early heads by Lievens and Rembrandt, but also the boys and girls of the 1620s by Frans Hals are tronies – an assumption questioned by other scholars however. The author correctly identifies Jan Lievens as the initiator of tronie paintings according to the definition in her introduction. Following Werner Sumowski she has him starting around 1625/26, but other scholars, including the present writer, suggest he began earlier. Regardless, Lievens remains the painter who transformed the type of head study produced by Peter Paul Rubens in preparation for larger compositions, into independent paintings of heads and busts for the market. Hirschfelder proposes that the Lievens's single genre figures, influenced by the Utrecht Caravaggists, also contributed to the development of the tronie. She also mentions other important influences: Flemish head studies by Frans Floris, works by Hendrick Goltzius, and others show the reduction of the figure, or interest in the face.

The subsequent discussion of Frans Hals, though interesting, must be seen with a critical eye. In her introduction Hirschfelder points to the lack of attributes as essential to the ‘tronie.’ Therefore it is surprising that she nonetheless embraces depictions of a bust or head accompanied by an accessory. The author correctly connects them to genre paintings of the five senses, but concludes that they must be interpreted differently than the half figures by the Utrecht Caravaggists, to which they clearly relate, because they are reduced to the face or bust, and have lost their connection to larger genre scenes. In a later discussion of “tronies with attributes” she modifies her criteria

further to include some of Lievens's, Rembrandt's and Hals's single-figured genre and history paintings of the 1620s. Even though they depict genre themes, they have to be seen as incorporating the pictorial intention of 'tronie.'

Chapter two relates the tronie to the characteristics of Dutch portraiture between 1615 and 1633. Both focus on single figures painted after life, without a narrative context. With unknown sitters, the difference can sometimes be hard to tell. Hirschfelder starts by analyzing in detail the function, various types, and conventions of portraits. She focuses on the *portrait historié* as sharing with the tronie the removal of the figure from their contemporary reality through costume. She proceeds to isolate a form of the *portrait historié* that she calls 'costume portrait', as a new category of painting that is even closer to the tronie as the sitter is not shown in an identifiable role. Yet the author concedes that these can hardly be mistaken for tronies because they follow the established codes for portraiture.

Hirschfelder reviews several criteria to distinguish portraits from tronies, such as costume, painting style, etc. Hirschfelder regards some self-representations of Rembrandt, in which light effect, rough painting style, or animated facial expression undermines portrait decorum, as a special case of the tronie. After discussing a range of examples that illuminate her analysis, she proposes an intentional 'openness' of interpretation that is quintessential for the tronie.

The author also looks at paintings that were produced after 1630, following in particular Rembrandt's production in Amsterdam, and that of his students and followers. From 1650 on Rembrandt developed a looser style that he used for portraits as well as tronies, bringing the two types even closer together. The tronies by Rembrandt's students of the Leiden and Amsterdam years elucidate various functions of this type of painting: an educational function of training pupils, as well as a commercial aspect in a large atelier.

Other painters outside Rembrandt's immediate orbit, such as Jacob Adriaensz Backer, apply the invention of the tronie to other established categories of painting. Here Hirschfelder again resolves some problems of categorization by proposing another new type of painting, the so called 'shepherd-tronie,' which formerly was seen as part of the genre of pastoral painting.

Very useful is the analysis of the different tronie types laid out in a large table. The author begins with various depicted ages and genders, and then distinguishes between costumes, expressions etc., referring to her many illustrations. But, again, by including paintings of shepherds, merry drinkers, etc., normally seen as single-figured genre paintings, the author stretches the boundaries of the tronie. Therefore the following section devoted to the position of the tronie among other genres of figure paintings appears to be problematic as well. Because the author accepts many borderline cases (such as the 'shepherds-tronie'), she is forced to argue against 'tronie' as a genre of painting. Hirschfelder prefers instead to see the tronie as a theme ('Bildaufgabe') within the wider field of figural painting. But the discussion of genres is problematic in itself, as the hierarchy of genres was only established as a system by the French academy toward the end of the century. When art historians discuss the tronie in the context of the genres it is a form of posthumous categorization – a tool of interpretation.

One of the most interesting chapters is the last one, devoted to the meaning, function and contemporary esteem of tronies. Hirschfelder's discussion of the difficulty in the interpretation of tronie paintings builds on research by Ernst van

de Wetering; because tronies maintain relations to other genres, they depict many different human types. These convey various meanings, sometimes vague – old men and women for example can symbolize vanitas, or represent *exempla virtutis*. In this context the discussion of the theory of the passions and physiognomy becomes very important, and takes up a substantial part of this chapter. Likewise important is the notion of 'schilderachtigheid' (painterliness) here discussed with reference to Boudewijn Bakker's research. Sometimes it was their distinctive style that made the 'head-paintings' an attractive object on the art market. Not regulated by the decorum of portraiture, painters were free to apply more experimental brush work.

Dagmar Hirschfelder's expansive approach has, for the first time, both defined and problematized the tronie as a pictorial type with diverse aspects, and is certain to provoke further discussion.

1. Walter A. Liedtke, *Dutch Paintings in the Metropolitan Museum of Art*, 2 vols., New Haven, 2007, vol. 2, p. 562; Franziska Gottwald, *Das Tronie. Muster, Studie und Meisterwerk. Die Genese einer Gattung der Malerei vom 15. Jahrhundert bis zu Rembrandt*, Berlin/Munich 2011, p. 15, and Lyckle de Vries: [review of:] Hirschfelder, Dagmar: *Tronie und Porträt in der niederländischen Malerei des 17. Jahrhunderts*, Berlin 2008, in: *H-ArtHist*, Feb. 9, 2011. <http://arthist.net/reviews/887>

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Marten Jan Bok et al., *At Home in the Golden Age. Masterpieces from the SØR Rusche Collection*, edited by Jannet de Goede and Martine Gosselink. [Cat. exh. Kunsthall, Rotterdam, February 9 – May 18, 2008]. Zwolle: Waanders Publishers, 2008. 144 pp, 185 color illus. ISBN 978-90-400-8505-5.

"Von den Kleinsten, das Beste" ("The best of the smallest"), this self-proclaimed motto of the collecting strategy of Egon Rusche (1934-1996) is a fine characterization of the SØR Rusche Collection as a whole. The story of this collection began, as Marina Aarts points out in her Introduction, in the second half of the nineteenth century when Anton Rusche I (1839-1918) acquired the patent on the mail route between Wadersloh and Oelde in the Westphalian country. His son Heinrich Rusche (1875-1961) and grandson Anton II Rusche (1906-1964) developed a lively barter trade, exchanging textiles for furniture, tin, porcelain, paintings and other antiques. The collection greatly expanded in the twentieth century under the earlier mentioned Egon Rusche. He was interested in paintings by lesser-known old masters, leaving the hunt for the great masters of the current canon (among others Rembrandt, Hals, Vermeer, Ruysdael) to others. His son, Thomas Rusche (b. 1962), concentrated mainly on filling gaps in the collection of old masters. At the same time he sold the lesser part of the collection. The SØR Rusche collection thus grew in the course of four generations (Anton I did not buy paintings) into one of the few contemporary private collections that provide an accurate impression of the diversity in Dutch art in the Golden Age.

To present such a collection of varied minor masters to the general public, as done in Rotterdam in 2008, is worthy of praise. First of all, because of the quality and beauty of some of

those paintings. Secondly, and more importantly, because this presentation to some extent gives a more nuanced and historically correct image of the art market of the Dutch Golden Age than the one presented to the public in museums of fine arts all over the world. The story is well known, but nevertheless revealing. Most of the painters of the seventeenth century have been forgotten in the course of time. In their own time, however, many of them were very popular and highly appreciated artists. And vice versa: painters who are now at the top of the art historical canon, were not always much in favor in their day. Since the studies of John Michael Montias and his followers from the 1980ies onwards, the Dutch art market of the seventeenth century has been systematically explored and has changed our appreciation of the art of the Golden Age fundamentally.

The essay by Marten Jan Bok in *At Home in the Golden Age* presents a concise and richly illustrated state of the art of the research of the last decades. It focuses on how and from whom seventeenth-century Dutch citizens bought paintings. The author describes the emergence of a mass market for paintings and the way it functioned: from the regular art trade to experimental sales methods like lotteries, dice games, shooting competitions and annual fairs. The reasonable prices of paintings (somewhere between 10 and 40 guilders) and the experimental sales methods brought paintings within the reach of the common man, a phenomenon foreign travelers often commented on. Bok also shows how painters introduced new and faster methods of painting and developed new genres. One graph and archival document alone make the essay worth reading. The graph shows the changes in terms of percentage in the genre distribution of paintings in the household inventories in seven cities in the Dutch Republic (p. 20) and thus is the result of many years of diligent study in city archives by many scholars, including Bok himself. The archival document is a so-called Rijfelarijboekje of the Amsterdam painter Laurens Mauritsz. Hellewech (c. 1625) containing the records of a dice game organized by him at an unknown location and day.

The other essays – by Martine Gosselink (on consumption and production), Christien Oele (on prices), Kooje Hofman (on meaning), Hester Schölvink (on the location of where paintings hung) and Marlous Hemmer (on portraits) – are very short and partly overlap Bok's essay. They do not shed much new light on the Dutch art market but rather function as a kind of introduction to a catalogue of paintings of the SØR Rusche collection, although the order of the paintings seems to be rather at random. Perhaps the editors wanted the catalogue to reflect the way paintings hung in Dutch homes in the seventeenth century (indeed rather randomly, see for example *Public and Private Spaces* by John Loughman and John Michael Montias, 2000). And, admittedly, the interested reader could further consult the collection catalogues of the SØR Rusche collection that were published before the present volume (1995-2004). However, a more structured presentation, in terms of categorization by portraits, genre, landscapes and seascapes, history paintings and still lifes, would have greatly improved the utility of *At home in the Golden Age* and would have shown the minor masterpieces to better advantage.

All genres are represented with fine examples such as *Breakfast with a Goblet and Fish* (c. 1640-1650) by Pieter Claesz, *Young Musicians with a Dancing Dwarf* (c. 1630-35) by Jan Miense Molenaer and *Ceres and Bacchus* (1701) by Willem van Mieris. The collection as presented shows an emphasis on paintings

from the 1630s-1660s, the heyday of the Dutch art market. The many landscape and seapieces in the collection, almost one third of the total of 155 paintings on exhibit, reflect the spectacular rise of landscape painting in the seventeenth century. The variety of still-life and genre paintings in the collection is characteristic of the growing popularity of those genres in the Golden Age. However, if one is interested in the provenance of paintings from the SØR Rusche collection, the catalogue is of little use; an exception are some remarks on provenance following the essay by Christien Oele. For a publication that focuses on the art market, that is truly a pity.

In short, the paintings in *At Home in the Golden Age* wonderfully reflect the boom of the seventeenth-century Dutch art market in terms of both the number of paintings and their variety. It thus gives us a refreshing look into the world behind the great masters of seventeenth-century Dutch art.

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Xander van Eck, *Clandestine Splendor. Paintings for the Catholic Church in the Dutch Republic*. Zwolle: Waanders Publishers, 2008. 240 pp, illus. ISBN 978-90-400-8468-3.

Thanks to paintings by Emmanuel de Witte and Pieter Saenredam, it is easy to visualize the interior of a Reformed church in the seventeenth-century Dutch Republic: it is a soaring, creamy space, mostly empty of religious art. Such an easily conjured image has been lacking for Catholic church interiors in the same geography, even as we have learned more about the scope and nature of Catholic worship in the Northern Netherlands. Forced to worship in secret by anti-Catholic edicts, the sizable portion of Dutch who remained Catholic (estimates go up to one-third of the population in cities like Amsterdam and Utrecht) met in worship spaces that were concealed behind the façade of private homes. No seventeenth-century painting of these interiors has surfaced, but Xander van Eck's *Clandestine Splendor: Paintings for the Catholic Church in the Protestant Dutch Republic* affords valuable new insight not only into the paintings for these churches, but also their furnishings and structure. The book expands upon work on the subject begun by Van Eck in earlier publications, but includes further research as well as covers material that previously has been available only in Dutch.

Van Eck's book brings a new rigor and specificity to the study of Catholic painting in the Netherlands. The subject was inaugurated by John B. Knipping in his still useful but unwieldy *Iconography of the Counter-Reformation in the Netherlands* (English translation, 1974); Knipping's two volumes are organized by iconographical subject and do little to differentiate between the Southern and Northern Netherlands. Exhibitions on Dutch history painting have introduced some of the artists that Van Eck discusses – Abraham Bloemaert, Jan van Bijlert, Pieter de Grebber, and Jan and Salomon de Bray – but the catalogues to these exhibitions (e.g. *Gods, Saints, and Heroes: Dutch Painting in the Age of Rembrandt*, [1980], *Masters of Light: Dutch Painters in Utrecht during the Golden Age* [1997]), have largely spoken only hypothetically of the paintings' Catholic function.

Van Eck redresses both deficiencies, limiting his scope only to clandestine churches in the Dutch Republic, and only

to paintings with historical provenance in such churches (thus eliminating from consideration works by artists such as Dirck van Baburen, Hendrick Ter Brugghen, and Paulus Bor, who remain stubbornly absent from church inventories). This specificity is further refined by examining the art in the context of the clandestine church that commissioned them, enabling Van Eck to make valuable observations about the nature of the paintings sought by the churches as well as the churches themselves. Organizing his chapters by city, Van Eck begins with Utrecht and proceeds through Haarlem and Amsterdam before addressing clandestine church interiors constructed after the schism of Utrecht, when Dutch Catholics broke with Rome over the question of the role of free will in salvation (the Dutch were against it).

The main point of the study is that art in clandestine churches served the needs of the Tridentine church in the Dutch Mission. The 'Tridentine' part of this equation is familiar enough in the study of seventeenth-century Catholic art, but the 'Dutch Mission' part is not. This was the official title of the church in the Dutch Republic, which meant that it was overseen not by a Dutch bishop, but by a 'vicar apostolic' who was supervised from the Spanish Netherlands. Dutch secular clergy chafed against this status as a mission church, a resentment which ultimately facilitated the Utrecht schism. (For regular clergy, e.g., Franciscans and Jesuits, who were led from Rome, this was a matter of lesser significance.) The fundamental matter at the heart of the mission status was whether or not Dutch Catholicism could be considered an uninterrupted tradition. Dutch clergy insisted that it was, but the Holy See was not convinced.

Images commissioned for clandestine churches helped assert historical continuity in the face of Rome's resistance. Van Eck describes a brief period of stylistic archaism of paintings that was followed by a lasting tendency to revive old motifs in new styles, including some of the most *au courant*, such as that of Rubens and Caravaggio. The two Dutch national saints from the eighth century – Willibrord, who founded the bishopric in Utrecht, and Boniface, who was martyred trying to convert the Frisians – also frequently appeared in commissioned art. The promotion of this pair satisfied the Tridentine campaign to harness the power of local saints and their presence linked the modern church to the medieval, but Van Eck argues further that Willibrord and Boniface's efforts to convert the pagan Dutch provided an apt metaphor for the church's efforts to bring souls back to the Catholic church.

Insights into the kinds of paintings desired in clandestine churches are deepened by Van Eck's discussion of the vicars apostolic who helped shape the worship spaces for their parish. These personalities are very nearly overshadowed, however, by the churches themselves, which were constructed with all the ingenuity and miniaturizing zeal of a Volkswagen camper. Sanctuaries were generally fashioned out of residential spaces by removing all but a narrow perimeter of the ceiling above a large room. This created a two-storey interior space with gallery seating, sometimes accommodating up to 1500 worshippers. (City authorities largely tolerated the presence of these churches, especially as the century wore on.) The front wall was reserved for a large altarpiece; there was additional space for cabinet-sized paintings between windows under the gallery. The spaces were furnished with devices such as changeable altarpieces, the paintings of which could be switched through pulley mechanisms, and spring-loaded pulpits that could emerge from the floor or from under the altar.

Attention to details such as this demonstrates Van Eck's rigorous study of the logistics and historical specifics of his subject. As such, his concerns do not include interpreting the images or interiors – he is content to link works to the general needs of the Dutch mission and note their stylistic and iconographic sources. Yet with this, and the attractive color plates of twelve of the images, he furnishes the reader's mind with a clear new view of Catholic painting and worship in the Dutch Republic.

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David Bindman and Henry Louis Gates, Jr., eds., *The Image of the Black in Western Art III. 1. From the "Age of Discovery" to the Age of Abolition: Artists of the Renaissance and Baroque*. Cambridge: Belknap Press of Harvard University Press, 2010. 408pp, 191 illus. ISBN 978-0-674-05261.

"Much awaited" declares the jacket copy on this handsome book, Part 1 of the missing link in the great series of a generation ago, *The Image of the Black in Western Art*, begun under the auspices of the de Menil Foundation. That project did produce volumes on ancient, medieval, and modern European art, but it lacked the 'early modern' volume(s) when Africa and slavery played such a new role in the history of Europe. Now adopted by the Harvard DuBois Institute for African and African American Research, the series has been republished with this crucial omission newly filled. Moreover, as Part 1, this volume promises at least one sequel, principally by Jean Michel Massing on Flanders (to be reviewed upon appearance) and a third volume for the long eighteenth century by co-editor David Bindman. Up until now Bindman's own book, *Ape to Apollo: Aesthetics and the Idea of Race in the 18th Century* (Cornell, 2002) has had to serve for that early phase of racial thinking in relation to imagery. A highly useful, if largely literary anthology, edited by T.F. Earle and K.J.P. Lowe, considers *Black Africans in Renaissance Europe* (Cambridge, 2005). In the meantime, a valuable recent catalogue (2008, reviewed in this journal April 2010), produced for an Amsterdam exhibition with an unfortunate title, *Black is Beautiful. Rubens to Dumas*, has provided a foretaste of these volumes. Interested readers will also want to know the crucial article overview by Peter Erickson, "Invisibility Speaks: Servants and Portraits in Early Modern Visual Culture," *Journal for Early Modern Cultural Studies* (2009), 23-61.

What, then, does this first volume contribute? It wavers between broad survey essays about various countries and more focused studies of individual artists or themes. Joseph Koerner, local to Harvard, provides the essay of greatest interest to HNA specialists in earlier art, though his focus is "The Epiphany of the Black Magus Circa 1500," (7-92), since the *Adoration of the Magi* provided one of the main occasions for representing blacks in religious art. Ironically, that topic was already broached ably by Paul Kaplan in his published dissertation (UMI, 1983), *The Rise of the Black Magus in Western Art*, and Kaplan has provided the largest survey essay of the volume, "Italy, 1490-1700" (93-190). To those contributions, Victor Stoichita adds an overview of Spain (191-234) and Bindman assesses England for the same period of the sixteenth to seventeenth centuries.

Again more specialized, a penultimate essay on "Rembrandt's Africans" (271-306) was contributed by Elmer Kolfin, a participant in the *Black is Beautiful* catalogue as well as the author of a monograph on Dutch slavery imagery from Surinam (1997). A final essay by Joaneath Spicer completes the volume with a surprising study of a fourth-century tale, *Aethiopika*, by Heliodorus of Emesa, revived in the art of France and Holland during the seventeenth century (307-35).

One clear point, advanced by Bindman in his Introduction and by Koerner in his essay, is that 'the black' cannot be reduced to a monolithic reference; moreover, very few images of black individuals can be characterized either as portraits or as representations of real figures posing as models. Of course, this volume does briefly discuss Dürer's silverpoint drawing (1521; W. 818, Uffizi; 56-57), an individual black woman, a Portuguese servant he met in Antwerp and calls Katharina in his diary; but it does not take up the seeming portrait of an African man by Mostaert (Amsterdam, Rijksmuseum; *Bulletin*, 2005, 380-433), though perhaps that panel painting is reserved for Massing's volume. Other black servants, even slaves, whether depicted from life or as stereotypes, do appear in the Bindman essay on England; other examples from Holland appear in *Black is Beautiful* or in Julie Hochstrasser, *Still Life and Trade in the Dutch Golden Age* (Yale, 2007), 193-227. But in our era of complex awareness of representations, especially of 'others,' all of the terms of the series title itself present dilemmas, compelling analysis.

Thus in a brief review, a good pressure point to interrogate the varied roles and functions of blacks in early modern art is Kolfin's essay – about a single artist but a wide spectrum of representations. Blacks appear in crowds as accessory figures and witnesses (*The Preaching of St. John the Baptist*, ca. 1635; Berlin); as servants within biblical subjects (*Detroit Visitation*, 1642; New York *Bathsheba*, 1643); but also as the very focus of one Gospel narrative (Acts 8: 38), *The Baptism of the Eunuch* (painting, Utrecht, 1626; etching, B. 98, 1641), a foreign chamberlain who even has his own black servants. Kolfin asserts that Rembrandt derived this version of biblical depiction from the previous generation of history painters, especially his own teacher Peter Lastman. Kolfin thus identifies their presence with a goal of history painting: to present a variety of observed details.

For isolated figures, Rembrandt's 1661 *Two Africans* (Mauritshuis) seems like a portrait, and it has evoked gushing responses, though commentators (including Kolfin) seldom have observed that the same figure seems to reappear, albeit dressed in costume that resembles antique armor; thus the Hague work as a figure study resembles Rubens's four heads from the same black model (Brussels; slated to appear in the next volume). Kolfin even claims that its source might have been a sculpted head (297). Less posed, less formal figures also appear in studies, especially a tiny early etching, *African Woman* (B. 357), which looks like a *tronie* (perhaps re-used in the *Visitation* servant). More ethnographic are two figures with accessories in a drawing study of foreigners, *Two Drummers on Horseback* (ca. 1638; British Museum). Finally, a faceless figure study, which cannot be definitely classified as black, since her skin might as easily be shadowed as pigmented is Rembrandt's late etching, *Reclining Black Woman* (B. 205, 1658; misdated as 1656), itself a variant on the reclining female nudes of Venetian pictorial tradition. Questions of determining genres as well as finding models for African figures await further clarification.

Thus it is probably too early to judge the success of Part III

of this compendium; however, after waiting for a generation, early modernists can only rejoice at this first installment and eagerly await Massing's second volume, to come.

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Seymour Slive, *Rembrandt Drawings*. Los Angeles: J. Paul Getty Museum, 2009. 260 pp, 197 color, 46 b&w illus. ISBN 978-0-89236-976-8.

Holm Bevers, Lee Hendrix, William W. Robinson, Peter Schatborn. *Drawings by Rembrandt and His Pupils. Telling the Difference*. [Cat. exh. The J. Paul Getty Museum, Los Angeles, December 8, 2009 – February 28, 2010]. Los Angeles: J. Paul Getty Museum, 2009. 304 pp, 202 color, 3 b&w illus. ISBN 978-0-89236-978-2.

The study of Rembrandt's drawings is fraught with difficulties, and the task of separating the master's work from his pupils is daunting at best. The famous collector Roger de Piles listed 1500-2000 drawings which he attributed to the master in his inventory of 1656. Otto Benesch's six-volume publication of the artist's drawings, beginning in 1954, catalogued more than 1400, and about twenty years later Werner Sumowski compiled a list of 2500 drawings, which he sorted into varied categories of authenticity. Hundreds of these drawings are now considered copies or are assigned to Rembrandt's many pupils. While there is little agreement on the number of securely attributed works, about seventy are securely documented and about 800 are subject to scholarly debate.

Seymour Slive's book on Rembrandt's drawings discusses 160 drawings by the master. The author does not engage in the arduous task of separating Rembrandt's drawings from those of his pupils and followers, but rather focuses upon works accepted "by common consent." Most of the sheets are fully discussed in conjunction with closely related prints and paintings by the artist. The author separates Rembrandt's drawings into sixteen subject areas that include self-portraits, portraits, figure drawings, women, women and children, nudes, animals, buildings and ruins, mythological and historical themes, religious subjects, etc. Slive justifies this organization by citing contemporary collectors who sorted their collections in just this manner. A case in point is Jan van der Capelle, who kept sheets of women and children in a separate part of his collection. Slive's ordering of the material encourages the reader to browse through the images in each chapter, imagining what it must have been like to flip through sheets of drawings in a portfolio or album. With this thematic arrangement, however, comes the risk that the reader may lose grasp of the artist's impressive development as a draughtsman. Slive counters this possible pitfall by situating the drawings within the chronology of the artist's life and art.

The volume is quite handsome, printed on thick paper with many color illustrations. The drawings are of high quality, and the fine reproductions convey the subtle, exquisite effects of the varied colored papers and inks used by the artist. The author's engaging discussion of Rembrandt's drawing techniques deepens the reader's appreciation of these works. When Slive relates how Rembrandt wet the red chalk with his tongue to intensify the color in *Women with the Snake*, the reader may

well imagine this brilliant, experimental artist at work on this lovely drawing. It is unfortunate, however, that only a few of the numerous religious drawings by Rembrandt are discussed here. This is because only a comparatively small number of them are documented as "secure" works, closely related to the artist's paintings and prints.

The challenging task of separating the master's work from pupils is handled with diligence, good judgment, and a freshness of approach by Holm Bevers, Lee Hendrix, William Robinson, and Peter Schatborn in *Drawings by Rembrandt and His Pupils. Telling the Difference*, produced to accompany a beautifully-installed exhibition at the J. Paul Getty Museum. Two thoughtful essays at the beginning of the book address broad issues and problems related to the task at hand. Holm Bevers's essay examines the difficulties of attribution, all of which may be traced to the working methods of Rembrandt's studio. The basic problem is that students were taught to imitate their teacher's style and copy his works. As was customary for that time pupils were not permitted to sign drawings produced under a master's tutelage. We know little about Rembrandt's teaching methods, but his studio seems to have functioned informally, much like the private academy of the Carracci in Bologna. As may be deduced from drawings depicting studio practices, the artist and his pupils drew together after the nude model and interpreted the same biblical subjects as a joint exercise. In the early 1650s there was a sharp increase in the number of biblical subjects produced by Rembrandt and his pupils.

Some uncertainty exists as to precisely how many students studied with Rembrandt, but the drawings themselves may suggest a pupil's closeness to the workshop, as in the case of Jan Victors. When pupils left the workshop, they often developed a more individual style, which was true for Govert Flinck. The book discusses fourteen artists who were known to be in Rembrandt's studio during specific decades. Such artists as Govert Flinck, Ferdinand Bol, Gerbrand van den Eeckhout, and Jan Victors were there from the 1630s, Abraham Furnerius, Carel Fabritius, and Samuel van Hoogstraten in the first half of the decade; Willem Drost, Nicolaus Maes, and Constantijn Daniel van Renesse studied there in the 1650s, and Johannes Raven and Arent de Gelder in the 1660s. Many entered Rembrandt's studio as young men in their twenties, but others came to study after they reached maturity. Constantijn Daniel van Renesse was a dilettante who pursued drawing with Rembrandt as a pastime.

The essay by Peter Schatborn and William W. Robinson presents a concise overview of the history of the attribution of drawings by Rembrandt and his pupils. The authors discuss the varied historical approaches of such notable figures as Roger de Piles, Antoine Joseph Dezallier d'Argenville, Wilhelm Bürger, and Edmé François Gersaint; but pertinent to their study Schatborn and Robinson situate their own approach firmly within the traditions of Woldemar van Seidlitz, Otto Benesch, and Werner Sumowski, who established the method of comparing works to core drawings by the master.

Telling the Difference assembles a group of drawings as their core group of Rembrandts, submitting them to a rigorous comparison to the drawings of pupils. The authors discuss the drawings on the basis of style and working methods, and they incorporate recent scholarship into the discussion. Each catalogue entry focuses upon two drawings lavishly reproduced on a large scale; one work by Rembrandt on the left faces a related drawing by a follower on the right. A good number

of high-quality details facilitate the comparisons. Drawings by Rembrandt and his pupils are discussed in relation to related works, which are unfortunately reproduced in small format, making it difficult to see them. In most cases the subjects of the comparisons are the same, which appropriately reflects the artist's studio practice of having his students draw the same subject. Two drawings depicting *Christ as Gardener* of c. 1640, one attributed to Ferdinand Bol, are especially curious, because the head of Christ drawn by Rembrandt is not a typical type for the artist, but clearly reveals the influence of Albrecht Dürer.

Telling the Difference is worthy of praise for its fresh approach and many convincing attributions. The combined expertise of the authors is formidable. They offer many new insights into the master as a draughtsman, and are quite right in their assertion that Rembrandt used energetic, broken lines like no other artist of his time. This study, however, should also be applauded for providing a new, profound appreciation of Rembrandt's pupils.

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***Golgotha in den Konfessionen und Medien der Frühen Neuzeit*, ed. by Johann Anselm Steiger and Ulrich Heinen (*Arbeiten zur Kirchengeschichte*, 113). Berlin/New York: De Gruyter, 2010. ISBN 10: 3-11022-557-3; ISBN 978-3-11022-557-0.**

This collection of 14 essays by foremost German scholars represents an interdisciplinary approach to church history and the function of imagery within it. It includes a substantial, posthumously published essay by Christian Tümpel, edited by Astrid Tümpel (pp.187-281), which surveys representations of the Passion by Rembrandt and his circle. The other essays will be of interest particularly to medievalists and those focusing on the emergence of Protestantism. My remarks here are limited to Tümpel's contribution.

Throughout his scholarship, Tümpel was concerned with the essential question of the relationship of the confessions to the arts in the early modern period, culminating in his monograph on Rembrandt published in German, English and French (1992-1993). In the present essay he focuses on the post-Iconoclastic art production in the Rembrandt circle. His conclusions may not be surprising to those familiar with his earlier publications, and with those of a few other scholars, including Xander van Eck, S.A.C. Dudok van Heel, and Volker Manuth. [See note 13, page 191 for bibliography.]

Tümpel's conclusions, in brief, are: the effect of Iconoclasm in North Netherlandish art was powerful; following Iconoclasm, the Passion was represented only in prints for some years; after around 1600, paintings of the Crucifixion began to appear, and are conceived of as *Andachtsbilder*, epitaphs, or altarpieces, for private altars and house-churches. These were evidently – but not always – made for Catholic patrons. Only when Catholic patrons wished a work of the highest quality did they turn to artists who were not Catholic. By relating Rembrandt's paintings to the poetry of Constantijn Huygens and Jacobus Revius, Tümpel indicates how Rembrandt's imagery corresponds to contemporary theology. In my view, however, it might be possible to go further in this direction, and propose

that the poets were inspired not only by literary, but also visual, sources.

Tümpel's brief survey of this topic indicates how much more it deserves to be studied. Rembrandt's own images of the Crucifixion and Lamentation have been well analyzed in recent years, by Martin Royalton Kisch, among others. But how Rembrandt's own Passion compositions reverberate in the works of his pupils has been less studied, except perhaps in the case of Arent de Gelder. The Crucifixion scenes of Govart Flinck and Gerbrand van den Eeckhout await further attention; both artists clearly refer to Rembrandt's own works, but also to those of others; the roles, for example, of Italian models and of Pieter Lastman's own paintings have yet to be clarified in their compositions. The little known Danish artist Heinrich Jansen (1625-1667) either studied with Rembrandt in Amsterdam or had access to his work, and thereafter had a career in Germany; his few known religious works derive from Rembrandt inventions and demonstrate that, around mid-century, there was an appreciation for such clearly derivative paintings (*Christ on the Sea of Galilee*, Art Institute of Chicago; two epitaphs published by Tümpel, from 1648 and 1650, figs. 44 and 43).

The pivotal position of Rembrandt in the religious imagery of the Dutch Republic is strengthened, but hardly exhausted, by this study.

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New Titles

As-Vijvers, A.M., *The Making of the Margin. The Master of the David Scenes and Ghent-Bruges Manuscript Illumination (Ars Nova)*. Turnhout: Brepols, 2010. ISBN 978-2-503-51684-4, euros 140.

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Brouwer, Marjan, *De Gouden Eeuw van Gesina ter Borch*. Zwolle: Waanders, fall 2011. ISBN 978-90-400-7760-9, euros 12.50

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Garton, John, and Diane Wolfthal (eds.), *New Studies on Old Masters. Essays in Renaissance Art in Honour of Colin Eisler*. Toronto: Centre for Reformation and Renaissance Studies, 2011. ISBN 978-0-7727-2081-8. – The contributions concerning Netherlandish and German art will be listed in the online Bibliography of Journal Articles, April 2011.

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