

historians of netherlandish art

NEWSLETTER

AND REVIEW OF BOOKS

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

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Maerten van Heemskerck, *Ecce Homo*, 1544. Oil on panel.

Center panel: 189.23 x 133.35 cm; left wing: 183.52 x 62.48 cm; right wing: 188.6 x 64.77 cm.

Muzeum Narodowe w Warszawie, on view at the J. Paul Getty Museum, Los Angeles,
June 5, 2012 – January 13, 2013.

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NEWSLETTER

From the President

Dear colleagues and friends,

Greetings from Ontario, where the daffodils are finally blooming! Your HNA Board of Directors had a busy and productive meeting at CAA in Los Angeles in February. Along with the activities and events covered elsewhere in this *Newsletter*, there is much news to report and business to attend to. We will welcome your input and ideas!

Ins and Outs

Warmest thanks to outgoing Board members Dagmar Eichberger, Matt Kavalier, and Anne Woollett, and a hearty welcome to new Board members Paul Crenshaw (Providence College), Lloyd DeWitt (Art Gallery of Ontario, Toronto), and Martha Hollander (Hofstra University).

Jacob Wisse has retired as field editor for early Netherlandish publications for the *HNA Review of Books* and Fiona Healy as field editor for seventeenth-century Flemish publications. We thank Jacob and Fiona for their dedicated service and welcome new field editors Henry Luttikhuis (interim editor since 2011) for early Netherlandish and Anne-Marie Logan for Flemish titles. As always, please send books and review suggestions to Kristin Belkin (kbelkin@aol.com).

Thanks also to Marrigje Rikken for her service in compiling the bibliography of publications posted twice yearly on our website. We welcome Angela Jager who will take over this task with the next posting.

Congratulations to the four recipients of HNA Fellowships for Scholarly Research, Publication, and Travel, whose details you will find elsewhere in this *Newsletter*.

Things To Do

Our agenda at the Board Meeting was packed with practical matters such as updating our ByLaws and making improvements to our financial management and our website. The new ByLaws document ratified by the Board does not change any of the fundamental aspects of our organization, but brings the language of the document into line with how we are doing business today. If you would like a copy, please contact Kristin Belkin. Several other business matters require your input, and I will list them here as briefly as possible.

1. *Pay HNA dues!* You may have noticed that you did not receive the usual reminder this year to pay your HNA dues. This is because we are working to implement PayPal so that dues collection and updating of contact information can all be done on-line. You will shortly receive an e-mail advising you that PayPal is now open for business. I hope that you will attend to this and pay your dues as soon as possible. Collection is very late this year due to the switchover, and your contributions are essential for covering the costs of the website, our

open access journal *JHNA*, and all the business of the organization. We appreciate your patience as we work to streamline and modernize our operations!

2. *Get involved!* Nominations and self-nominations are invited for several positions that we need to fill in the coming year.

To be appointed by the Board:

(a) *Treasurer.* We are grateful to Rebecca Parker Brien for serving in this capacity for the past four years. Her term will end with the Board meeting in February 2013. The new Treasurer should be an HNA member with some financial savvy and willingness to take an active role in business matters such as processing payments, investment management (in consultation with our financial advisor), and annual budgeting. Feel free to contact me or Rebecca (rpbrien@miami.edu) if you'd like to make a nomination or just to know more about the job.

(b) *JHNA Editors.* The founding editors of *JHNA*, Alison Kettering, Molly Faries and Jeffrey Chipps Smith, have built our new on-line journal into a publication that is already attracting attention and high-quality submissions from around the world. Alison continues as editor-in-chief for four more years. Molly will step down in 2013 and Jeff in 2014. We need two new editors who will each serve for a term of four years. Ideally, these will be scholars whose expertise complements Alison's focus on Dutch 17th-century art by reflecting other aspects of our members' interests. Alison (aketteri@carleton.edu) would be happy to talk with anyone who would like to be considered for these positions or to suggest candidates.

To be elected:

President and Vice-President. Stephanie Dickey and Amy Golahny will end their terms in February 2013. The Nominating Committee, consisting of Lloyd DeWitt (Lloyd_DeWitt@ago.net) and Anne Woollett (AWoollett@getty.edu), is seeking nominations and self-nominations for President and Vice-President. As usual, the election will be held in the fall. Please contact Lloyd and/or Anne to nominate yourself or someone else. I am also happy to consult with anyone who wants to know more before taking the leap!

3. *Mark Your Calendars!* We have officially begun planning for our next international scholarly conference to take place in Boston in June 2014. Stay tuned for news about specific dates, venues, program, and how you can get involved.

As always, keep checking our website for information about activities and opportunities, and feel free to contact me at any time (dickey.ss@gmail.com). As summer approaches, I wish you safe travels, productive research, and adventures to remember!

Met vriendelijke groeten,

Stephanie

HNA News

HNA Board of Directors

Three new members were voted onto the Board: Paul Crenshaw (Providence College), Lloyd DeWitt (Art Gallery of Ontario, Toronto), and Martha Hollander (Hofstra University). They are replacing Dagmar Eichberger, Matt Kavalier and Anne Woollett who rotated off the Board.

Marrigje Rikken who has compiled the Bibliography of Journal Articles over the past years has resigned. She has been replaced by Angela Jager (University of Amsterdam). We would like to thank Marrigje for the excellent job she has done and thank Angela for taking over the task.

Fiona Healy has resigned as review editor of seventeenth-century Flemish titles. The new editor is Anne-Marie Logan (starting with the November issue). Fiona will retain her positions as the European Liaison and Treasurer.

Rebecca Brienien is resigning as the US treasurer. Her term will end with the Board meeting in February 2013. The new Treasurer should have some financial experience and be willing to take an active role in business matters, such as processing payments, investment management (in consultation with our financial advisor), and annual budgeting. Feel free to contact Stephanie Dickey or Rebecca (rpbrienien@miami.edu) if you would like to make a nomination.

Nominations are in order for new officers to be installed at the CAA convention in New York in 2013. The Nominating Committee, consisting of Lloyd DeWitt and Anne Woollett, is seeking nominations and self-nominations for President and Vice-President. We shall accept nominations until September 1, 2012. At this time, the Nominating Committee will assemble a slate for membership approval which will be sent to all members via listserve November 1. Votes should be submitted by December 31, 2012.

Please send your suggestions for nominations to:

Lloyd DeWitt
Lloyd_DeWitt@ago.net
Art Gallery of Ontario
317 Dundas Street West
Toronto ON M5T 1G4
Canada

and/or

Anne Woollett
Awoollett@getty.edu
Paintings Department
J. Paul Getty Museum
1200 Getty Center Drive
Suite 1000
Los Angeles CA 90049-1687

HNA at CAA 2013

The HNA-sponsored session at CAA, New York, February 13-16, 2013, is chaired by Ellen Konowitz, titled "Metal, Glass, Fabric, Stone: Beyond Painting in the Northern Renaissance

and Baroque." For other sessions chaired by or of interest to HNA members, see under *Conferences*.

HNA Fellowship

The HNA Fellowships 2012-13 were awarded to four members:

Natasha Seaman (Rhode Island College), *The Religious Paintings of Hendrick ter Brugghen: Reinventing Christian Painting after the Reformation in Utrecht*, Ashgate, 2012.

Mitzi Kirkland-Ives (Missouri State University), *In the Footsteps of Christ: Hans Memling's Passion Narratives and the Devotional Imagination in the Early Modern Netherlands*, Brepols, 2012.

Anna C. Knaap (Jesuit Institute, Boston College), *Rubens and the Antwerp Jesuit Church: Art, Rhetoric and Devotion*, Brepols, 2012

Elizabeth Sutton (University of Northern Iowa), *Early Modern Dutch Prints of Africa*, Ashgate, 2013.

We urge members to apply for the 2013-14 Fellowship. Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1400-1800. Up to \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February with funds to be distributed by April 1. The application should consist of: (1) a short description of project (1-2 pp); (2) budget; (3) list of further funds applied/received for the same project; and (4) current c.v. A selection from a recent publication may be included but is not required. Pre-dissertation applicants must include a letter of recommendation from their advisor.

Applications should be sent, preferably via e-mail, by **December 14, 2012**, to Amy Golahny, Vice-President, Historians of Netherlandish Art. E-mail: golahny@lycoming.edu Postal address: 608 West Hillside Ave, State College, PA 16803.

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, August 1, 2012. Please consult the journal's Submission Guidelines at www.jhna.org/index.php/submissions JHNA is an open-access, peer-reviewed journal published twice per year. Articles focus on art produced in the Netherlands (north and south) during the early modern period (c. 1400-c.1750), and in other countries and later periods as they relate to this earlier art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, art conservation, museum studies, historiography, technical studies, and collecting history. Book and exhibition reviews, however, will continue to be published in the *HNA Newsletter*.

The deadline for submission of articles for the next issue is **August 1, 2012**.

Alison M. Kettering, Editor-in-Chief

Editorial Board of JHNA

The Journal is seeking two new associate editors. Alison continues as editor-in-chief for four more years. Molly will step down in 2013 and Jeff in 2014. We need two new editors who will each serve for a term of four years. Ideally, these will be scholars whose expertise complements Alison's focus on Dutch 17th-century art by reflecting other aspects of our members' interests. Alison (aketteri@carleton.edu) would be happy to talk with anyone who would like to be considered for these positions or to suggest candidates.

Personalia

Maryan Ainsworth (together with Stijn Alsteens and Nadine M. Orenstein) has won the Alfred H. Barr Jr. Award from the College Art Association for *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance* (New York: Metropolitan Museum of Art, in association with Yale University Press, 2010). The citation reads in part: "[this book] is a summa of Maryan Ainsworth's decades-long exploration of the artistic legacy of this place and time." Maryan was also awarded the Knight of the Order of Leopold by King Albert II of Belgium for her achievements in the study of the art and culture of the fifteenth- and sixteenth-century Burgundian Netherlands.

Marisa Bass has been appointed Assistant Professor at Washington University, St. Louis, as of September 2012.

Dana Cowen (Case Western Reserve) received a travel grant from the National Committee for the History of Art to attend the 33rd congress of the Comité International d'Histoire de l'Art in Nuremberg, July 15-20, 2012.

Laura Gelfand has been appointed Head of the Art and Design Department at Caine College of the Arts, Utah State University.

Anne D. Hedeman (together with Elizabeth Morrison) was chosen as one of the finalists for the 2012 Alfred H. Barr Jr. Award for *Imagining the Past in France: History in Manuscript Painting, 1250-1500*, J. Paul Getty Museum, 2010. The award went to Maryan Ainsworth (see above).

Léon Lock has been appointed Postdoctoral Fellow, Research Foundation Flanders, in the Department of Architecture, Urbanism and Planning at the Katholieke Universiteit Leuven.

Otto Naumann is the 2012 recipient of the Bruce Museum Icon Award in the Arts in the category Art Dealer.

Larry Silver (together with Samantha Baskind) published *Jewish Art: A Modern History*, London, Reaktion Books, 2011.

Jim Welu, who has retired as director of the Worcester Art Museum, is director emeritus of the museum.

Exhibitions

United States and Canada

Civic Pride: Dutch Group Portraits from Amsterdam. National Gallery of Art, Washington DC, March 10, 2012 – **March 11, 2017.** Two group portraits by Govert Flinck and Bartholomeus van der Helst on long-term loan from the Rijksmuseum and the Amsterdam Museum.

Rembrandt's World: Dutch Drawings from the Clement C. Moore Collection. The Morgan Library & Museum, New York, January 20 – April 29, 2012. With catalogue by Jane Shoaf Turner.

The Invention of Glory: Afonso V and the Pastrana Tapestries. Meadows Museum, Dallas, February 5 – May 13, 2012; San Diego Museum of Art, San Diego, June 10 – November 9, 2012; Indianapolis Museum of Art, Indianapolis, October 5, 2012 – January 6, 2013. The exhibition opened at the National Gallery of Art, Washington.

Rembrandt and Degas: Portrait of the Artist as a Young Man. Metropolitan Museum of Art, New York, February 23 – May 20, 2012. Previously at the Sterling and Francine Clark Art Institute, Williamstown.

Rembrandt at Work: The Great Self-Portrait from Kenwood House, London. Metropolitan Museum of Art, New York, April 3 – May 20, 2012. The painting will join the works later traveling to Houston, Milwaukee and Seattle (see below).

Rembrandt Paintings in America. Cleveland Museum of Art, February 19 – May 28, 2012; Minneapolis Institute of Arts, June 24 – September 16, 2012. The exhibition opened at the North Carolina Museum of Art, Raleigh. Reviewed in this issue.

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

Elegance and Refinement: The Still-Life Paintings of Willem van Aelst. Museum of Fine Arts, Houston, March 11 – May 28, 2012; National Gallery of Art, Washington, June 24 – October 14, 2012. With catalogue by Tanya Paul, James Clifton, Julie Berger Hochstrasser and Arthur Wheelock, Rizzoli, ISBN 978-0-8478-3821-9, \$60.

Peter Paul Rubens: Impressions of a Master. The John and Mable Ringling Museum of Art, Sarasota, February 16 – June 3, 2012. Prints after compositions by Rubens from the Koninklijk Museum voor Schone Kunsten, Antwerp. For the symposium on the Eucharist series, see under *Scholarly Activities*.

Renaissance Drawings from Germany and Switzerland. J. Paul Getty Museum, Los Angeles, March 27 – June 17, 2012.

Drawings by Rembrandt, His Students and Circle from the Maida and George Abrams Collection. Museum of Fine Arts, Houston, April 15 – July 8, 2012.

Diamonds in the Rough: Discoveries in the Bader Collection. Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, June 18 – August 12, 2012.

Dürer and Beyond. Central European Drawings in the Metropolitan Museum of Art, 1400-1700. Metropolitan Museum of Art, New York, April 3 – September 3, 2012. Curated by Stijn Alsteens.

Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London. Museum of Fine Arts, Houston, June 3 – September 4, 2012. The exhibition will travel to the Milwaukee Art Museum and Seattle Art Museum in 2013.

Rembrandt Paintings in America. Minneapolis Institute of Arts, June 24 – September 16, 2012. Previously in Raleigh and Cleveland (see above).

Rembrandt Etchings. Minneapolis Institute of Arts, June 24 – September 16, 2012.

Elegance and Refinement: The Still-Life Paintings of Willem van Aelst. National Gallery of Art, Washington, June 24 – October 14, 2012. Previously at the Museum of Fine Arts, Houston (see above).

Face to Face: The African Presence in Renaissance Europe. The Walters Art Museum, Baltimore, October 1, 2012 – January 1, 2013. Curated by Joaneath Spicer; with catalogue.

Drama and Devotion: Heemskerck's *Ecce Homo* Altarpiece from Warsaw. J. Paul Getty Museum, Los Angeles, June 5, 2012 – January 13, 2013. Exhibited for the first time outside of Europe after conservation at the Getty. With publication by Anne Woollett, Yvonne Szafran and Alan Phenix.

Mantegna to Matisse: Master Drawings from the Courtauld Gallery. The Frick Collection, New York, October 2, 2012 – January 27, 2013. Organized by Colin Bailey, Peter Jay Sharp and Stephanie Buck; with catalogue. Previously at the Courtauld Gallery, London (see below).

Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis. Fine Arts Museums of San Francisco, De Young Memorial Museum, San Francisco, **January 26 – June 2, 2013**; High Museum of Art, Atlanta, **June 22 – September 29, 2013** (35 works).

Vermeer, Rembrandt, Hals: Masterpieces of Dutch Painting from the Mauritshuis. Frick Collection, New York, **March 22, 2013 – January 12, 2014** (10 works).

Europe

Austria

Kaiser Maximilian I. (1459-1519) und die Kunst der Dürerzeit. Albertina, Vienna, September 14, 2012 – January 6, 2013.

Bosch, Bruegel, Rubens, Rembrandt: Meisterwerke der Albertina. Albertina, Vienna, **March 15 – June 30, 2013**. The exhibition previously was planned for 2012. It is supposed to travel to The Art Institute, Chicago. With catalogue, Hatje Cantz, ISBN 978-3-7757-3294-9.

Belgium

Rubens doorgelicht: triomf op wielen: schets voor de zewagen van Kallo. Rockoxhuis, Antwerp, February 11 – May 13, 2012. Focuses on Rubens's oil sketch *Triumphal Chariot of Kallo* from the Koninklijk Museum voor Schone Kunsten.

Ernest de Bavière. Un prince de Liège (1554-1612) dans l'Europe moderne. Grand Curtius, Liège, November 18, 2011 – May 20, 2012.

Mercator: reizen in het onbekende. Museum Plantin-Moretus, Antwerp, March 25 – June 18, 2012.

Von voor Teniers tot na Ensor: collectie Noordbrabants Museum te gast. Museum M, Leuven, March 22 – August 26, 2012.

Presentation of Five Flemish Paintings. Keizerskapel, Antwerp, July 9 – September 30, 2012. *Christ on the Cold Stone*, attributed to Gossart, a second version of the painting in Valencia which was in the Metropolitan Museum Gossart exhibition; *St. Francis Receiving the Stigmata*, by Thomas Willeboirts Bosschaert; *Virgin and Child* and *Virgin and Child with St. Dominic*, by Erasmus II Quellinus; and *Vision of St. Ignatius of Loyola*, by Cornelis Schut.

Meesterwerken in het MAS. Vijf eeuwen beeld in Antwerpen. Museum aan de Stroom, Antwerp, May 17, 2011 – December 30, 2012. In conjunction with the opening of the new museum. Curator of the exhibition: Nico Van Hout.

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.

Jordaens en de antieken. Koninklijke Musea voor Schone Kunsten van België, Brussels, October 12, 2012 – January 27, 2013; Fridericianum (Museumslandschaft Hessen), Kassel, **March 1 – June 16, 2013**. With a scholarly catalogue. For the symposium, see under *Conferences*.

Bruegelland Focus 1: Vertier en Trammelant. Stedelijk Museum Wuyts-Van Campen en Baron Caroly, Lier, March 29, 2012 – March 30, 2013.

Michiel Coxie. The Flemish Raphael. Museum M, Leuven, **2013-2014**. Curated by Koenraad Jonckheere.

Czech Republic

Rembrandt & Co: Stories Told by a Prosperous Age. Národní galerie v Praze, Prague, February 9 – May 27, 2012.

Gods and Mortals. Works by the Court Artists of Emperor Rudolf II from Private Collections. Obrazárna Pražského hradu, Pražský hrad, Prague, February 16 – July 31, 2012.

Masterpieces of the Kolowrat Picture Gallery in Rychnov and Knežznov. Národní galerie v Praze, Prague, November 25, 2009 – November 30, 2014.

Denmark

Illuminated – Tracing Bosch and Bruegel. Statens Museum for Kunst, Copenhagen, May 4 – October 21, 2012.

England and Scotland

Hercules Segers: An Eccentric Printmaker in Seventeenth-Century Holland. The British Museum, London, January 6 – May 6, 2012. Curated by An Van Camp, with e-catalogue.

BP British Art Displays: Rubens and Britain. Tate Britain, London, November 22, 2011 – May 6, 2012. Curated by Karen Hearn. Focuses on the sketch *The Apotheosis of James I and Other Studies*, acquired by the Tate in 2008.

Van Dyck in Sicily: Painting and the Plague. Dulwich Picture Gallery, London, February 15 – May 27, 2012. Curated and catalogue by Xavier Salomon, Metropolitan Museum of Art.

“You are what you wear”: Dress and Costume in Renaissance and Baroque Drawings from Christ Church. Christ Church Picture Gallery, Oxford, February 15 – May 27, 2012.

Red Chalk: Raphael to Ramsay. Scottish National Gallery, Edinburgh, February 18 – June 10, 2012. Includes Peter Paul Rubens.

The Age of Leonardo: Christian Themes in Italian Renaissance Prints and Pugin, Dürer and the Gothic. Barber Institute of Fine Arts, Birmingham, until June 24, 2012.

Migrations: Journeys into British Art. Tate Britain, London, January 31 – August 12, 2012.

Mantegna to Matisse: Master Drawings from the Courtauld Gallery. The Courtauld Gallery, London, June 14 – September 9, 2012; The Frick Collection, New York, October 2, 2012 – January 27, 2013. Organized by Colin Bailey, Peter Jay Sharp and Stephanie Buck; with catalogue.

The Wild, the Beautiful and the Damned. Hampton Court Palace, London, April 5 – September 30, 2012. Includes Peter Lely's *Windsor Beauties* and Godfrey Kneller's *Hampton Court Beauties*, a series of portraits of the most stunning beauties at the court of Charles II.

Designed to Impress: Highlights from the Print Collection. Fitzwilliam Museum, Cambridge, April 3 – October 7, 2012.

Masterpieces from Mount Stuart: The Bute Collection. Scottish National Gallery, Edinburgh, May 19 – December 2, 2012. Curated by Tico Seifert.

Rembrandt and the Passion: The Entombment Sketch in Focus. Hunterian Museum and Art Gallery, Glasgow, September 15 – December 2, 2012.

Peter Lely (1618-1680). The Courtauld Institute Gallery, London, October 11, 2012 – January 13, 2013.

Reformation to Revolution. Scottish National Portrait Gallery, Edinburgh, December 1, 2011 – December 31, 2016. Includes works by seventeenth-century Dutch and Flemish artists.

Finland

Rembrandt: Master of the Copper Plate. Sinebrychhoffin Taidemuseo, Helsinki, February 2 – April 29, 2012.

France

Un univers intime: Paintings from the Frits Lugt Collection. Institut Néerlandais, Paris, March 1 – May 27, 2012.

La baroque en Flandres: Rubens, Van Dyck, Jordaens. 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).

Tours around 1500. Musée des Beaux-Arts, Tours, March 17 – June 17, 2012.

The Belles Heures of Jean Duc de Berry [from The Cloisters, Metropolitan Museum of Art]. Musée du Louvre, Paris, April 5 – June 25, 2012.

Miniatures flamandes. Bibliothèque Nationale de France, Paris, March 27 – July 1, 2012. The exhibition opened at the Bibliothèque Royale de Belgique, Brussels.

Nicolaus Gerhaert. Der Bilhauer des Mittelalters. Musée de l'Oeuvre Notre-Dame, Strasbourg, March 30 – July 8, 2012. With catalogue, Michael Imhof Verlag, euro 35. Previously at the Liebieghaus Skulpturensammlung, Frankfurt.

Beauté animale. Grand Palais, Paris, March 21 – July 16, 2012. Includes Dürer, Bruegel, Rembrandt.

Une collection particulière: les dessins de la collection Christian et Isabelle Adrien. Musée des Beaux-Arts, Rennes, till August 26, 2012. Includes Dutch and Flemish artists.

L'oeuvre en question: Jacob Jordaens, Figure d'apôtre. Étude de la tête d'Abraham Grapheus. Musée des Beaux-Arts de Caen, Caen, May 11 – September 16, 2012.

Bosch, Bles, Bril, Brueghel: les fables du paysage au XVI^e siècle, du merveilleux au fantastique. Palais des Beaux-Arts, Lille, October 5, 2012 – January 14, 2013.

Germany

Vanitas Vanitatum. Das Tödlein aus der Sammlung Todesdarstellungen in der Frühen Neuzeit. Ludwig Galerie, Oberhausen, February 5 – May 6, 2012.

Vom ABC bis zur Apokalypse. Leben, Glauben und Sterben in spätmittelalterlichen Blockbüchern. Bayerische Staatsbibliothek, Munich, February 17 – May 6, 2012.

Zeichner in Rom, 1550-1700. Staatliche Graphische Sammlung in der Pinakothek der Moderne, Munich, February 2 – May 13, 2012. With catalogue by Kurt Zeidler, Deutscher Kunstverlag, ISBN 978-3-422-07116-2, euros 40.

Dürer-Zeit. Die Geschichte der Dürer-Sammlung. Kunsthalle, Bremen, until May 13, 2012.

Der Bloemaert Effekt: Farbe im Goldenen Zeitalter. Staatliches Museum, Schwerin, February 24 – May 28, 2012. Previously at the Centraal Museum, Utrecht. With catalogue ed. by Liesbeth Helmus and Gero Seelig. Michael Imhof Verlag, Petersberg, ISBN 978-3-8656-8731-9, euros 40.

Goldene Pracht. Mittelalterliche Schatzkunst in Westfalen. LWL-Landesmuseum für Kunst und Kulturgeschichte und Domkammer der Kathedrale St. Paulus, Münster, February 26 – May 28, 2012. With catalogue, Hirmer, ISBN 978-3-7774-5041-4, euros 45.

Eleganz und raue Sitten: Cornelis Bega (1631/32-1664). Suermondt-Ludwig-Museum, Aachen, March 15 – June 10, 2012; Gemäldegalerie, Staatliche Museen zu Berlin, July 1 – October 2, 2012. Curated by Peter van den Brink; with catalogue.

Faszination Barock. Zeichnungen und Gemälde des deutschen Barock aus einer Augsburger Sammlung. Schloss Achberg, Baden Württemberg, March 30 – June 10, 2012; Kunstsammlungen und Museen Augsburg im Schaezlerpalais, Augsburg, July 27 – September 30, 2012. With catalogue by Gode Krämer and Peter Prange, Deutscher Kunstverlag, ISBN 978-3-422-07120-9, euros 30.

500 Jahre Gerhard Mercator. Vom Weltbild der Renaissance zum Kartenbild der Moderne. Museum für Kunst- und Kulturgeschichte, Dortmund, until June 10, 2012.

Artisten der Linie: Hendrick Goltzius und die Graphik um 1600: die Sammlung Christoph Müller für Köln. Wallraf-Richartz-Museum, Cologne, March 16 – June 16, 2012.

Die Alte Pinakothek München zu Gast. Museum der bildenden Künste Leipzig, February 9 – June 17, 2012.

Die schönsten Holländer in Leipzig: die Sammlung des Museums der bildenden Künste Leipzig. Museum der bildenden Künste, Leipzig, February 26 – June 17, 2012.

Meisterwerke der Goldschmiedekunst aus der Sammlung Rudolf-August Oetker. Bayerisches Nationalmuseum, Munich, March 28 – July 29, 2012. With catalogue, published by Hirmer.

Der Silberbecher. Variationen eines Trinkgefäßes von der Renaissance bis zur Gegenwart. Bayerisches Nationalmuseum, Munich, March 28 – July 29, 2012.

“... eine andere Art von Malerey”. Hinterglasmalerei und ihre Vorlagen, 1550-1850. Kunstsammlungen und Museen Augsburg im Schaezlerpalais, Augsburg, April 29 – July 15, 2012. With catalogue by Wolfgang Steiner, Deutscher Kunstverlag, ISBN 978-3-422-07117-9, euros 68.

Der frühe Dürer. Germanisches Nationalmuseum, Nuremberg, May 24 – September 2, 2012. With catalogue.

Dutch Design: Huis van Oranje. Schloss Oranienbaum, Das Gartenreich Dessau-Wörlitz, Oranienbaum, April 26 – September 30, 2012.

Schätze des Glaubens. Meisterwerke aus dem Dom-Museum Hildesheim und dem Kunstgewerbemuseum Berlin. Bode-Museum, Berlin, until September 30, 2012.

Kunstkammer Rau: Köstlich. Stilleben von Frans Snyders bis Giorgio Morandi. Bahnhof Rolandseck, Remagen, February 10 – October 14, 2012.

Friederisiko. Friedrich der Große. Neues Palais und Park Sanssouci, Potsdam, April 28 – October 28, 2012. With catalogue, Hirmer Verlag, ISBN 978-3-7774-4691-2, euros 40; volume of essays, ISBN 978-3-7774-4701-8, euros 45.

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

Tag Träume, Nacht Gedanken. Fünf Jahrhunderte Phantasie und Phantastik in den graphischen Künsten. Germanisches Nationalmuseum, Nürnberg, October 25, 2012 – February 3, 2013. Includes works by Schongauer, Dürer, Master E.S., Tobias Stimmer and others.

Brueghel: Paintings by Jan Brueghel the Elder in the Alte Pinakothek. Alte Pinakothek, Munich, January 1 – April 30, 2013.

Jordaens und die Antike. Fridericianum (Museums-landschaft Hessen), Kassel, March 1 – June 16, 2013. Opens at the Koninklijke Musea voor Schone Kunsten van België, Brussels (see above).

In Augsburg erdacht, für Hildesheim gemacht. Exponate aus dem Dom-Museum Hildesheim. Diözesanmuseum, Augsburg, until April 27, 2014.

Israel

Rubens, Venus, and Adonis. The Israel Museum, Jerusalem, January 10 – May 6, 2012.

Italy

Masterpieces from the Liechtenstein Collection. Forte di Bard, Aosta, December 9, 2011 – May 31, 2012.

Da Vermeer a Kandinsky. Castel Sismondo, Rimini, until June 3, 2012.

The Art Collection of Vincenzo Gonzaga, Duke of Mantua (reg. 1587-1612). Museo Diocesano Francesco Gonzaga, Mantua, till June 10, 2012.

La dinastia Brueghel a Villa Olmo, Como. Villa Olmo, Como, March 24 – July 29, 2012.

Japan

400 Years of European Masterpieces from the State Hermitage Museum. National Art Center, Tokyo, April 25 – June 16, 2012.

Masterpieces from the Royal Picture Gallery Mauritshuis. Tokyo Teien Metropolitan Art Museum, Tokyo, June 30 – September 17, 2012; City Art Museum, Kobe, September 29, 2012 – January 6, 2013. By 2014, after touring the US, the works will be back for the opening of the renovated Mauritshuis.

Luxembourg

Bruegel, Cranach, Tizian, Van Eyck. Meisterwerke aus der Sammlung Brukenthal. Villa Vauban. Musée d'Art de la Ville de Luxembourg, April 26 – October 15, 2012. With catalogue, Deutscher Kunstverlag, ISBN 978-3-422-07124-7, euros 30.

Mexico

Arte Flamenco del siglo XVII. Colección del Museo Real de Bellas Artes de Amberes. Museo Nacional de Arte, Mexico City, March 1 – May 27, 2012.

The Netherlands

Rembrandt, Portrait of Eleazar Swalmius (1637). Museum Het Rembrandthuis, Amsterdam, May 2011-2018. Rembrandt's rediscovered portrait of the Amsterdam Calvinist minister has been placed on loan from the Koninklijk Museum voor Schone Kunsten, Antwerp, for seven years.

De Gouden Eeuw viert feest. Frans Hals Museum, Haarlem, November 11, 2011 – May 6, 2012. With catalogue by Anna Tummers, Herman Roodenburg, Thijs Weststeijn et al., Rotterdam, NAI, ISBN 978-90-5662-835-2, euro 27.50

Hulde. Verering in de Gouden Eeuw. Teylers Museum, Haarlem, January 29 – May 6, 2012. With publication ed. by Jan Pelsdonck and Michiel Plomp. WBOOKS, ISBN 978-90-400-0722-4, euros 30.

Verwante verzamelingen: prenten en tekeningen uit het bezit van Jan en Wietse van den Noort. Museum Boijmans van

Beuningen, Rotterdam, February 11 – May 20, 2012. Includes Rembrandt but emphasis on 19th-century French graphic art and Dutch fin-de-siècle and 20th century prints and drawings.

Jan van Eyck terug in Den Haag. Museum Meermanno, The Hague, February 25 – May 28, 2012.

Tobit and Anna [by Rembrandt]. Museum Boijmans van Beuningen, Rotterdam, March 24 – May 31, 2012.

Maarten van Heemskerck – het oude Rome herleeft. Museum Boijmans van Beuningen, Rotterdam, February 11 – June 3, 2012.

Michiel van Musscher (1645-1705): de weelde van de Gouden Eeuw. Museum van Loon, Amsterdam, March 9 – June 10, 2012. With catalogue by Robert Gerhardt and Francis Quint, WBooks, ISBN 978-90-400-0721-7, euros 20.

Rubens, Van Dyck & Jordaens. Flemish Paintings from the Hermitage. Hermitage Amsterdam, September 17, 2011 – June 15, 2012 (date extended).

Vrouwen voor het voetlicht. Museum Catharijneconvent, Utrecht, March 31 – June 24, 2012.

Geloof in natuur: bloemen van betekenis. Bijbels Museum, Amsterdam, April 27 – September 30, 2012.

Passie voor schilderen. De verzameling Steengracht van Duivenvoorde. Kasteel Duivenvoorde, Voorschoten, April 14 – October 20, 2012. The famous Steengracht van Duivenvoorde collection was sold in Paris in 1912. The exhibition tells the story behind the collection by means of documents, books and paintings still in the Duivenvoorde collection and a few loans of former paintings now in Dutch private collections.

De weg naar Van Eyck. Museum Boijmans van Beuningen, Rotterdam, October 13, 2012 – February 10, 2013. One of the focal points of the exhibition will be the newly restored *The Three Marys at the Tomb* by Jan and/or Hubert van Eyck. Curated by Friso Lammertse and Stefan Kemperdick; with catalogue.

De Collectie Verrijkt: Peter Paul Rubens, St. Teresa of Avila Interceding for Bernardino de Mendoza on Loan from the Koninklijk Museum voor Schone Kunsten, Antwerp. Museum Boijmans van Beuningen, Rotterdam, April 16, 2011 – April 2013. This is part of the two-year program during which the museum's collection is enriched with masterpieces on loan from collections in the Netherlands and abroad.

Informatie voor de kunstliefhebber. Wat is er even niet te zien? Stedelijk Museum, Alkmaar, September 1, 2011 – June 1, 2013.

The Mystery of the Horse: Art, Science and Magic from Leonardo da Vinci to Hans Baldung Grien. Museum Boijmans van Beuningen, Rotterdam, 2013 – 2014.

Masterpieces from the Mauritshuis. Gemeentemuseum, The Hague, April 24, 2012 – 2014. Over 100 works from the Mauritshuis went on display during the renovation of the museum, including Vermeer's *View of Delft* and *Girl with a Pearl Earring* (joining the show April 28), Potter's *Bull*, and Rembrandt's *Anatomy Lesson of Dr. Nicolaes Tulp*. Other major works will be on tour (see under Japan).

Jacob Cornelisz. Van Oostsanen (1470-1533). Stedelijk Museum, Alkmaar, March 15 – June 29, 2014.

Het portrait historië in de Nederlandse schilderkunst. Dordrechts Museum, Dordrecht, January 1, 2013 – December 31, 2014.

Spain

International Gothic. Museu Nacional d'Arte de Catalunya, Barcelona, until June 24, 2012.

The Young Van Dyck. Museo Nacional del Prado, Madrid, November 20, 2012 – March 3, 2013. Curated by Alejandro Vergara. Catalogue by Alejandro Vergara, Friso Lammertse and Anne-Marie Logan.

Sweden

Passions: Five Centuries of Art and Emotions. Nationalmuseum, Stockholm, March 8 – August 12, 2012.

Turkey

Where Darkness Meets Light: Rembrandt and His Contemporaries: The Golden Age of Dutch Art. Sakip Sabanci Museum, Istanbul, February 21 – June 10, 2012.

Museum and Other News

Amsterdam

After a thorough restoration, the Six Collection (218 Amsterdam) has reopened. Visits are possible upon request on weekdays 10:00 – 12:00.

Vermeer's *Woman in Blue Reading a Letter* is now on view in the Rijksmuseum after its restoration funded by the painting's tour of Japan. Most of the varnish and retouchings have been removed and efforts were taken to restore the picture as closely as possible to its original condition.

Seventeen Dutch museums are at risk of closure because of the funding cuts imposed by Federal and local authorities. As of March 2012, the affected museums had not been named by the Netherlands Museums Association but its website has a list of museums facing budget cuts, among them Stedelijk Museum Harderwijk, Museum Gouda, and Paleis Het Loo.

X-ray fluorescence technique has revealed an unfinished self-portrait by Rembrandt beneath a painting depicting an old man with a grey beard. The unfinished self-portrait shows strong similarities with two significant self-portraits from the 1630s. The news was announced by the Rembrandthuis where the painting is on loan from a private collection. [CAA News, December 7, 2011.]

Antwerp

The Centrum voor de Vlaamse Kunst van de 16e en de 17e Eeuw has changed its name to Centrum Rubenianum, though the longer title will continue to be used as an adjunct on official documents. The Centrum's new name makes its association with other Rubens-orientated organizations and activities in Antwerp more apparent. The Centrum Rubenianum resides in the Rubenianum, the art history library and documentation center of the City of Antwerp, with which it collaborates on the production of the *Rubenianum Quarterly* and the organization of the Rubenianum Lectures (www.rubenianum.be). The Centrum Rubenianum, which is probably best known for its publication

of the *Corpus Rubenianum Ludwig Burchard* series, works closely with the recently established Rubenianum Fund, which has been very successful in raising money to promote the speedy publication of the outstanding volumes of the *Corpus Rubenianum*. [This is a correction of the information reported in the November 2011 *Newsletter*.]

At a recent auction in New York, the King Baudouin Foundation acquired a manuscript with Rubens's theoretical notes. Known as the Manuscript De Ganay, it is one of four known partial copies of the original notebook, lost in a fire in the Louvre in 1720. The volume will be part of the collection in the Rubenshuis as a permanent loan. The book contains 17 pages of text and 49 pages of drawings, probably copied by someone from the immediate circle of Rubens. Rubens's *Theoretical Notebook* is the subject of the upcoming volume in the *Corpus Rubenianum* by Arnout Balis and David Jaffé, to be published at the beginning of 2013.

In 2010 the Rubenianum acquired the documentation of Marguérie Casteels, a specialist in Flemish Renaissance and Baroque sculpture. The hundreds of photographs of works by Quellinus, Verbruggen, Kerrix and others have now been restored and made available. Another part of the collection consists of unpublished articles in typescript, providing unique sources for scholars with numerous references to archival documents Casteels found during her research. [From *The Rubenianum Quarterly*, 2011: 4]

The collection of the Museum Plantin-Moretus/Prentenkabinet is now online at <http://search.museumplantinmoretus.be>

Boston: The Museum of Fine Arts, Boston, bought Frans Francken the Younger's *Mankind's Eternal Dilemma: The Choice between Virtue and Vice*, from Johnny Van Haeften (see Johnny Van Haeften's catalogue, December 2011, no. 12).

Düsseldorf: The Cranach Digital Archive is now online, co-produced by Museum Kunstpalast Düsseldorf and the Institute for Conservation and Restoration, Fachhochschule Köln. The databank contains approximately 400 paintings, ca. 5000 images and ca. 2000 text pages: www.lucascranach.org.

Florence: The first rooms of the Nuovi Uffizi, dedicated to non-Italian artists, have been extensively restored. These relatively small rooms have been hung with works by sixteenth- and seventeenth-century artists, including Flemish and Dutch masters.

Ghent

The *Ghent Altarpiece* is now accessible in 100billion pixels, an imaging project supported by the Getty Foundation: <http://clostertovaneyck.kikirpa.be>

The Low Countries Sculpture Society celebrated its 10th anniversary March 14, 2012, including the ceremony of The Low Countries Sculpture Society 2012 Award for Conservation: www.lcsculpture.org

Gotha: Three paintings by Rubens, two by Frans Hals and a Rembrandt self-portrait are among the 435 works missing from the collection of Schloss Friedenstein, a former ducal palace in the town of Gotha in the German state of Thuringia. This is the conclusion of a long-term research project by the museum's curator, Allmuth Schüttwolf, whose findings into works that have gone missing since 1870 are published in a catalogue. A large number of works disappeared after World

War II. In 1958 the Soviet Union returned 62 paintings but 50 are still thought to be in storage at the Pushkin Museum in Moscow. Five paintings were stolen from the museum in 1979. The works, by Frans Hals, Jan Brueghel the Elder, Anthony van Dyck (a version of the *Portrait of the Artist with a Sunflower* in the collection of the Duke of Westminster), Jan Lievens and Hans Holbein the Elder are still missing. Schloss Friedenstein recently welcomed back a *Portrait of Philip the Good*, which was once in its collection. It has been lent by the Ernst von Siemens Foundation, which now owns it. [From *The Art Newspaper*, March 2012.]

Jerusalem: The Israel Museum has acquired *The King Drinks* (1645) by Jacob Jordaens, formerly in the possession of the Duke of Devonshire and later in the collection of Count Laurent de Meeus of Brussels. It was presented to the museum by Saul and Gayfryd Steinberg, New York.

London

The restoration of *Cain Slaying Abel* by Rubens in the Courtauld Gallery has revealed that the work was not commissioned but created for the art market. After dendrochronological examination it was discovered that the painting was created almost immediately after Rubens's return to Antwerp in 1608. The fact that the oak boards are made from the cheaper sapwood led conservators to speculate that the panel was made for the open market since a client would have chosen more expensive wood.

After the joint purchase, with the National Galleries of Scotland, of Titian's *Diana and Callisto* from the Duke of Sutherland, the National Gallery is putting in requests for two further Old Master paintings from aristocratic collections under Acceptance in Lieu arrangements: a Rubens and Guercino. The Rubens is an oil sketch of *The Birth of Venus*, 1628, a design for an ornate salt cellar, owned by the Duke of Portland. It is currently at the National Gallery, pending allocation to an appropriate public collection. The gallery has another Rubens oil sketch of the same subject, 1632-33, so it would be a suitable permanent home, although the work has been requested by several regional galleries. [From *The Art Newspaper*, March 2012.]

The newly renovated galleries of Dutch art at the Wallace Collection opened to the public March 20, 2012.

Los Angeles: The J. Paul Getty Museum acquired *The Trinity with the Virgin, Saints John the Evangelist, Stephen and Lawrence and a Donor*, 1479, attributed to the workshop of Peter Hemmel von Andlau in Strasbourg.

Moscow/Amsterdam: The Pushkin State Museum of Fine Arts: *Collection of Dutch Paintings*, by Marina Senenko, is now available as pdf, courtesy of the Foundation for Cultural Inventory, Amsterdam: <http://www.culturalinventory.nl>

New York: The Metropolitan Museum of Art acquired a double-sided altarpiece panel of *The Death of the Virgin* backed with *Christ Carrying the Cross* by the Dürer pupil Hans Schäufelein. It was sold by Otto Naumann.

Nuremberg: The Alte Pinakothek in Munich has refused to lend Dürer's famous *Self-Portrait* of 1500 to the exhibition "The Early Dürer" at the Germanisches Nationalmuseum, (opens May 24, 2012), claiming that it is too fragile. The situation, bringing to light deep-seated issues of national identity between Bavaria and Franconia, now part of the state of Bavaria, has escalated into a furious debate involving politicians and even soccer fans. [From *The Art Newspaper*, March 2012.]

Oslo: Nico Van Hout of the Koninklijk Museum voor Schone Kunsten, Antwerp, has identified a painting of the *Rape of the Daughters of Leucippus* in the Norwegian National Gallery as an original oil sketch by Rubens. Mentioned in *The Oil Sketches of Peter Paul Rubens* by Julius Held (under *A Lion Hunt*, also in Oslo, I, p. 633, note 1), the sketch was not considered to be by the artist in Held's opinion.

Vienna: The Liechtenstein Museum stopped being a museum with fixed hours in January. It is now available for pre-booked guided tours.

Warsaw: Since November 2011, the Royal Castle has opened a new gallery on the ground floor for the works of art given to the castle by Karolina Lanckoronska in 1994, previously displayed in different rooms. The collection includes two paintings by Rembrandt, *Girl in a Picture Frame* and *Scholar at His Writing Table*, as well as other sixteenth- and seventeenth-century Dutch and Flemish works.

Washington DC

The National Gallery of Art acquired a beautiful, small hexagonal portrait by Thomas de Keyser, an artist previously unrepresented in the collection.

The National Gallery of Art announced in March the launch of NGA Images, a new online resource: <http://images.nga.gov>. With the launch, the Gallery implements open access for digital images of works of art believed to be in the public domain and not subject to copyright protection.

Scholarly Activities

Future Conferences

United States and Canada

Artistic Responses to Watershed Eras

16th Biennial International Conference on Netherlandic Studies (ICNS), Calvin College, Grand Rapids, MI, June 7-9, 2012.

Organized by Herman De Vries and Henry Luttikhuisen.

Keynote speakers: **Rudolf Dekker** and **Till-Holger Borchert**

Workshops and sessions of interest to or presented by HNA members:

On Origin and Lineage. Presenters: **Koenraad Jonckheere**, **Hannelore Magnus**, **Kerry Gavaghan**.

Nieuw Nederland. Presenters: **Erin Bonuso**, **Elizabeth Sutton**, **Jeroen Dewulf**.

International Markets for Netherlandish Art. Presenter: **Hans Van Miegroet**.

Seventeenth-Century Dutch Art. Presenters: **Zhenya Gershman**, **Catherine Levesque**, **Julie Hochstrasser**.

Early Modern Cities in Comparative Perspective

The Folger Institute, Folger Shakespeare Library, Washington DC, September 27-29, 2012.

Organizers: Patricia Fortini Brown (Princeton University), Palmira Brummett (Brown University), Kathleen Lynch (The Folger Institute), Karen Newman (Brown University), Lena Cowen Orlin (Georgetown University), and Mariët Westermann (The Andrew W. Mellon Foundation).

For the program, go to www.folger.edu

Netherlandish Culture of the Sixteenth Century

Centre for Reformation and Renaissance Studies, Victoria University in the University of Toronto, October 19-20, 2012.

Sixteenth Century Society and Conference (SCSC)

Cincinnati, Hilton Cincinnati Netherland Plaza, October 25-28, 2012.

A Call for Papers went out over the listserv and the website.

CAA 101st Annual Conference

New York, February 13-16, 2013.

Sessions of interest to or by HNA members

Art History Open Session on Northern European Art, 1400-1700: Recent Discoveries through Technical Art History, chaired by **Maryan Ainsworth** (The Metropolitan Museum of Art).

The Watercolor: 1400-1750, chaired by **Susan Anderson** (Harvard Art Museums) and **Odilia Bonebakker** (Harvard University).

Metal, Glass, Fabric, Stone: Beyond Painting in the Northern Renaissance and Baroque, chaired by **Ellen Konowitz** (State University of New York, New Paltz). HNA-sponsored session.

Interpreting Animals and Animality, chaired by **Susan Merriam** (Bard College).

The "New Connoisseurship": A Conversation among Scholars, Curators, and Conservators, chaired by **Gail Feigenbaum** (Getty Research Institute) and **Perry Chapman** (University of Delaware).

Gender and Artistic Practice in Early Modern Europe: Media, Genres, and Formats, chaired by **Andrea Pearson** (American University) and **Melissa Hyde** (University of Florida).

Europe

Rubens and the Thirty Years War: Dynastic Politics, Diplomacy and the Arts, c. 1618-1635

Rubensium, Antwerp, May 10-11, 2012.

Nicola Courtright (Amherst College), The Representation of the French-Spanish Marriage Alliance in the Medici Cycle.

Jean-François Dubost (Paris-Est), Artistes étrangers à la cour de Marie de Médicis: des "arisans du gloire" pour la France?

Blaise Ducos (Louvre, Paris), Rubens allemand? Le duo formé par Georg Petel et Rubens.

Michael Auwers (Antwerp), The Gift of Rubens: Re-Thinking the Concept of Gift-Giving in Early Modern Diplomacy.

John Adamson (Peterhouse, Cambridge University), Rubens and Charles I's Second Spanish Match: Dynastic Politics and Its Visualisations, 1628-1630.

Erin Griffey (University of Auckland), The Passage from Bourbon Princess to Stuart Queen: Henrietta Maria's Trousseau and the Politics of Magnificence.

Laura Olivan (Granada), The Fight for Representation: Isabel de Bourbon, the Count Duke of Olivares and the Diplomatic Uses of Art.

Peter Davidson (University of Aberdeen), Tracing the Jesuit: *The Pompa Introitus* and the Arch with the Mountain of Potosi.

Ulrich Heinen (Universität Wuppertal), Visual Communication as a Negotiating Tool: Some Methodological Considerations of Media in Early Seventeenth-Century Diplomacy.

Anthony Colantuono (University of Maryland), High Quality Copies and the Art of Diplomacy during the Thirty Years War.

Marika Keblusek (Leiden), Peter Paul Rubens and Balthazar Gerbier: Between Cultural and Political Brokerage.

Toby Osborne (Durham), Diplomacy and Depiction: Abate Scaglia and Sir Antony Van Dyck.

Jeremy Wood (University of Nottingham), Venetian Art and the Court of Charles I: The Roles of Rubens and Van Dyck.

Raffaella Morselli (Università di Teramo), Rubens and the Gonzaga's Paintings.

Jeffrey Chipps Smith (University of Texas-Austin), Rubens, Bishop Veit-Adam von Gepeckh and the Freising High Altar, 1623-1625.

Copying, Replicating & Emulating Paintings in the 15th-18th Century

National Gallery of Denmark, Copenhagen, May 21-22, 2012.

<http://www.smk.dk/en/explore-the-art/visit-the-conservator/cats-conference-may-2012>

Matthijs IJssink, Inversive Emulation: Pieter Bruegel and the Cripples from Croton.

Maria Clelia Galassi, Copying Quentin Massys's Prototypes in the Workshop of His Son Jan. The Case of the Butter Madonna.

Noëlle Streeton, Emulating Van Dyck: The Significance of Grisaille.

Christina Currie and **Dominique Allart**, Pieter Brueghel as a Copyist after Pieter Bruegel.

Catheline Périer-D'Ieteren, An Unpublished Copy of *The Temptation of St. Anthony* of Hieronymus Bosch: Original and Its Multiples.

Jos Koldeweij, The Bosch Research and Conservation Project.

Caroline Rae and **Aviva Burnstock**, Technical Study of Portraits of James I Attributed to John de Critz (c.1552-1642); Artist Workshop and Copies.

Sophie Plender and **Polly Saltmarsh**, Copies and Versions: Discussing Holbein's Legacy in England. Technical Examination of Copies of Holbein Portraits at the National Portrait Gallery.

Melanie Gifford, Material Innovation and Convention.

Libby Sheldon and **Gabriella Macaro**, Materials as Markers of a Workshop: How Useful Are Distinctive Painting Materials as Indicators of Master, Follower or Copyist?

Anita Jansen and **Johanneke Verhave**, Michiel van Mierevelt – Copy Master. Exploring the Oeuvre of the Van Mierevelt Workshop.

Lidwien Wösten and **Annetje Boersma**, Pieter van der Werff, a Study on Copying Portraits of Chamber Members of the VOC in Rotterdam.

Christa Gattringer, Frans Snyders's (1579-1657) Studio Practice.

Jeremy Wood, The Problem of Rubens's Copies Painted in Madrid in 1628-29.

Julia Burdajewicz, *The Assumption of the Virgin* by the Studio of Peter Paul Rubens in the National Gallery of Art in Washington – Between the Master's Piece and Student's Copy.

James Hamm, **Dan Kushel** and **Allen Kosanovich**, A Lost Michelangelo Discovered?

Helen Howard, **Erna Hermens** and **Peter Black**, A Raphael, Lanfranco or What? The Hunterian *Entombment* Copy Examined in the Context of Copying Practices in Early 17th-Century Rome.

Alexandra Gent, **Rica Jones** and **Rachel Mossison**, *The Strawberry Girl*: Repetition in Reynolds's Studio Practice.

David Saunders, Joseph Booth's Chymical and Mechanical Copies.

Carrara Marble and the Low Countries, Late Middle Ages-2012

International Conference, Rome and Carrara, June 5-8, 2012.

Organized by The Academia Belgica, Rome, The Royal Netherlands Institute in Rome, The Low Countries Sculpture Society, Brussels and a series of Belgian and Dutch universities.

Cinzia Maria Sicca Bursill-Hall (Università di Pisa), The Marble Trade in the Sixteenth Century: Pietro Torrigiani and the Companies of Bardi, Cavalcanti and Botti in Antwerp and Bruges.

Geneviève Bresc-Bautier (Musée du Louvre, Paris), Le commerce du marbre de Carrare sous Louis XIV, sous l'angle des relations internationales, des compagnies financières et des relations avec les propriétaires de carrières.

Frits Scholten (Rijksmuseum Amsterdam / Vrije Universiteit Amsterdam), The Amsterdam Marble Consortium.

Jacek Kriegseisen (University of Gdansk), Gdansk, Antwerp and Amsterdam: Commercial Relations for the Import of Carrara Marble.

Michał Wardzyński (University of Warsaw), From Carrara through Amsterdam to the Commonwealth of the Two Nations. Three Royal Polish Commissions for Carrara Marble in the 17th Century.

Cristiano Giometti (Università di Pisa), Marble Merchants from the Low Countries in the Early Eighteenth Century from the Documents of the State Archives of Massa.

Muriel Barbier (Institut National du Patrimoine, Paris), Carrara Marble for French Fireplaces Delivered by Flemish Marble Masons in the 18th Century.

Krista De Jonge (Catholic University of Leuven), Luxury Artefacts. The Early Modern Low Countries and the Genoese Trading Network in Carrara Marble.

Francis Tourneur (Association Pierres et Marbres de Wallonie, Namur), Marble Gleanings: Commerce, Design, Production and Techniques from Boussu to Corroy-le-Château.

Pier Terwen (Independent Historian and Conservator of Sculpture, Leiden), The Use and Meaning of Carrara Marble in the Tomb Monument of Admiral Tromp (+1653) and Other Monuments.

Aleksandra Lipińska (University of Wrocław), "Marbre blanc qu'on dit alabastré". Italian Marble vs. Transalpine Alabaster in 16th-Century Low Countries Sculpture.

Géraldine Patigny (Université Libre de Bruxelles / Royal Institute of Cultural Heritage, Brussels), La place du marbre dans la sculpture à Bruxelles à l'époque de Jérôme Du Quesnoy père et fils.

Léon Lock (Catholic University of Leuven), The Techniques of Carrara Marble Carving in Antwerp in the 17th Century between Tradition and Innovation.

Inger Groeneveld (Royal Academy of Arts, The Hague), Carrara Marble for the Dutch Interior 1600-1800.

Sophie Mouquin (Université de Lille III / Ecole du Louvre, Paris), Poetics, Symbolism and Science: The Perception of Carrara Marble in Paris and in the Low Countries in the 18th Century.

Emile van Binnebeke (Royal Museums of Art and History, Brussels), The Theory and Practice of Carrara Marble Sculpture by Gabriel and Godecharle.

Wim Oers (WENK Sint-Lucas Brussels-Ghent / Oxford University), The Use and Meaning of Carrara Marble Sculptures and Decorations at Schönenberg (the Current Royal Palace at Laken), near Brussels, 1781-87.

Albert Lemeunier (Université de Liège / former director, Grand Curtius Museum, Liège), Meuse Valley Marble Sculpture in the 14th Century.

Caroline Heering (Université Catholique de Louvain), Where Artifice Meets Nature. The Marble Ornaments of the Lady Chapel in the Antwerp Jesuit Church.

Hendrik Jan Tolboom (Rijksdienst voor Cultureel Erfgoed, Amersfoort), Conservation of Carrara Marble Sculpture in the Netherlands; a Study on the Weathering, Past Treatments and

Possible Future Measures for the Conservation of the Carrara Marble Sculptures on the Exterior of the Royal Palace in Amsterdam.

Linda Van Santvoort (University of Ghent) **Lode De Clercq** (Independent Conservator, Antwerp), and **Joris Snaet** (Catholic University of Leuven), The Laken Cemetery and the Use of Carrara Marble.

Guido-Jan Bral (Independent Art Historian, Brussels), Carrara Marble in the Brussels Arenberg Palace in the Long 19th Century.

Florence Peltier (Musée du Marbre, Rance), An Episode in the Export of Carrara Marble Workers' Expertise to One of the Principal Belgian Centres for the Extraction of Marble (1923).

Jan van 't Hof (Rijksdienst voor Cultureel Erfgoed, Amersfoort), New Times, New Buildings, New Appreciation: White Carrara and Coloured Marbles c.1860-1965 in Rotterdam Interiors.

Sandra Tazzini-Berresford (Independent Art Historian, Carrara), Carrara Marble Exports to the Netherlands in the Early 20th Century.

Louk Tilanus (University of Leiden), Aart Schonk and the Tradition of Modern Dutch Sculptors Working in Carrara.

Jheronimus Bosch; His Patrons and His Public

Jheronimus Bosch Art Center, 's-Hertogenbosch, September 16-18, 2012.

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

Koninklijke Militaire School, Brussels, September 19-21, 2012.

Hugo Van der Velden, 6 May 1432.

Bernard Ridderbos, Art and Compensation: Joos Vijd and the Iconological Programme of the Ghent Altarpiece.

Luc Dequeker, *The Adoration of the Mystic Lamb* – Philip the Good and Van Eyck's Righteous Judges.

Catheline Périer-D'Ieteren, Le rôle du dessin sous-jacent et de l'ébauche préparatoire au lavis dans la genèse des peintures de *L'Agneau Mystique* – caractérisation et questionnements.

Abbie Vandivere, Surface Effects in Paintings by Jan van Eyck.

Anne-Sophie Lehmann, 'Die cleene aerkins die een meinsche uuten lichame groijen': Technique and Meaning of Painted Hair in Jan van Eyck's Adam and Eve Panels of the Ghent Altarpiece.

Hélène Verougstraete, *L'évolution dans la présentation de L'Agneau Mystique: le rapprochement progressif de deux retables*.

Bettina von Roenne, The Frames by Schinkel for the Wings of the Ghent Altarpiece and the Copies in Berlin.

Pascale Fraiture, *The Adoration of the Mystic Lamb* Unframed or What the Dendrochronological Study Reveals about

the Altarpiece. Results of Two Series of Analyses by the Royal Institute of Cultural Heritage.

Aline Genbrugge and **Jessica Roeders**, Research into the Structural Condition of the Panels and the Frames of the Ghent Altarpiece.

Marjolijn Bol, Gems in the Water of Paradise: The Iconography and Reception of Heavenly Stones in the Ghent Altarpiece.

Wolfgang Christian Schneider, The Sparkling Stones in the Ghent Altarpiece and 'Fountain of Life' (Madrid) of Jan van Eyck.

Pierre Colman, Les autoportraits présumés de Jan van Eyck et la date approximative de sa naissance.

Marika Spring, Van Eyck's Technique and Materials: Historical Perspectives and Contemporary Context.

Maryan Ainsworth, Jan van Eyck and Workshop: The *Crucifixion* and *Last Judgement*.

Melanie Gifford, **John K. Delaney**, **Suzanne Quillen Lomax**, **Rachel Morrison** and **Marika Spring**, New Findings on the Painting Medium of the Washington *Annunciation*.

Till-Holger Borchert and **Rachel Billinge**, Remarks on Character and Functions in Jan van Eyck's Underdrawing of Portraits. The Case of Margaretha van Eyck.

Jill Dunkerton, **Rachel Morrison** and **Ashok Roy**, Pigments, Media and Varnish Layers on the *Portrait of Margaret van Eyck*.

Douglas Brine, The Fictive Metalwork Inscriptions of Jan van Eyck's *Van der Paele Virgin*.

Susan Jones, Reconsidering Jan van Eyck's Inscriptions.

Jamie L. Smith, New Evidence on Jan van Eyck's *St. Francis Receiving the Stigmata*.

Jacques Paviot, Traveling in Van Eyck's Paintings.

Maria Galassi, Jan van Eyck's Genoese Commissions: The Lost Triptych for Battista Lomellini.

Bart Fransen, Jan van Eyck and Valencia, a Fruitful Artistic Exchange.

Claudine A. Chavannes Mazel and **Micha Leeftang**, Technical Analysis of *The Fishing Party* by Jan van Eyck (?).

Catherine Reynolds, Jan van Eyck as Illuminator? Hand G of the *Turin-Milan Hours*.

Ingrid Geelen, Jan van Eyck, polychromer (and designer?) of Statues.

Marjan Buyle and **Anna Bergmans**, La peinture murale avant Jan van Eyck. Une découverte exceptionnelle à l'église Saint-Jean de Malines (vers 1400).

Hélène Dubois, **Jana Sanyova** and **Dominique Vanwijnsberghe**, 'Revenons à notre mouton': Paul Coremans, Erwin Panofsky et Martin Davies autour de *L'Agneau Mystique*.

Lorne Campbell, Jan van Eyck and the Speed of Illusion.

Esther E. van Duijn, Gold Brocaded Velvets in Paintings by Jan van Eyck.

Maximiliaan P.J. Martens, **Marc De Mey**, **Aleksandra Pižurica**, **Ann Dooms**, **Ingrid Daubechies**, **Ljiljana Platiša**,

Tijana Ružić and **Bruno Cornelis**, Highlights as Anchor Points in Jan van Eyck's Inverse Optics.

Didier Martens and **Ana Sánchez-Lassa**, La Vierge au livre du Polyptyque de *L'Agneau Mystique* et sa descendance au XVII^e siècle: une production espagnole?

Valentine Henderiks, Les copies de la « Vierge à l'Enfant dans une église » de Jan van Eyck et le rôle de la version dessinée au musée du Grand Curtius.

Annick Born, The Legacy of Jan van Eyck in Quentin Metsys' Oeuvre.

Uta Neidhardt and **Christoph Schölzel**, News Concerning the Development Process of the Dresden Triptych.

Harald Schwaetzer, The Silent St. Michael. An Interpretation of the Wooden Carved Angel within the "Singing Angels" of Van Eyck's *Ghent Altarpiece*.

Claudine A. Chavannes Mazel and **Patricia Stirnemann**, Text and Context of St. John's Codex in the Ghent Altarpiece.

Noëlle L.W. Streeton, Questioning the Technical Paradigm of the *Ghent Altarpiece*: Technical Results for Other Eyckian Paintings.

Anne van Grevenstein and **Hélène Dubois**, The Ghent Altarpiece Revisited through Conservation Research: 2012-2017.

Dealer, Collector, Critic, Publisher ...: The "animateur d'art" and His/Her Multiple Roles

Musées Royaux des Beaux-Arts de Belgique, Brussels, autumn 2012. Under the direction of Ingrid Goddeeris and Noémie Goldman.

animateurdart@fine-arts-museum.be. A Call for Papers went out on the HNA website in July 2011.

Past Conferences

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

Artificii Occulti. Knowledge and Discernment in the Artistic and Scientific Cultures of the Netherlands and the Spanish Habsburg World (16th-17th Centuries)

Berne, May 12-14, 2011.

Pamela Smith (Columbia), Why Write a Book? Artisanal Experience and the Written Word in Early Modern Europe.

Koenraad Van Cleempoel (Hasselt University), A Reflection on Artisanal Epistemology and 'Tacit Knowledge': The Circulation of 16th-Century Scientific Instruments from Louvain to the Escorial.

Rudold Preimesberger (FU Berlin), Caravaggios Artificii bei Rubens und Ribera.

Tine Meganck (Royal Museums of Fine Arts, Brussels), Transforming Nature into Art: *The Fall of the Rebel Angels* by Pieter Bruegel the Elder.

Christine Göttler (University of Bern), Affinities: The Sphere of 'const' in Early Modern Antwerp, circa 1600.

Sven Dupré (University of Ghent), The Alchemy of Glass, Light and Paint in Early Seventeenth-Century Antwerp.

Dedo von Kerssenbrock-Krosigk (Glasmuseum Hentrich, Düsseldorf), The Tree of Knowledge. An Exhibition Project on Art and Alchemy at the museum kunst palast in Düsseldorf.

Martin Kemp (Oxford University), Taking it on Trust: Naturalism, Knowledge and the Fantastical from Leonardo to Now.

Michael Thimann (University of Passau), Rubens's Library: Problems in Its Reconstruction.

Arnout Balis (Vrije Universiteit, Brussels), Rubens's Theoretical Notebook.

Ulrich Heinen (Bergische Universität Wuppertal), 'De arte gymnastica': Rubens's Art of Body Building.

Caroline van Eck (Leiden University), Grotesque Figuration in Rubens's Designs for the *Pompa Introitus Ferdinandi*.

Lorenz Seelig (emeritus, Bayerisches Nationalmuseum, Munich), Antwerpener Goldschmiedekunst des Barock. Virtuosos Kunsthandwerk im Kontext von Malerei und Plastik.

Alexander Marr (Cambridge University), Ingenuity in the Gallery.

Paul Taylor (Warburg Institute, London), Artists versus Art Lovers in the Dutch Republic.

Thijs Weststeijn (University of Amsterdam), Franciscus Junius's *De schilderconst der oude* and the Rise of Antiquarianism in the Dutch Republic.

Karin Leonhard (Kunsthistorisches Institut in Florenz), How to Cultivate Colour in the Field of Painting. Stilllife Painting and Baroque Colour Theory.

Andreas Thielemann (Bibliotheca Hertziana, Rome), Das Stilleben als 'optische Bank'. Künstler-Raffinesse und optisches Wissen.

Anette Schaffer (University of Bern), Zum Nachtstück bei El Greco.

Felipe Pereda (Johns Hopkins University), Zurbarán's Veronica and the Limits of Likeness in Baroque Spain.

Oskar Bätschmann (emeritus, University of Bern), Oil Painting: The Legends of a Workshop Secret.

Valeska von Rosen (Ruhr-Universität, Bochum), Veränderungen Kommunikationsbedingungen und ihre Folgen. Die niederländischen Caravaggisten nach ihrer Rückkehr aus Italien.

Das Porträt: Mobilisierung und Verdichtung

Philipps-Universität, Marburg, June 23-25, 2011.

Peter Schmidt (Munich), Überlegungen zum ersten gedruckten Porträt, seinem Anspruch und seiner mediengeschichtlichen Position.

Olga Vassilieva-Codognet (Paris), "À la recherche des généalogies effigiaires de princes": Series of Retrospective

Dynastic Portraits and the Social Implications of True Likeness (Antwerp, c. 1600).

Thomas Kirchner (Frankfurt), Die Wahrheit der Malerei: Die schwierige Selbstbestimmung der Porträtkunst im Frankreich des 17. Jahrhunderts.

Christian Bracht (Marburg), "Unmaßgebliche Vorschläge, wie man seine Sammlung am besten anstellen soll". Vom historischen Graphikkabinett zum "Digitalen Porträtindex".

Ruth Hansmann (Mainz), Die Porträts der Cranach-Werkstatt im Sächsischen Stammbuch: Höfische Bildnisse als Geschichtsdokument im Kontext konfessioneller Konflikte.

Marie Isabelle Vogel (Kassel), Sammlungsobjekte zwischen Bild und Buch: Die Gestalt(ung) der Klebebände der Fürstlich Waldeckischen Hofbibliothek.

Nadja Horsch and Rudolf Hiller von Gaertringen (Leipzig), "Incitamenta animi": Die Porträtsammlung der Leipziger Universitätsbibliothek im 17. Jahrhundert.

Ewald Jeutter (Marburg), Das Verbrecherbildnis von der Frühen Neuzeit bis 1850: Sammelstück (?) und mediale Ausprägung.

Kilian Heck (Greifswald), Kopf oder Wappen? Zum Wechselverhältnis von Individualität und Gemeinschaft bei dynastischen Ahnengalerien der Frühen Neuzeit.

Ruth Slenczka (Berlin), Die Kirche als Bildnisraum: Lutherische Kirchenräume im Zeitalter der Konfessionalisierung.

Kathleen Wilson-Chevalier (Paris), Madeleine de Savoie and Anne de Montmorency: Portraiture as Agency in Sacred Spaces.

Philipp Zitzlsperger (Berlin), Vom Heiligenbild zum Herrscherporträt: Überlegungen zu Typologie und Funktion frühneuzeitlicher Bildnisse.

Marianne Koos (Fribourg, Switzerland), Das Wandern der Dinge. Zur 'agency' der Porträtminiatur am englischen Hof um 1600.

Gerrit Walczak (Cologne), Zurschaustellung und Intimität. Über den Gebrauch von Bildnisminiaturen (1750-1830).

Dagmar Eichberger (Trier), "Branding": Porträtkunst und Visualisierungsstrategien. Margarete von Österreich (1480-1530) und Luise von Savoyen (1476-1531) im Vergleich.

Matthias Müller (Mainz), Der multimediale Herrscher. Die Pluralisierung der Medien als Herausforderung für das Fürstenporträt in der Frühen Neuzeit.

Cornelia Manegold (Stuttgart), Friedensgesandte und die Porträtkultur im frühneuzeitlichen Europa.

From Barthélemy d'Eyck to Rembrandt: Netherlandish Art and Artists in Southern Italy

Museum Catharijneconvent, Utrecht, December 12, 2011.

Till-Holger Borchert (Stedelijke Musea Brugge), Colantonio, Barthélemy d'Eyck and the Courts of Anjou and Aragon in Naples.

Bette Talvacchia (University of Connecticut/NIKI), Antonello and the North.

Giovanna Capitelli (University of Calabria), *What Is Lost and What Remains: Dutch and Flemish Artists and Art in Seventeenth-Century Calabria*.

Marije Osnabrugge (University of Amsterdam), *Aert Mijntens in Naples*.

Tania de Nile (Università La Sapienza, Rome/Leiden University), *Jacob van Swanenburg: Images of Witchcraft in Early 17th-Century Naples*.

Annemarie Beunen (Royal Library, The Hague/Leiden University), *Abraham Casembroot: Harbour Views of Sicily*.

Jeroen Giltaij (Museum Boijmans van Beuningen, Rotterdam), *Rembrandt and Ruffo*.

Het historisch interieur: ruimte voor reflectie

Symposium on the occasion of the retirement of Anne van Grevenstein, University of Amsterdam, December 14, 2011.

Sarah Staniforth, *The Historic Interior, a View from the British Isles*.

Eloy Koldeweij, *Wij vergeten de historische binnenruimte echt niet! Daarvoor werken we juist samen*.

Krijn van den Edne, *Kleuronderzoek in de architectonische context van het historisch interieur*.

Rene Hoppenbrouwers, *Het behoud van het historisch interieur op niveau: van pionierswerk tot erkende academische discipline*.

Norman Tennent, *Art in Context: The Challenge of Conservation and Conservation Science for Historic Interiors*.

Lidwien Speleers, *Hoe meer je weet, hoe meer je ziet. Observaties naar aanleiding van het onderzoek en de restauratie van het Oranjezaal*.

Mireille te Marvelde, *Restauratiegeschiedenis: met het oog op de toekomst*.

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

Utrecht, January 12-13, 2012.

Mia Mochizuki (Berkeley), *The Diaspora of the Religious Print*.

Lee Palmer Wandel (Wisconsin), *Reading Catechism – Teaching Religion*.

Dirk Imhof (Museum Plantin-Moretus, Antwerp), *The Jesuit Thomas Saily and the Illustrations for his Prayer Books Published by the Antwerp Plantin Press between 1590 and 1609*.

Karen Bowen (Independent, Antwerp), *A Royal Book of Hours with International Appeal: An Examination of Jan Moretus's 1600-1601 *Officium Beatae Mariae Virginis**.

Feike Dietz (Utrecht), *Linking the Dutch Market to its German Counterpart: The Case of Johannes Boekholt*.

Dominique Bauer (St. Lucas, Brussels/Ghent), *Beyond the Frame(s). Narrative and Representation in Jerome Nadal's *Evangelicae Historiae Imagines* (Antwerp, 1593)*.

Alison C. Fleming (Winston-Salem), *Illustrated Vitae of the Society of Jesus: Differentiated Strategies of the Use of Prints*.

Esther Meier (Dortmund), *The Devotional Books and Picture Theology of the Spiritualist Christian Hoburg*.

Nelly de Hommel-Steenbakkers (Amsterdam), *Sharing and Copying: The Extent of the Circulation of Bible Illustrations of Miracles in the Sixteenth Century*.

Els Stronks (Utrecht), *No Home Grown Products: Illustrated Biblical Poems in the Dutch Republic*.

Peter van der Coelen (Museum Boijmans van Beuningen, Rotterdam), *No Scandalous Images? The Illustrations of the Dutch States Bible*.

Amanda K. Herrin (Leiden), *Reforming Adam and Eve: Marten de Vos, Crispin van den Broeck, and the Interchangeability of Picture Bibles*.

Trudeliën van 't Hof (Utrecht), *Using and Adapting Religious Images: De Hooghe's Presentation of the Reformation in his *Hieroglyphica**.

Walter Melion (Emory), *From Jesuit Mariology to Interconfessional Christology: Federico Zuccaro and Cornelis Cort's *Annunciation Broadcast by Prophets of the Incarnation* of 1571 and Karel van Mander and Jacob Matham's *Nativity Broadcast by Prophets of the Incarnation* of 1588*.

Alexandra Walsham (Cambridge), *Idols in the Frontispiece? Illustrating Religious Books in the Age of Iconoclasm*.

Alison Adams (Glasgow), *Georgette de Montenay's *Emblèmes ou devises chrestiennes*: Across Time and Languages*.

Marc Van Vaeck (Leuven), *Integrating Jacob Cats's Emblems in Religious Emblem Books from the Spanish Netherlands*.

Lydia Janssen (Leuven), *The Reception of Hieremias Drexel's *Orbis Phaëthon* Among Catholics and Protestants: Success Across Religious Boundaries*.

Erin Lambert (Wisconsin), *Singing Together and Seeing Differently: Confessional Boundaries in the Illustrated Hymnal*.

Tony Maan (Alberta), *Sensored Religiosity: The Marriage Metaphor as Image of Religious Vitality in Seventeenth-Century Dutch Protestant Popular Piety*.

David Frankel (Melbourne), *Romulus and Moses: Transformation of Images of the Past in the Amsterdam *Haggadah* of 1695*.

Ralph Dekoninck, Agnès Guiderdoni-Brusié (Louvain-la-Neuve), *Framing Devices and Strategies in Northern Illustrated Spiritual Literature*.

Questions d'Ornements (Xve-XVIIIe siècle. 3. Arts du relief

Institut royal du Patrimoine artistique, Brussels, February 16-17, 2012.

Michel Lefftz (FUNDP), *L'ornement tiendrait-il à un cheveu?*

Alexandra Ballet (Université de Bourgogne), *Lorsque la bordure devient sujet ou comment le parergon se substitue à l'ergon? L'exemple des intarsies au Quattrocento*.

Sarah Munoz (Université de Toulouse II, Le Mirail), Écriture du mur, écriture de soi: les têtes en médaillon sculptées dans l'architecture privée de la Renaissance en France.

Nicolas Cordon (Université Paris 1 Panthéon, Sorbonne), Stuc et ornement dans les décors italiens du XVI^e siècle: le cas de la Galleria degli Stucchi du palais Capodiferro à Rome.

Edouard Degans (Université Michel de Montaigne – Bordeaux 3, Università degli Studi di Firenze), La console dans l'architecture florentine du XVI^e siècle, entre ornement et sculpture.

Emilie Passignat (Université de Florence), Un peuple de statues: discours théorique autour de la statue d'Ornement aux XVI^e et XVII^e siècles.

Catherine Titeux (ENSAM), La sculpture ornementale dans l'architecture à l'âge classique. Problèmes de définition et méthode d'analyse.

Sébastien Bontemps (Université de Provence Aix-Marseille I), Du dessin au relief: François-Antoine Vassé et l'ornement sculpté du Voeu de Louis XIII.

Caroline Heering (UCL), Mise en relief et mise en cadre de l'écriture dans les monuments funéraires du XVII^e siècle dans les anciens Pays-Bas méridionaux.

Emilie Roffidal-Motte (Université de Provence), Distinction et union des genres: les ornements et les reliefs sculptés du mobilier liturgique du sud-est de la France (XVII^e-XVIII^e siècles).

Anne-Françoise Morel (UCL/University of Ghent), "Moral Ornamentation" of English Church Architecture in the 17th and Early 18th Centuries.

Linda Hinners (Nationalmuseum Stockholm/Stockholm University), Special Skills in the Workshop of French Ornamental Sculptors at the Royal Palace of Stockholm, ca. 1700.

Bertrand Prevost (Université Michel de Montaigne – Bordeaux 3), Plasticité rococo.

Chiara Basalti (Federico Zeri Foundation – University of Bologna), Getting Back to the Meaning. The Function of Ornament and the 18th-Century Funerary Sculpture.

Emile van Binnebeke (KMKG-MRAH), Reflexions on Hemsterhuis. Thoughts about Ornaments and Beauty in the 18th Century.

Anne Perrin Khelissa (Centre allemand d'histoire de l'art/Université catholique de l'Ouest à Angers), Comment orne-t-on la sculpture en biscuit de Sèvres au XVIII^e siècle? Ornaments en bronze; figures en porcelaine.

Jan van Eyck terug in Den Haag? of: de oudste voorstelling van het Binnenhof

Haags Historisch Museum, The Hague, March 10-11, 2012.

Anne van Egmond (University of Amsterdam), De rekeningen van het Haagse Hof rond 1420-1425: Jan van Eyck in Den Haag?

Matthias Alfeld, Koen Janssen, Geert Van der Snickt (University of Antwerp), Technisch onderzoek van de tekening *Het Vispartijtje* uit het Louvre met behulp van een mobiele s-stralen fluorescentie scanner.

Claudine Chavannes-Mazel (University of Amsterdam), Jan van Eyck terug in Den Haag? Over kleding, stuifzand, torens, ooievaars en de oudste voorstelling van het Binnenhof.

Visual Acuity and the Arts of Communication in Early Modern Germany

FBI Conference, Duke University, Durham, North Carolina, March 29-31, 2012.

Peter Parshall (National Gallery of Art, Washington DC), Graphic Knowledge: Prints as a Method of Understanding.

Shira Brisman (Yale University), The Image that Wants to Be Read.

Bobbi Dykema (Graduate Theological Union, Berkeley), Strategies of Persuasion: Polemics and Prayer in Lucas Cranach's *Passional Christi und Antichristi*.

Jane Carroll (Dartmouth College), A Passion for Religion. Cranach and Melancthon's *Passional Christi und Antichristi* and the Medieval Mindset of the Sixteenth Century.

Alexander Fisher (University of British Columbia), A Musical Dialogue in Bronze: Gregor Aichinger's *Lacrumae* (1604) and Hans Reichle's *Crucifixion* Group for the Basilica of SS. Ulrich and Afra in Augsburg.

David Albertson (University of Southern California), Geometrical Icons in Nicholas of Cusa and Heimeric de Campo: Mystical Contemplation, Minimum Visibility and Early Modern Reform.

Christoph Brachmann (University of North Carolina, Chapel Hill), The 'Dream of the Young Shepherd': Plays, Manuscripts, Printed Books and the Propaganda of the Dukes of Lorraine.

Donald McColl (Washington College), To See the Samaritan Woman in Early Modern Germany.

Volker Bauer (Herzog August Bibliothek, Wolfenbüttel), Dynastic Botany: Palms, Cedars, and Banyans as Visual Models of Genealogy.

Andrew Robert Keast (Independent Scholar), Phenomenology of the Eyes and Hands in the Fifteenth-Century Workshop.

Ashley D. West (Temple University), Eloquence and Illegibility: The Failed Experiment of Early Etching?

Karen Hung (New York University), Iconoclasm and the Visual Arts in Swabia.

Ethan Matt Kavaler (University of Toronto), The Spencer Album in the New York Public Library and the Dissemination of Netherlandish Classicism in Germany.

Heather Madar (Humboldt State University), Printed Images of the Siege of Vienna: Establishing a Visual Rhetoric of Reportage.

Lindsay Starkey (University of Wisconsin, Madison), Viewing the Theater of Nature with Philip Melancthon and John Calvin.

Andreas Kühne (University of Munich), Augustin Hirschvogel and His Various Representations in Art, Geometry and Cartography.

Jessica Keating (University of Wisconsin, Madison), A Figure of Speech: The *Verkehrte Welt Automaton*.

Dagmar Eichberger (University of Trier and University of Heidelberg), Religious Brotherhoods and Sacred Images. Picturing the Seven Sorrows of the Virgin Mary in Netherlandish and German Altarpieces around 1500.

Bridget Heal (University of St. Andrews), Art and Identity in Lutheran Saxony.

Vera Isaiaasz (Humboldt University, Berlin), Visualizations of Lutheran Church Space.

Ruth Slenczka (Humboldt University, Berlin), Lucas Cranach the Younger's Funeral Sermon as a Lutheran Treatise on Art.

Lynne J. Miles-Morillo (Miami University), Words & Pictures in Early Modern Books: Portraits of Shifting Ways of Thinking.

Stephanie Leitch (Florida State University), Positive ID and the Renaissance Profile.

Miriam Hall Kirch (University of North Alabama), Reading Letters.

Vera Keller (University of Oregon, Eugene), Sharp-Sighted Sociability: Visual Acuity and Miniaturization in the *Stammbuch*.

Marcin Wislocki (University of Wrocław), Tandem Triumphat Veritas. Emblems for the Reformation Centenary in Szczecin.

Sara Smart (University of Exeter), Zinzgref's *Emblematum Ethico-Politicorum Centuria*: Friedrich V and the Emblems of Protestant Empowerment.

Cornelia Manegold (Staatsgalerie Stuttgart), Peace in Verbal and Visual Images: Emblematics on the Early Modern Peace Process.

Susanne Meurer (University of Western Australia, Perth), Johann Neudörffer's *Nachrichten* (1547): Calligraphy and Histrography in Early Modern Nuremberg.

Susan Maxwell (University of Wisconsin, Oshkosh), *Hercules Bavaricus*: Rebranding the Wittelsbach Dukes in Image and Text.

Claudia Benthien (University of Hamburg), Ekphrasis and Audiovisuality in Baroque Literature.

Ben Marschke (Humboldt State University, Berlin), Visually Re-Representing the Monarchy: Images of Representative People and Places in King Frederick William I's Prussia, c. 1713-1740.

Elizabeth Ross (University of Florida), The Cartographic Imagination of German Printed Books in the 1480s.

Michael J. Sauter (Centro de Investigación y Docencia Económicas, A.C. (CIDE), Mexico City), Making Human Space: Globes and the Early Modern Spatial Imagination.

Hannah Murphy (University of California, Berkeley), Digging in Bodies, Digging in Dirt: Anatomy, Botany and the Development of Diagnosis in Sixteenth-Century Municipal Medicine.

Alix Cooper (State University of New York at Stony Brook), Visualizing Nature: Gender and Politics of Scientific Description in Early Modern Danzig.

Mara R. Wade (University of Illinois, Urbana-Champaign), *Emblematica Online*: Introducing a New Resource for the Study of Early Modern Texts and Images.

Ulinka Rublack (Cambridge University), Matter in the Material Renaissance.

Andrey Egorov (Moscow State University), Images of Civic Authority: The German Town Hall of the 14th-early 16th Centuries as a Pictorial System.

Martin Wangsgaard Jürgensen (University of Copenhagen), The Devil's Architecture.

Larry Silver (University of Pennsylvania), Civic Portraits in Wood: Grand Scale Prints of Early Modern Germanic City Skylines.

Tanya Kevorkian (Millersville University), Space as a Dimension of Musical Performance in German Baroque Cities.

Jennifer Spinks (University of Melbourne), Signs that Speak: Sound and Vision in the Heavens in Early Modern Germany.

Claudia Resch (Austrian Academy of Sciences), Reading Death: Baroque Multimedia Solutions Meet Text Technology.

Jennifer Morris (Princeton University), Illuminating Secrets and Visualizing the Path to Enlightenment: Hermeticism and the Arts in Early Modern Germany.

Barbara Becker-Cantarino (Ohio State University), Visual Literacy and Devotional Literature: Johanna Eleonora Petersen's *Gespräche des Hertzens mit Gott* (1689).

Allison Nicole Stielau (Yale University), Prototype? Record? Object- Engravings c. 1480.

Pia F. Cuneo (University of Arizona, Tucson), The Intrac-table Image.

Evelin Wetter (Abegg-Stiftung, Riggisberg, Switzerland), Motifs of Sight, Paths of Enlightenment.

John Theibault (Richard Stockton College of New Jersey), The Face of Battle and the Fog of War: Sight and Military Command in the Thirty Years War.

Emily Fisher Gray (Norwich University), 'Misunderstandings and Appalling Disunity': The Politics of Church Construction.

Kristoffer Neville (University of California, Riverside), The Creation of Royal Berlin.

Peter J. Burgard (Harvard University), Asam and the Non-Unity of the Visual Arts.

Max Reinhart (University of Georgia), Strasbourg Cathedral in German Poetic Imagination from Erasmus to Goethe.

Carina Johnson (Pitzer College), The Exotic as the Familiar in the Sixteenth Century.

Mikael Bøgh Rasmussen (University of Copenhagen), The Image of the Sultan: Agent of Evil or Example of Virtue?

Elio Brancaforte (Tulane University), Hans Staden, Hans Schiltberger and Lodovico de Varthema: The Migration of Images in 16th-century Travel Narratives.

Alison Stewart (University of Nebraska-Lincoln), Envisioning the Ephemeral and the Mythical.

Katrin Dyballa (Staatliche Museen, Berlin), *Triumphal Processions in Renaissance Nuremberg and the Triumphal Arch for Emperor Charles V: The Beginning of a New Tradition.*

Anthony Mahler (University of Chicago), *Evidentia* as Conversionary Technique in Bidermann's *Cenodoxus*.

Izabela Bogdan (Adam Mickiewicz University, Poznan), *Chorus Nympharum et Faunorum* of 1641 by Königsberg Chapel-master Johannes Stobaeus (1580-1646): Musical-Theatrical and Political Spectacle.

Jessica Stevenson Stewart (University of California, Berkeley), *A Hospital for Sinners or a Museum for Saints? Visual Reanimation, Intermediality, and the Audiences for the Halle Relic Collection and its Heiltumsbücher.*

Andrew Morrall (Bard Graduate Center), *Envisioning History: The Visualization of Historical Time in Sixteenth-Century German Art and Craft.*

Arne Spohr (Bowling Green State University), 'This charming invention created by the king': Christian IV's *Hofkapelle* as a Musical *Wunderkammer*.

Elizabeth J. Petcu (Princeton University), *Fountains of Elaboration: Wendel Dietterlin Engineers the Architectura.*

Abaigéal Warfield (National University of Ireland, Maynooth), *Witchcraft and Woodcuts: An Exploration of the Use of Images in the Hexenzeitungen.*

Jason P. Coy (College of Charleston), *Envisioning the Future: Visualization, Divination, and Demonology in Early Modern Germany.*

Charles Zika (University of Melbourne), *The Representation of Witchcraft and the Witch of Endor in Seventeenth-Century Germany.*

Bethany Wiggan (University of Pennsylvania), *Inventing Savagery: Protestant Illustrations of Wartime Cruelty in the Early Modern Atlantic, 1568-1763.*

Andrew L. Thomas (Salem College), *Visions of the End: Gender, Kinship, and Confession in the Funeral Literature for Susanna of Bavaria.*

Mirella Marini (Free University, Amsterdam), *Female Funeral Rites and the Communication of Aristocratic Identity.*

Erin Lambert (University of Wisconsin-Madison), *Burning Candles and Ringing Bells: Seeing and Hearing Resurrection in the Catholic Funeral.*

Britta Kägler (Istituto Storico Germanico, Rome), *Envisioning Modern Monarchs at Early Modern German Courts.*

Middle Atlantic Symposium in the History of Art

Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, and University of Maryland, College Park, March 30, 2012.

Of special interest to HNA members:

Charlotte Ickes (University of Pennsylvania), *Writing Pocahontas: Lessons on Legibility in Seventeenth- and Eighteenth-Century British Portraiture.*

Molly Harrington (University of Maryland), *Reclaiming the "Ancient Luster" of Painting: Patriotism and Persuasion in Pieter de Grebber's Rules for History Painting.*

Peter Paul Rubens's Triumph of the Eucharist Series

The John and Mable Ringling Museum of Art, Sarasota, March 30-31, 2012.

Arthur K. Wheelock, Jr. (National Gallery of Art, Washington, DC), *Before Ringling: Rubens in America.*

Virginia Brilliant (The John and Mable Ringling Museum of Art), *Peter Paul Rubens's Triumph of the Eucharist Series: A Welcome and an Introduction.*

Anne Woollett (J. Paul Getty Museum, Los Angeles), *Archduchess Isabella: Art and Authority During the Golden Age of the Southern Netherlands.*

Susan Merriam (Bard College, New York), *Rubens's Eucharist Tapestries in the Counter Reformation and Habsburg Context.*

Marjorie Wieseman (National Gallery, London), *Inspiration Meets Ingenuity: Designing Tapestries in Rubens's Workshop.*

Ana Garcia Sanz (Monasterio Descalzas Reales, Patrimonio Nacional, Madrid), *Rubens's Triumph of the Eucharist Tapestries: Roles and Rituals in the Convent and the City.*

Fiona Healy (Centrum Rubenianum, Antwerp), *Defying Convention, Creating Illusion: Rubens and the Tapestry Border.*

Koenraad Brosens (Katholieke Universiteit, Leuven), *Was Rubens a Good Tapestry Designer?*

Palmarum 1942-2012. Die zerstörte mittelalterliche Ausstattung der St. Marienkirche zu Lübeck

St. Marienkirche, Lübeck, March 31, 2012.

Thorsten Albrecht (Hannover), *Der Bombenangriff auf Lübeck Palmarum 1942.*

Jan Friedrich Richter (Berlin), *Zur kunsthistorischen Stellung des mittelalterlichen Hochaltarretabels der Marienkirche.*

Heinrich Dormeier (Kiel), *Die Sängerkapelle in der Lübecker Marienkirche. Devotion, Laieninitiativen und öffentliche Wirkung.*

Tamara Thiesen (Bad Oldesloe), *Heilige als Tugendbeispiele: Die Skulpturen an Lettner und Großer Orgel von Benedikt Dreyer.*

Anja Rasche (Speyer), *Hermen Rodes Greveraden-Diptychon nebst einigen Anmerkungen zu den zwei verwandten Werken Schinkel-Retabel und Dreieigentafel.*

Julia Trinkert (Kiel), *Die Lübecker Patroklustafel: Erwägungen über eine kunsthistorische Einordnung.*

Miriam Hoffmann (Kiel), *Die "Gregorsmesse" in der Marienkirche zu Lübeck.*

Ulrike Nürnberger (Berlin), *Die Gemälde von Jacob van Utrecht und Adriaen Isenbrant in der Marienkirche.*

Hildegard Vogeler (Lübeck), *Das Olafsretabel des Hans Kemmer und die Auswirkungen der Reformation auf die Kirchengestaltung.*

Rubens Symposium, John and Mable Ringling Museum, Sarasota, Florida, March 2012



Rubens Session at the RSA, Washington, DC, March 2012



Rembrandt Symposium, Cleveland Museum of Art, April 2012

Fresh Perspectives on an Old Master: Rembrandt van Rijn

Cleveland Museum of Art, April 15, 2012.

Sponsored by the Cleveland Museum of Art, The Baker-Nord Center for the Humanities, The Department of Art History and Art, and the College of Arts and Sciences, Case Western Reserve University.

Deborah Babbage (Courtauld Institute of Art, London), Reassessing Rembrandt's Pendant Portraits of Nicolaes van Bambeeck and Agatha Bas.

Victoria Sancho Lobis (Print Collection and Fine Art Galleries, University of San Diego), Invention as Instruction: Rembrandt's "Academic" Prints and Their Intended Audience.

Esmée Quodbach (Center for the History of Collecting, The Frick Collection and Art Reference Library), Rembrandt on the Market: The Sale of the "Lansdowne Mill" in 1911.

Joanna Sheers (New York University, Institute of Fine Arts), The Humanist Concept of "ut pictura poesis" in Rembrandt's Artistic Practice.

A **Conversation with Mariët Westermann** (Vice President, Mellon Foundation), and **Svetlana Alpers** (Professor Emerita, University of California, Berkeley).

The Dutch/Danish Court Painter and Collector Karel van Mander III (1609-1670)

De Regentenkamer, Leiden, April 20, 2012.

Hessel Miedema, Karel van Mander I (1548-1606): Family Background, Life and Work.

Juliette Roding, Karel van Mander III (1609-1670); a Survey of His Life and Work, and the *status questionis*.

Vibeke Winge, Niederländisch und Niederländer in Dänemark.

Søren Mentz, The Age of the Court Painter – Karel van Mander III and the European State Portrait.

Louis Sicking, Dutch Admirals in Danish Service. The Historical Background of the Frederiksborg Portraits by Karel van Mander III (now in Skokloster, Sweden).

Thomas Lyngby, Karel van Mander III's House at Østergade, Copenhagen.

Hugo Johannsen, Karel van Mander's Religious Work.

Mikael Bøgh Rasmussen, Competition and Cooperation: Positioning Karel van Mander III, Albert Haelwegh and Abraham Wuchters.

j.rodin@hum.leidenuniv.nl

Scholarly Opportunities

Call for Papers: Conferences

Third Annual Feminist Art History Conference

American University, Washington DC, November 9-11, 2012. Sponsored by the Art History Program, Department of Art, College of Arts and Sciences at American University.

Organizing committee: Kathe Albrecht, Juliet Bellow, Norma Broude, Kim Butler, Mary D. Garrard, Namiko Kunitomo, Helen Langa, and Andrea Pearson.

Please submit via email a one-page, single-spaced proposal and a two-page *curriculum vitae* by **May 15, 2012** to fahc3.cfp@gmail.com. Notification of acceptance by July 1, 2012

This conference builds on the legacy of feminist art-historical scholarship and pedagogy initiated by Norma Broude and Mary D. Garrard at American University. To further the inclusive spirit of their groundbreaking anthologies, we invite papers on subjects spanning the chronological and geographic spectrum to foster a broad dialogue on feminist art-historical practice. Speakers may address such topics as: artists, movements, and works of art and architecture; cultural institutions and critical discourses; practices of collecting, patronage, and display; the gendering of objects, spaces, and media; the reception of images; and issues of power, agency, gender, and sexuality within visual cultures.

Keynote address:

Whitney Chadwick (San Francisco State University, emerita), "Guess Who's Coming to Dinner?" Feminism, Art History and the Story of a Book.

Claes Jansz. Visscher and His Progeny: Draftsmen, Printmakers and Print Publishers in Seventeenth-Century Amsterdam

Leiden, January 17-18, 2013.

Organized by:

Amanda K. Herrin (Institute of Fine Arts, NYU, Kress Fellow, University of Leiden) and Maureen E. Warren (Northwestern University, Kress Fellow, University of Leiden), in cooperation with the Institute for Cultural Disciplines and the Institute for Art History of the University of Leiden.

Keynote speaker:

Huigen Leeftang, Curator of Prints, Rijksmuseum, Amsterdam

PHOTO KEY

Sarasota

The Ringling Court
Rubens, Triumph of the Eucharist
Rubens, Triumph of Love
Susan Merriam, Koen Brosens, Anne Woollett, Fiona Healy
Susan Merriam, Virginia Brilliant
Anne Woollett, Fiona Healy, Ana Garcia Sanz, Alexandra Libby
Ana Garcia Sanz, Alexandra Libby, Kristin Belkin, Fiona Healy,
Betsy Wieseman, Koen Brosens, Susan Merriam, Anne Woollett,
Virginia Brilliant

Washington, DC

Andreas Thielemann, Fiona Healy, Barbara Haeger
Antien Knaap, Andreas Thielemann, Fiona Healy, Barbara Haeger, Kristin Belkin,
Ruth Noyes, Joost Vander Auwera
Antien Knaap, Joost Vander Auwera

Cleveland

Amanda McCarthy, Catherine Scallen, Esmee Quodbach
Lloyd DeWitt
Joanna Sheers and Dominique Suhr
Amy Golahny, Svetlana Alpers, Tom Rassieur, Ronni Baer

Claes Jansz. Visscher (1587–1652) was one of the most important printmakers and publishers active in the Dutch Republic during the first half of the seventeenth century. Playing on the word “Visscher” (fisherman), he sometimes signed his works in Latin as Nicolaus Ioannis Piscator. Over the past few decades, scholarship has contributed greatly to our understanding of the dynamic role Visscher played in the rise of printmaking in the Netherlands. He is perhaps best known for his excellence in map illustration, his innovations in the genre of landscape prints, and his publication of Dutch picture-bibles. Evidence of his graphic output is enormous, with almost five thousand prints having been issued from the Visschers’ shop, Sign of the Fisher, on the Kalverstraat in Amsterdam. Yet many aspects of the Visschers’ artistic productivity and publishing business remain little studied. This conference aims to broaden our understanding of Claes Jansz. Visscher’s work, as well as the printmaking dynasty he founded, through papers exploring all aspects of the Visscher family’s print business, including workshop practices, personal and professional networks, distribution to local and foreign markets, and the production, marketing, diffusion, and reception of graphic artworks drafted, printed, and published by Claes Jansz. Visscher (1587–1652), his son Nicolaes (1618–1679), his grandson Nicolaus (1649–1702) and Nicolaus’s widow, Elisabeth Versijl, who continued the firm until her death in 1726. With case studies and theoretical contributions we hope to begin to analyze the significant contributions the Visscher family made in the early modern period.

We invite papers of original research dealing with the Visschers’ working methods, their prolific graphic oeuvres, and their chameleonic roles as draftsmen, printmakers, mapmakers, and publishers. Papers examining, but not limited to, the following topics are most welcome: the “house style” of the Visschers, their collaboration and competition with other printmakers and print publishers in Amsterdam, their relationship with sixteenth-century printmaking in the Southern Netherlands and Italy, issues and attitudes concerning reproductive printmaking, the status of copying, and the re-use of plates, the relationship between word and image in the Visschers’ prints, and consideration of the various genres of material they produced (book illustrations, maps, news prints, picture-bibles, portraits, landscapes, other historical, political, religious, and mythological imagery, etc.). We will also entertain papers that consider the reception of Claes Jansz. Visscher’s prints and the ways in which other artists and publishers responded to his work. Our hope is that an interdisciplinary approach to the study of the Visscher dynasty, drawing on contributions across the fields of art history, cartography, literature, history, and religious studies, etc., will greatly enrich current scholarship on the Visscher family.

Presentations for this two-day conference should be in English and 20 minutes in length. For those interested in participating, please send an abstract of no more than 250 words and a CV to the conference organizers: Amanda Herrin (amanda.herrin@gmail.com) and Maureen Warren (mwarren@u.northwestern.edu) before **July 1, 2012**. Selected papers will be considered for publication in a thematic volume on the Visscher Dynasty.

Call for Papers: Journals

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, August 1, 2012. Please consult the Journal’s Submission Guidelines at www.jhna.org/index.php/submissions. JHNA is an open-access, peer-reviewed journal published twice per year. Articles focus on art produced in the Netherlands (north and south) during the early modern period (c. 1400–c.1750), and in other countries and later periods as they relate to this earlier art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, art conservation, museum studies, historiography, technical studies, and collecting history. Book and exhibition reviews, however, will continue to be published in the *HNA Newsletter*.

The deadline for submission of articles for the next issue is **August 1, 2012**.

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

Fellowships

The American Friends of the Mauritshuis Fellowship

This fellowship offers grants in the field of art history, to support an academic project devoted to the study and connoisseurship of Dutch and Flemish art from the fifteenth through the eighteenth centuries. Applicants should be researching dissertations that require the examination of paintings and drawings in the original. Candidates must hold a B.A. in art history and be working toward a Ph.D. at an American or Canadian University. The stipend is \$15,000.

Applicants are invited to submit a proposal with a detailed description of the project (three pages maximum) and two letters of recommendation before **May 30, 2012** to americanfriends@mauritshuis.nl

Courses

Mellon MA History of Art Courtauld Institute of Art: Visualising Knowledge in the Early Modern Netherlands, c. 1550–1730

Taught by Prof Joanna Woodall and Dr Eric Jorink

The Southern Netherlands and later the Dutch Republic were not only famous for their art production, but at the centre of the fundamental reconfigurations of knowledge that took place in Europe during the early modern period. Cities such as Antwerp, Leiden and later Amsterdam were ‘hubs’ attracting merchants, printers, artists and scholars from all over Europe. Old as well as new models for knowledge were not only debated but also made visible and even made tactile. Moreover, it was in the Dutch Republic that the revolutionary philosophy of René Descartes was conceived and first published. This course

will be particularly concerned with the role of visuality and visual materials in these exciting developments.

We shall explore, throughout the course, the fascinating questions of what knowledge was in the early modern period, and how its foundations were shifting. While some artists were engaged in representing the Garden of Eden, the Ark or the Temple on paper and canvas or in wood as a model of knowledge, others became fascinated by the influx of unknown information for the East and West Indies and other parts of the world. Illustrations – schemes, abstractions, or images done after life – played an increasing role in the debate about the New Philosophy. Rembrandt's *Anatomy lesson of Dr Tulp* was one of the many paintings in which knowledge was questioned and constructed, as were Vermeer's *Cartographer* and *Astronomer*. Cabinets of curiosities – by far the richest in Europe – were productive sites of knowledge, where words and things were connected, often displaying previously unknown *naturalia* and *artificialia*. Another major theme will be the changing relationship between visual materials and the authority with which they were invested. Rather than separating 'works of art' from 'scientific' illustrations and materials, the course will encompass paintings, drawings and prints by canonical artists alongside, for example, the illustrations to Descartes' *Discours*, original drawings by Maria Sibylla Merian and even anatomical preparations.

The Andrew W. Mellon Foundation MAs are Options in which a visiting scholar from another discipline enters into dialogue with a member of the faculty at the Courtauld Institute. They are offered for only one year. Dr. Eric Jorink is an expert on Dutch scientific culture of the early modern era. He is Researcher at the Huygens Institute for Netherlands History (Royal Dutch Academy of Arts and Sciences) in The Hague and the author of *Reading the Book of Nature in the Dutch Golden Age, 1575-1715* (Brill 2010; reviewed in this Newsletter).

Students with a background in art history, history and/or the history of science and ideas are particularly encouraged to apply for this Option. Knowledge of Dutch or a Germanic language, whilst not essential, would be an advantage.

We are accepting applications to this MA Special Option on a rolling basis.

<http://www.courtauld.ac.uk/degreeprogrammes/postgraduate/ma/specialoptions.shtml>

Academic Registry, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN UK

Tel: +44 (0)20 7848 2635 / 2645 Fax: +44 (0)20 7848 2410
Email: pgadmissions@courtauld.ac.uk

New Book Series from Ashgate

Monographs in Art Historiography

Series Editor: Richard Woodfield, University of Birmingham

The aim of this series is to support and promote the study of the history and practice of art historical writing focussing on its institutional and conceptual foundations, from the past to the present day in all areas and all periods. Besides addressing the major innovators of the past it also encourages re-thinking ways in which the subject may be written in the future. It ignores the disciplinary boundaries imposed by the Anglophone expression 'art history' and allows and encourages the full range of enquiry that encompasses the visual arts in its broadest sense as well as topics falling within archaeology, anthropology, ethnography and other specialist disciplines and approaches. It welcomes contributions from young and established scholars and is aimed at building an expanded audience for what has hitherto been a much specialised topic of investigation. It complements the work of the Journal of Art Historiography.

Proposals should take the form of either

- 1) a preliminary letter of inquiry, briefly describing the project; or
- 2) a formal prospectus including: abstract, table of contents, sample chapter, estimate of length (in words, not pages), estimate of the number and type of illustrations to be included, and a c.v.

Please send a copy of either type of proposal to both the series editor and to the publisher:

Professor Richard Woodfield
Erika Gaffney, Publishing Manager
Editor of the Journal of Art Historiography
Ashgate Publishing Company
r.woodfield@bham.ac.uk
101 Cherry Street, Suite 420
<http://arthistoriography.wordpress.com>
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historians of netherlandish art

Review of Books

General editor: Kristin Lohse Belkin

Area editors: *Fourteenth and Fifteenth Centuries*: Henry Lutikhuizen; *Sixteenth Century*: Larry Silver; *Seventeenth-Century Flemish*: Fiona Healy; *Seventeenth-Century Dutch*: Frima Fox Hofrichter; *German Art*: Larry Silver

Fourteenth and Fifteenth Centuries

Kathryn M. Rudy, *Virtual Pilgrimages in the Convent: Imagining Jerusalem in the Late Middle Ages (Disciplina Monastica 8. Studies on Medieval Monastic Life; Études sur la Vie Monastique au Moyen Age)*. Turnhout: Brepols, 2011. 475 pp, 93 b&w and 14 color illus. ISBN 978-2-503-54103-7.

When going on a long journey to a distant place, it is helpful to have an experienced guide. Dante had his Virgil; travelers on the Grand Tour had their Baedekers. Religious women of the late middle ages had their own guides for pilgrimage, even though they rarely went on actual journeys. Kathryn Rudy's book allows modern readers to visit the mental universe of fifteenth- and early sixteenth-century religious women by exploring their guidebooks for such spiritual journeys. She serves as an authoritative guide through unexplored texts about pilgrimage and a group of little-studied manuscripts that were created to elicit devotional responses in fifteenth-century audiences of religious women.

Rudy has identified a genre of text that so puzzled many earlier bibliographers that they sometimes neglected even to mention the texts in descriptions of manuscripts in their catalogues. The introduction describes the author's own journeys to discover these manuscripts by reading between the lines of bibliographic entries. Such guides to spiritual pilgrimage often took their inspiration from travel accounts written by actual pilgrims, especially to Jerusalem and Rome. These accounts were re-organized to suit the meditative needs of the virtual pilgrim; where visitors to Jerusalem often wrote their accounts following the topography of the places they saw, for spiritual pilgrims these accounts would be re-written into narrative order, so that a virtual pilgrim could contemplate the events of Christ's life in a chronological sequence.

Rudy's long and deep study of these books and their texts (the project has roots in her 2001 Columbia dissertation) has resulted in a satisfying and stimulating consideration of a key devotional practice performed by women in religious communities in the Netherlands. Rudy's work highlights late

medieval fascination with relics and indulgences and identifies specific women's religious houses as centers of devotion. She also illuminates how convent buildings could stand in for holy sites, so that women could gain the spiritual merit of pilgrimage without breaking their vows. While the core materials here are texts from the late fifteenth and early sixteenth centuries, the study explores how religious women used images and other objects in the pursuit of virtual pilgrimage: paintings and prints, *Jardins Clos*, *Repos de Jesus* cradles, replicas of Christ's sepulcher, and many other items from convents can be understood in connection with these practices. The author builds here on much work done in recent years on the history, culture and liturgies of women's communities. Those earlier bibliographers did not have that scholarship available to understand their manuscripts.

Most of the manuscripts discussed here were not only made for religious women, they also were made by religious women. While Rudy demonstrates that women in many different convents or religious communities performed virtual pilgrimages, she is sensitive to differences among orders to which individual houses belonged. She is also aware of the issues scholars have raised about the genre of devotional literature for women – its prescriptive character, its authorship by men. But her concern is with the women who copied the texts, altered the manuscripts and used them. Among the strengths of this study is that in addition to close reading of the texts, the author treats the books as hand-made objects that were handled – even fondled – by their users. Prints pasted into the manuscripts or editions were hand-painted; miniatures were kissed with enough consistency to abrade the image; marginal notes or rubrics instruct the original readers to respond to the texts, often with movements of their body; some notes indicate specific locations in a convent where a particular section should be read. (Rudy's interest in measuring readers' responses to books may be familiar to readers of the *Journal of the Historians of Netherlandish Art*, where her essay on using densitometers to gauge patterns of wear in books may be found in Volume 2.)

The body of this book is organized into an introduction and four chapters. In addition, there are 11 appendices with descriptions of manuscripts, transcriptions of relevant texts and translation of those texts. While 17 different texts copied by religious women form the core of the study, many more manuscripts are plumbed here, as the author locates the origins of texts, compares sources, and considers other sorts of devotional literature aimed at the religious.

In Chapter One Rudy considers the process by which a travel account by an actual pilgrim is transformed into a guidebook for the spiritual pilgrim. This chapter discusses a variety of objects or images included in manuscripts that attest to late medieval devotion to pilgrimage and relics, including pilgrims' badges or images of key relics (nails, wounds) reproduced to actual scale Chapter Two, dedicated to "Interiority," defines

characteristics of texts written expressly for virtual pilgrimage. These focus on the Passion and establish stations for devotions – places where specific passages were to be read or prayers were to be said. Feminine pronouns and forms of nouns proliferate through these books as do second person phrases that speak directly to Christ or to the Virgin. Chapter Three examines “Exteriority: Somatic Pilgrimage Devotions.” It details how pilgrimage was performed bodily in some convents, with specific locations in the monastic complex imagined as sacred topography. Readers were often instructed to walk around the monastery a set number of paces or otherwise measure the steps or timing of a pilgrim’s journey.

The final chapter, “A Wider View” treats similar devotions in other parts of Europe. (Confusingly, the chapter headings here are mislabeled with the title of the previous chapter.) This chapter traces the rise of the Stations of the Cross for the laity and makes the case that printed versions of these guides for virtual pilgrimage were as accessible to lay people as to the religious, thus the devotional practices performed in the context of the religious sphere spread beyond it.

The appendices give the reader another virtual experience: of these unpublished texts. The descriptions provide key information about the books. Careful transcriptions of the middle Dutch and notations of rubrics or corrections in the originals are accompanied by translations into English. (In addition to the transcriptions, several tables summarize the relationships between texts.) These transcriptions and translations will surely serve other scholars interested in pilgrimage, relics, and indulgences, not to mention scholars seeking to understand the lives of religious women. The translations are very readable and even colloquial; this for example, is from *Vanden berch Synay*, about a pilgrimage to Mount Sinai: “it is the habit of the Greeks to burn many candles in their churches – and I’m not making this up – because they think that they cannot worthily serve God without plenty of lights” (p. 270).

Passages like this in the spiritual pilgrimage literature construct word pictures that the reader can vividly imagine. Rudy’s book serves as a guide not only to these texts, but also to the manuscripts, their owners, their behaviors and their outlooks. This is a journey worth taking.

Ann Roberts

Lake Forest College

Diane Wolfthal, *In and Out of the Marital Bed. Seeing Sex in Renaissance Europe*. New Haven and London: Yale University Press, 2010. 252 pp, 70 b&w and 30 color illus. ISBN 978-0-300-14154-2.

Diane Wolfthal’s *In and Out of the Marital Bed; Seeing Sex in Renaissance Europe* is a fascinating examination of a subject that, until recently, has been taboo in mainstream art-historical scholarship. Perhaps this is because erotic images have been lost in much greater numbers than religious art, which has been protected and treasured by the Church over the centuries. Lacking the sanctity of sacred altarpieces, works containing sexual content were repeatedly handled in the context of every-day life. Many eventually succumbed to the ravages of time and human inclination, or were purposefully vandalized or destroyed. Others were censored or altered, their salacious details eliminated or covered.

In its discussion of the meager remains of erotic imagery, this book addresses the depiction in art of a wide range of sexualities, including homosexual and heterosexual acts, courtship and prostitution, voyeurism and fetishism, adultery and marriage. Its investigation of religious and societal perceptions of sexual habits and orientation is grounded in discussion of the contexts of place and space: the bed, dressing room, window, bath, and street. The book explores a broad range of images, subjects, and textual sources, from the obscure to the canonical. Its assertions are bolstered by a wide range of evidence, including dowries, poems, letters, sermons, religious treatises, proverbs, and objects of material culture. These sources, in concert with several intriguing visual examples, reveal how ideas about sexual behavior and desire circulated throughout Europe through an international web of preachers, merchants, humanists, aristocrats, and artists. With the dexterity that marks all of her writings, Wolfthal does not limit her purview to the traditional, arbitrary geographic boundary between the “north” and “south,” which often fetters art historical discussion of the Renaissance. She considers, with equal authority, works of art produced both north and south of the Alps, including the Netherlands, England, Germany, France, Italy and Poland. Moreover, Jewish works are also considered, often in relation to concurrent Christian examples. Wolfthal demonstrates, with devastating clarity, how the Christian definitions of chaste and illicit sex were reinforced, subverted, and often confused in early modern art and society.

The book’s chapters examine sexuality within the confines of specific spatial environments, beginning with the bedchamber, so often associated with silence, prayer, and withdrawal from the world, and ending with the city street, a noisy, public, worldly place to which the bedroom was often contrasted. The first chapter introduces the erotic implications of the bed. Ranging from the paradigmatic *Arnolfini Portrait* (1434) to more obscure manuscript pages, Wolfthal considers the meaning of the bedchamber as a site of chaste marital relations, sexual performance anxiety, and covert adulterous affairs. The chapter culminates in a convincing interpretation of the *Arnolfini Portrait* as a complex integration of related concepts of honor, wealth, fertility, and sexuality. Chapter 2 analyzes images of women at their toilette, and demonstrates that, despite moralists’ condemnation of premarital sex and their reservations regarding pleasurable conjugal sex, artists glorified erotic pleasure. Focusing on the *Portrait of Elizabeth Vernon, Countess of Southampton* (ca. 1600), Wolfthal considers several themes, including dressing rituals, toiletry articles, underclothing, and the enjoyment of marital relations. Most interesting is her contention that representations of the marital bed evolved over the centuries from a site of chaste celibacy to a place of potential pleasure, as wives and mistresses exchanged roles.

“The Woman in the Window” is the title of chapter 3, which examines long overlooked images of prostitutes, saints, Jews, young marriageable girls, and patrician wives, all of whom display themselves in windows and doorways in order to catch the eye of passersby in the street. Here Wolfthal demonstrates how architectural space reflects and reinforces social organization, and how the divisions between public and private, harlot and saint, could be blurred and interchangeable. Chapter 4 analyzes depictions of bathers and bathhouses, where the sacred and secular confront each other with contradictory frankness. It investigates images of and in public and private baths, including Albrecht Altdorfer’s racy mural, painted for a bishop’s palace in Regensburg, and a long-ignored

frontispiece to a book of hours, which depicts a full-page nude bather. The fifth and final chapter focuses on the intersection of sex and the urban street. It begins by analyzing images of the cruel punishment of adulteresses, and culminates in a stunning original interpretation of Petrus Christus's *Couple in a Goldsmith's Shop* (1449) as a representation of a same-sex union in the civic context of fifteenth-century Bruges. Finally, the book's "Conclusion" presents a thoughtful comparative discussion of sexual mores, then and now.

This important book contributes to the history of sexuality in several ways. First, it focuses on late medieval and early modern images whose sexual content has been ignored, obscured, or denied. Second, it examines the intersection between sex and place, situating intimate behavior within specific spatial topographies and exploring the many ways in which people learned to transform space to suit their sexual desires. Third, it explores how illicit forms of sexuality were linked, through opposition and similarity, to the ideal of Christian matrimony. Wolfthal demonstrates that the division between conjugal and other types of sexuality in early modern art and thought were permeable, making it difficult for modern viewers to distinguish saint from sinner. Images of sexual acts and sexual desire were not mutually exclusive, but often involve related issues of self-presentation, political or religious hegemony, the assertion of class or gender prerogatives, or transgression of societal limitations. Indeed, the book supports the conclusion that a vibrant tradition of independent erotic works once existed, and demonstrates that there was no clear binary opposition between sacred and secular art in the Renaissance. Rather, religious subjects, often framed in erotic imagery, were enriched by a permeable exchange with profane discourse.

In and Out of the Marital Bed enriches our understanding of erotic subject matter by clarifying how past generations conceptualized sexuality. It is a true "page turner" –clearly written, impeccably organized, and entirely lacking in artful obfuscations and ponderous verbosity. Diane Wolfthal has much to say, and she says it with lucidity, objectivity, authority, and grace.

Laurinda S. Dixon

Syracuse University

Dagmar Eichberger, Anne-Marie Legaré and Wim Hüskén, eds., *Women at the Burgundian Court: Presence and Influence / Femmes à La Cour de Bourgogne: Présence et Influence (Burgundica XVII)*. Turnhout: Brepols, 2010. 182 pp, 39 b&w and 26 color illus. ISBN 978-2-503-52288-3.

The editors of this anthology have collected papers stemming from the 2005 exhibition and conference in Mechelen, *Women of Distinction: Margaret of York and Margaret of Austria*, which examined the era during which the two women held court in this city, either as dowager Duchess or as Regent. Both Margarets have been in the scholarly spotlight in recent years and to a certain extent this anthology depends on research that has been going on for several decades, including the catalogue of the exhibit of 2005. The active patronage and undeniable political power of the two Margarets have made them attractive subjects for scholars in many disciplines. Nonetheless, the essays touch on other women as actors or the audiences in the courts, including Isabella of Portugal, Juana of Castile, and

her daughter, Mary of Hungary, and daughter-in-law, Anne of Bohemia and Hungary. The subtitle reflects the concepts of women's "Presence" or visibility and their influence at court as themes that link the essays.

The anthology (published as part of Brepols' valuable *Burgundica* series) includes 11 essays (8 in French, 3 in English) a foreword and a preface. 26 color plates captioned in English are appended after the Bibliography while black and white captions embedded in the essays are in the language of the essay. The essays are organized into four sections and follow a rough chronological order.

Part One, "Setting the Stage," considers historiographical and theoretical issues surrounding the topic of women at the court. Bertrand Schnerb offers an historiographical overview of the questions that scholars have been asking about women at the Burgundian court; the essay summarizes some of the findings and sources of evidence. Among these topics are the identities and roles played by women, from *dame d'honneur* to laundress. In this same section, Thérèse de Hemptine's essay characterizes the courts of the two Margarets as "a laboratory for research about the effects of gender on men and women's behavior (15)" because powerful women dominated these courts. The author discusses some possible areas of study using gender as a category of analysis and concepts of masculinity and femininity as expressed at court.

Part Two, "Women at the Burgundian Court: The Fifteenth Century," includes four essays. Monique Sommé adds to her important work on Isabella of Portugal with an essay that demonstrates how the Duchess used letters to exert her will and impact events. Mario Damen studies the role Margaret of York played as the Dowager ruler of the Isle of Voorn, using archival materials to enlighten us about Margaret's activity in political and religious spheres. Two essays in the section concern Festive Entries (*Blijde Inkomsten*): an essay by Wim Hüskén offers an overview of these events, while Anne-Marie Legaré examines the *tableaux vivants* performed in honor of Juana of Castile at her festive entry into Brussels in 1496. Legaré interprets the messages this imagery addressed to the new Archduchess, unusually expressed through images of Amazons.

Margaret of Austria gets a section all to herself in Part Three, called "Margaret of Austria as Patron and Author." The three essays here treat Margaret as a writer of poetry and a sponsor of humanism, as well as a patron of the visual arts. Catherine Müller rereads the *Complainte de Marguerite d'Autriche* through the conventions of courtly love poems of the Middle Ages. This essay appends a summary of the poem in prose. Henri Installé discusses several works by Cornelius Agrippa, whom Margaret patronized. The focus is on works that praise women or honor Margaret to clarify the humanist's ideas about women. Marie-Françoise Poiret interprets one of the stained glass windows that Margaret commissioned for her church at Brou; the window depicts the story of Susanna, which the author gives a convincing iconographic and contextual reading.

The final section, "The Next Generation," includes two essays: one on the retinue of Mary of Hungary and the other on pastimes at the court of Ferdinand I and his queen, Anna of Bohemia and Hungary. Jacqueline Kerkhoff clearly lays out the makeup of Mary's court at key moments. She argues that Mary of Hungary resisted the Emperor's directives when selecting members of her retinue, so the makeup of the court reflects her own wishes. The essay includes two appendices that compare

the courts of Margaret of Austria and Mary of Hungary and identify the positions in each. Dagmar Eichberger's final essay deals with a beautiful backgammon board and accompanying game pieces in Vienna that represent both historical and mythological figures. Her essay offers a reading of the lessons that both men and women could draw from the game.

The essays offer a variety of insights into the place of women at the Burgundian-Habsburg court – a place that Kerkhoff asserts was central to courtly display. This interdisciplinary collection showcases research in progress or material that is otherwise part of a larger project, so it offers a snapshot of current scholarly questions rather than definitive statements. The authors deploy a range of methods, including archival research, close readings of images or texts, and consideration of the audience and historical contexts of objects or iconographic projects. The essays are all well documented and clearly expressed, making this volume an important resource for scholars interested in courtly culture, women's history, or culture in general of the Early Modern period.

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David S. Areford, *The Viewer and the Printed Image in Late Medieval Europe*. Burlington, VT: Ashgate, 2010. 312 pp, 111 b&w and 16 color illus. ISBN 978-0-7546-6762-9.

David Areford's marvelous book offers his readers the opportunity to reconsider early woodcuts and metalcuts in new ways. He not only effectively shows how these ephemeral and inexpensive images were integrated into daily life, but he also reveals how these portable and highly adaptable prints were manipulated by those who purchased and collected them. Although surviving reproductions are typically preserved in museums, this has concealed their original function. As museum objects, they are readily interpreted as aesthetic objects, as things to be seen rather than to be used. Not surprisingly, print scholarship has consequently concentrated primarily on issues of connoisseurship, on matters of attribution and dating. By contrast, Areford, deeply informed by the *Rezeptionsästhetik* of Hans Belting and others, investigates the ways in which viewers reconstructed their meaning.

His text provides a persuasive critique of Walter Benjamin's famous essay, "The Work of Art in the Age of Mechanical Reproduction (1936)." As Areford rightly argues, Benjamin recognizes the cultural significance of printmaking as a means of making images more assessable. However, he is misguided in his assumption that reproductions weaken the cult value of unique works of art. Early prints did not diminish the aura of originals. On the contrary, reproductions extended and intensified their power. Early prints occasionally functioned as contact relics, as surrogates for the cult images they represent. In some instances, woodcuts were even considered to be miraculous images. A print of the Madonna del Fuoco, for example, is believed to have helped children escape from a deadly fire. As Areford notes, a shrine was subsequently built in its honor.

In the first chapter, Areford addresses the materiality of the image. Early prints frequently imitated more expensive media, such as illuminated manuscripts, embroideries, and painted textiles, in visual appearance. However, the hand coloring on

woodcuts seems sloppy and weak in craftsmanship. As Areford argues, the application of paint was not the result of hasty production or carelessness. On the contrary, it was intended to intensify religious devotion. The hand coloring on images of the Passion simulates the spilling of Christ's blood. In a sense, the fluid application of paint makes the picture seem as if it continues to bleed, fostering a more visceral response. The pious beholder is not only intimately confronted with Christ's wounds, but also further implicated by the apparent continuity of his suffering. Some early prints were designed with collaboration in mind. For instance, images of St. Francis were printed without indication of the stigmatization, in anticipation of viewers drawing or painting rays marking the nexus between savior and saint.

The second chapter is devoted to the ways in which beholders physically altered woodcuts and metalcuts after their purchase. Images were often transformed to suit personal needs. Active reworking also fostered greater remembrance. Inscriptions were occasionally added to the face of prints. The name of the depicted saint or phrases asking for divine intercession or calling attention to Judgment Day was typically inserted. Sometimes collectors trimmed prints to change their meaning. For instance Anna Ebin modified the iconography of an image by cutting out the figures of the Virgin and St. John at the foot of the cross, in the desire to replicate Lidwina of Schiedam's vision of the Crucifixion. Single sheet prints were also placed in books in ways that reconfigured their meaning.

In the third chapter, Areford discusses the early print collection of Jacopo Rubieri, a fifteenth-century notary and lawyer from Parma. Although these images have been badly restored and have been removed from their original context, Areford reconstructs their possible placement and use. Rubieri glued single sheet images into judicial texts. He also blackened the backgrounds of many of his prints. His selection and arrangement, Areford suggests, were not accidental, but assembled to present pictorial arguments.

The fourth chapter focuses on a print series depicting the story of Simon of Trent, an innocent child allegedly killed by Jews in 1475. Reinforcing contemporary verbal accounts, these anti-Semitic images were widely and quickly distributed, providing visual evidence of the apparent crime by rendering the event as a ritualistic murder in a synagogue. These prints not only promoted the sanctification of Simon as a martyr of the faith, they also supported the torture and restriction of Jews as legitimate acts.

Areford addresses prints representing of Christ's side wound in his final chapter. These popular images depict the wound in isolation, inviting beholders to contemplate the depths of his suffering. Reproduced apparently to actual scale, the precise measure of the wound reinforced the veracity of the sacred event. As Areford suggests, the disembodied opening may have readily been compared to a vagina or vulva as the site of desired rebirth. In addition, its appearance may have elicited connotations of a mouth, a place to be kissed, reinforcing its link with relics. Imaginatively mapping the dimensions of Christ's side wound not only offered indulgence, it was believed to protect the devout from sudden death and misfortune. For pregnant women, it also promised the uncomplicated birth of healthy children. Visual representations of the side wound not only fostered prayerful meditation, it may have fostered greater Eucharistic devotion. By depicting a fragment of Christ's body, prints may have reinforced the notion that

broken bread transformed into the consecrated host could represent the body and blood of Christ in its entirety. Reproduced at the proper dimensions, such prints provided an effective means to comprehend the measure of Christ's love (Ephesians 3: 18-21).

Areford's book persuasively reveals the breadth and depth of uses these images served. His text not only encourages scholars to take a closer look at early printmaking, more importantly, it also offers a deeper understanding of the beholder's share in constructing their meaning.

Henry Luttkhuizen

Calvin College

Barbara Lane, *Hans Memling: Master Painter in Fifteenth-Century Bruges. Turnhout, Belgium: Brepols, 2009. 390 pp, 302 b&w and 32 color illus. ISBN 978-1-9053-7519-6.*

Hans Memling is one of the most famous artists of the late fifteenth-century. His reputation among scholars, however, has been mixed. Max Friedländer criticized the painter for lacking passion of vision. Panofsky famously called Memling "a major-minor master," noting that he "occasionally enchants, never offends, and never overwhelms." In her recent book, Barbara Lane offers a more positive interpretation. To her understanding, the quiet serenity and repetition of artistic motifs are not symptomatic of a lackluster imagination. On the contrary, they are visual marks of a shrewd businessman, carefully responding to the social and religious desires of his patrons.

Lane divides her book into four parts. In Part I, she addresses Memling's early training. Much of this section questions the assumption that Rogier van der Weyden was Memling's mentor. She argues that there is no proof of such an apprenticeship. Sixteenth-century sources, such as those penned by Vasari and Guicciardini, are too ambiguous to support the claim. The young Memling may have seen the Columba altarpiece in Cologne, which may explain close ties between this painting and Memling's Prado *Adoration* and Jan Floreins *Triptych*. In addition, Lane claims that even though Memling's *Last Judgment* in Gdansk reassembles Rogier's *Last Judgment* in Beaune, Memling likely knew Rogier's altarpiece from drawn copies alone. While acknowledging technical similarities in the underdrawings found in the works of both artists, Lane suggests nevertheless that Memling may have learned this practice from members of Rogier's workshop rather than from the master himself.

Lane believes that Memling likely received his early training in Cologne. Although she is quick to state that he did not serve an apprenticeship under the supervision of Stephan Lochner, Lane notes echoes of Lochner's work in numerous Memling paintings. In her assessment, Memling not only borrowed particular motifs from Lochner, he also appropriated the serene tone of Lochner's work to evoke religious contemplation. Nonetheless, the young Memling, in her view, probably worked under the direction of another artist in the Rhineland and may have discovered Lochner's imagery, shortly after completion of his apprenticeship.

According to Lane, Memling likely traveled to Brussels as a journeyman in hopes of working with Rogier. On the road to Brussels, he may have taken a detour to Leuven, where he

would have encountered the work of Dieric Bouts. This part of Lane's discussion of Memling's itinerary is curious. Her remarks suggest that Memling learned his Rogier through a close tie to Bouts. Memling's use of the arch motif, for instance, is said to have derived from seeing panels by Bouts and his workshop. Yet this link is puzzling, considering how cautious she remains about connecting Memling directly to Rogier.

Memling's artistic sojourn surely ends in Bruges, where he purchased citizenship in 1465. Lane suggests that Memling may not have acquired sufficient wealth at this point to open his own shop, so that he might have worked as a journeyman in the workshop of Petrus Christus prior to establishing a shop of his own. She bases this view on Memling's use of inscriptions on frames and on his full-length presentations of the Virgin and Child with attendants. Although Lane rightly notes the impact of Jan van Eyck and Petrus Christus on Memling's oeuvre, she clearly underestimates the variety of ways in which Memling could have imitated aspects of their works.

In Part II, Lane discusses Memling as a master painter in Bruges. Most of this section concentrates on assistants in Memling's workshop and on the expectations and demography of his patrons. Based on stylistic evidence, Lane proposes that Martin Schongauer, Michael Sittow, the Master of the Saint Bartholomew Altarpiece, and Albrecht Dürer may all have spent time in Memling's workshop as journeymen. While all four of these artists may have traveled to the Low Countries (in Dürer's case, this has long been speculated, albeit mainly based on the assumption that if his father went, the son must have done so as well), the notion that they demonstrably worked for Memling while there seems quite a stretch.

As Lane states, Memling primarily worked on commission. His patrons included nearly as many Italians as Flemings. According to Lane, they sought images promoting their social prestige and revealing their deep religious devotion. Originality was not a primary concern. An astute businessman, Memling regularly satisfied their expectations.

In Part III, Lane examines Memling's major commissions. She divides them into three categories: funerary altarpieces, *Simultanbilder* (images aiding spiritual pilgrimage), and hospital altarpieces. Lane shows how these panels advocated the art of dying well, encouraged imaginative journeys to sacred places, and promoted the care of Christian bodies and souls. Her discussion of the uses of these paintings fosters a deeper understanding of their religious motivations, in keeping with Lane's useful primer, *The Altar and the Altarpiece* (1984).

Part IV addresses Memling's relationship with Italy. After all, Italian patrons living in Bruges not only commissioned his paintings, they also shipped them home to Italy. As Lane rightly argues, late Quattrocento painters, such as Perugino, Ghirlandaio, and Botticelli, imitated Memling's half-length portraits as well as his landscape motifs.

The book closes with an epilogue. Starting with Dirk de Vos's Memling exhibition catalogue (1994), Lane slightly redefines the artist's oeuvre. She accepts seventy-five of de Vos's attributions, disputes fourteen others, and rejects four of them. Her assessment seems reasonable, though she may be too tough on the Nelson-Atkins *Madonna and the Child Enthroned*, which she deems problematic. This, however, is a minor matter.

In sum, Lane offers a fine introduction to the life and work of Hans Memling. Her discussion of his patronage, the function of his panels, and the painter's relationship to Italy are well

presented. Although Lane may overreach Memling's relationship to Bouts and his connection to prospective famous journeymen, she rightfully challenges the notion that Memling is a second-rate artist lucky enough to have stood in Rogier's shoes.

Henry Luttkhuizen

Calvin College

John R. Decker, *The Technology of Salvation and the Art of Geertgen tot Sint Jans*. Burlington, VT: Ashgate, 2009. 182 pp, 19 b&w and 5 color illus. ISBN 978-0-7546-6453-6.

Among the paintings attributed to Geertgen tot Sint Jans and his circle, a number of small-sized panels have a special place. Decker's study concentrates on the ways in which these works served contemporary meditational techniques. The term "salvation" in the title is used in a double sense: alluding not only to the goal of personal redemption, but also to the devotional practices performed to achieve that end. During the fifteenth century, the author argues, salvation was understood in terms of a rule-oriented process whereby particular actions produced predictable results. Consequently, he introduces the concept of a "Technology of Salvation" as a method of self-fashioning in order to make one's soul worthy of salvation. By situating these paintings within their socio-historical milieu, an attempt is made to demonstrate how they participated in this process of soul formation. Such an approach is presented as an alternative to the typologies and iconographic analyses of Erwin Panofsky, which, in Decker's view, continue to dominate the study of fifteenth-century religious imagery.

The first chapter is devoted to Geertgen and his milieu. Karel van Mander's life of the painter (1604) is analyzed as the initial historical account of Geertgen's career. Attention is also drawn to an entry in the 1517 death records from St. Bavo's, mentioning a "Ghaerbrandt, painter," buried at St. John's. The deceased, Decker opines, might be the same person listed as "Gerrit Gerritsz, brother the painter" in the *Liber Memoriarum* of the Knights of St. John Hospitaller in Haarlem. Van Mander states that Geertgen lived with these knightly monks without entering their religious order. On the basis of this identification, it is proposed that Geertgen died much later than generally believed, a hypothesis hard to accept. Not only is it questionable that the names Ghaerbrandt and Gerrit were used to describe the same person, Van Mander's account indicates that Geertgen may have died as early as 1485 and 1495 at the latest (see Stephan Kemperdick and Jochen Sander, "Die Winterthurer Anbetung der Heiligen Drei Könige und Geertgen tot Sint Jans," *Venite, Adoremus: Geertgen tot Sint Jans und die Anbetung der Könige*, ed. Mariantonia Reinhard-Felice [Sammlung Oskar Reinhart 'Am Römerholz', Winterthur], Munich, 2007, pp. 23-59, esp. 30-34). Decker's suggestion that Van Mander's report of the artist's early death may have been a literary trope is unfounded.

Geertgen must have been, according to the author, a so-called *provenier* within the Haarlem Commandery of St. John, which means that he exchanged his artistic production for food and lodging. As Van Mander notes, Geertgen painted a huge triptych for the Knights of St. John, of which only the two sides of the right wing have survived (Vienna). The small works

which are related here to the Knights are undocumented. Each of the subsequent chapters focuses on one of these works.

The second chapter addresses a diptych, with *The Madonna in Sole* and *The Crucifixion*, in Rotterdam and Edinburgh, respectively. Decker writes that the Rotterdam *Madonna* is widely accepted as an original but that the Edinburgh *Crucifixion* is considered to be a copy of a lost original by Geertgen. Both panels, however, can be ascribed to a follower and there is no reason to assume a relation with the Hospitallers (see *Vroege Hollanders: Schilderkunst van de late Middeleeuwen*, eds. Friso Lammertse and Jeroen Giltaij, exh. cat. Museum Boijmans Van Beuningen, Rotterdam 2008, cat. no. 14, pp. 121-25; Molly Faries, "The Vienna wing panels by Geertgen tot Sint Jans and his drawing and painting technique," *Oud Holland*, 2010, vol. 123, pp. 187-219, esp. 194, 214-215). These two images are analyzed with the help of cognitive theories and theological and devotional texts to reveal how the diptych helped transform the devout viewer's inner self in pursuit of spiritual perfection. This process is characterized as a do-it-yourself salvation, although ultimately Christians depended on divine grace.

In the next chapter, Decker, taking it for granted that Geertgen lived into the sixteenth century, connects the Utrecht *Man of Sorrows* with indulgences the Haarlem Knights were allowed to supply around 1500. He suggests that the panel was part of a diptych placed in the church of the Commandery of St. John, near the confessional chair, where indulgences were obtained. By relating the painting to devotional texts such as the *Meditationes Vitae Christi* (ascribed to Johannes de Caulibus, who is mistakenly named John of Calabria) and to treatises on memory, the author proposes that the *Man of Sorrows* stimulated empathetic responses to Christ's Passion, leading to contrition, a requirement for the purification of the soul through confession. Emphasizing the importance of contrition, he refers to Gerard Zerbolt of Zutphen's *De spiritualibus ascensionibus*. Yet in this tract contrition precedes meditation on the Passion, which represents a higher grade of spiritual ascent. If we follow Zerbolt's text, Geertgen's image must have accompanied and stimulated affective states leading upward from contrition rather than towards it.

The fourth chapter analyzes the London *Night Nativity*, which, Decker supposes, might have adorned the chapter room of the Commandery. After examining how this painting invites beholders to engage with the narrative affectively, he relates the image to the efficacy of Christ's birth for the rebirth of the human soul. To demonstrate how such theological interpretations entered vernacular thought, a treatise on meditation is cited, written by the founder of the *Devotio moderna*, Geert Grote. This text, however, is highly intellectual in tone and written in Latin. According to Decker, Geertgen's painting offered his patrons virtuous exempla of humility and obedience to imitate on their path to salvation.

The fifth chapter discusses the Berlin *St. John the Baptist in the Wilderness*. Once again the chapter room of the Commandery is suggested as the site of a painting. The depiction of the order's patron saint as sunken in contemplation and of the wilderness as a paradisiacal landscape is compared to contemporary theological views and devotional writings describing the soul as a wilderness called to be transformed through pious meditation into a flowering garden that blooms with virtues pleasing to God. The glassy stare and apparent absentmindedness of the Baptist demonstrates the highest state of meditation, unattainable for most devotees: imageless contemplation.

Decker's conclusion addresses the panels within the historical perspective of the Reformation and Counter Reformation. He presents his analysis of these paintings as a starting point for investigating other devotional objects, such as prayer beads, devotional prints, and books of hours, pleading again for studying the functions of religious images instead of reducing them to types by means of iconographical categories.

This study gives rise to some methodological remarks. First, the term "salvation" should not be used for referring both to redemption and to the ways that it is reached. Although acknowledging that ultimately the human soul depended upon God's mercy, Decker postulates a "machine-like cause and effect" relationship between means and ends, which makes him speak of a "Technology of Salvation". Thus, he does no justice to the fact that, according to Zerbol of Zutphen and other members of the Devotio moderna, humanity should live *inter timorem et spem*, as Gerrits aptly entitled his study on Zerbolt (G.H. Gerrits, *Inter timorem et spem: A study of the theological thought of Gerard Zerbolt of Zutphen* (1367-1398), Leiden, 1986).

A machine-like cause and effect is problematic, not only from a theological standpoint but also in the light of devotional practices. Because the final goal of meditation – imageless contemplation – was often unattainable, Decker points out that "Christians balanced their meditational practices between abstract ideals and tangible results" (p. 137). Such balancing seems hardly compatible with a mechanical process.

Another point of criticism concerns the way Decker distinguishes his study by differentiating his efforts from those of Panofsky. He would have done better to elucidate how his approach relates to more recent work by scholars such as Sixten Ringbom, Hans Belting, Craig Harbison, James Marrow, Henk van Os, Jeffrey Hamburger, and others. Thanks to their work the function of late medieval images within contemporary culture has been extensively explored.

However, these objections should not detract from the real value of this study: the careful and thorough manner in which images are analyzed and situated within their historical contexts by comparing or relating them to thoughts on cognition and memory, and to theological and devotional expositions. An additional merit of Decker's study is his resistance to the temptation of trying to pinpoint a specific text as the direct source for a painting. The reader is presented with a wide range of observations and interpretations, leaving room for dialogue and debate. I was most struck by the proposed insights into the meaning and function of Geertgen's *St. John in the Wilderness*. This beautiful and well argued interpretation throws new light on the painting and proves that iconology is not a dead end, but still fresh and alive. At the same time, this research into paintings that originated within the same circle gives rise to the question of how far their appearances were determined by devotional ideals or by artistic intentions. Should the remarkable effects of light in the London *Night Nativity* (only) be explained by theological and devotional considerations or (also) by the fact that Geertgen, basing his work on Hugo van der Goes's now lost *Night Nativity*, saw them as a pictorial challenge? Even if such questions seem difficult to answer, iconology should not ignore them.

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Sixteenth Century

Jeroen Jos Maarten Vandommele, *Als in een spiegel: Vrede, kennis en gemeenschap op het Antwerpse landjuweel van 1561* (Middelleeuwse Studies en Bronnen, CXXXII). Hilversum: Verloren, 2011. 406 pp, 72 illus. ISBN 978-90-8704-233-2.

In August of 1561, the leading guild of *rederijkers* (i.e. rhetoricians) in Antwerp, De Violieren, played host to a Landjuweel (literally "land jewel," named after the silver prizes awarded on such occasions). It was the seventh and crowning literary competition organized by the Brabant *rederijkers* in a cycle that began at Malines in 1515; the immediately previous Landjuweel had occurred at Diest in 1541. Fifteen chambers competed for prizes awarded for the best productions on themes set by De Violieren for the various rhetorical categories, of which the major ones were the *tableaux vivants* displayed by the visiting chambers during their ceremonial entry into Antwerp, the "poetical" pageants that followed, and finally the main event, the *spelen van sinne* (or *sinnespelen*, i.e. allegorical plays). Four other chambers participated in the *Haagspel*, a separate competition open to chambers too small or too poor to participate in the main event. Altogether, as Vandommele tells us, "it was the largest and most attended rhetorician contest of the sixteenth century."

The pageantry and music that accompanied this long-ago event can only be imagined, but fortunately in the very next year, 1562, the Antwerp publisher Willem Silvius issued a sumptuous two-volume edition of the plays and pageants of both the Landjuweel and *Haagspel*, enriched with woodcuts of the coats-of-arms of the participating chambers and of the pageants displayed in the Poetical Points. This provides the basis for Jeroen Vandommele's detailed study of the Antwerp Landjuweel, the very first to do so. Vandommele has already published a number of valuable articles on the Antwerp Landjuweel, and in this new study, presented as his doctoral dissertation to the University of Nijmegen, he offers us a detailed and insightful analysis of the imagery and texts presented by Silvius, demonstrating that with all their classical deities and allegorical personifications, the Landjuweel participants indulged in no mere rhetorical exercises, but addressed major social and economic concerns of sixteenth-century Brabant. Similar concerns, moreover, were equally expressed in the visual arts of the period, as the author demonstrates in his ample illustrations.

Vandommele's main arguments are conveniently presented in the English summary with which he ends his book (pp. 365-370), but a few brief remarks here will convey some idea, I hope, of his remarkable achievement. In general, the various topics treated by the *rederijkers* in 1561 fell into three main categories: Peace, Knowledge, and Community. Peace was celebrated in pageants displayed by the chambers as they entered Antwerp, as well as in the Violieren's welcoming play and the Poetical Pageants that followed. A protracted war between Spain and France had devastated the economy of the Netherlands, especially that of Antwerp, then a commercial center of European importance. The termination of hostilities with the Treaty of Cateau-Cambrésis in 1559 inaugurated a period of comparative prosperity, in which the *rederijkers* defined their

own role, to use Vandommele's words, as "messengers of peace and protectors of urban harmony."

Knowledge was the subject of the *sinnespelen*, a part of any Landjuweel that typically called forth the best literary efforts of the participants. In this case, the topic for competition had been chosen by the Council of Brabant from a list of twenty that De Violieren had submitted for approval. Perhaps understandably, Margaret of Parma and Cardinal Granvelle had passed over such provocative subjects as "Why does a rich man covet more wealth?" and "How can the usurer best be extirpated?" to select the relatively innocuous "What best spurs man to the pursuit of knowledge?" In response to this question, the *rederijkers* explored various aspects of knowledge, which Vandommele identifies as: to know, to classify, and to edify. Responding to the first category, the *rederijkers* addressed, among other issues, the origin of knowledge, its role in understanding divine truth and achieving a virtuous life, and the love of learning for its own sake. The classification of knowledge concerns its practical application in life and its organization, the latter exemplified by the Seven Liberal Arts, a subject, as Vandommele notes, that also occurs in the visual arts of the period, including the print series of the *Seven Liberal Arts*, after designs by Frans Floris. As for the third category, the *rederijkers* had traditionally sought to edify their audiences, but on this occasion, they also specifically addressed the issues of self-improvement and the education of the young.

The final topic addresses the characteristics of the ideal community. While occasionally discussed in the Poetical Points and *sinnespelen*, it received its fullest treatment in the Prologues and in the separate theatrical competition presented by the four chambers in the Haagspel. The community discussed is, of course, the urban one (like Antwerp), more specifically its economic aspect. The community's lifeblood, we learn, is commerce, a divine calling nevertheless threatened by the dishonest merchant and the usurer, both concerned only with profit, at the expense of the community as a whole. The *rederijkers* thus addressed some of the economic topics rejected by the Council of Brabant. These were topics also treated in such contemporary paintings as Quentin Massy's *Moneychanger and His Wife* and more biting in Pieter Bruegel's *Battle of Savings Pots and Money Banks*. The ethical merchant and the diligent manual laborer best serve the community; but the greatest esteem is reserved for the farmer, and the *rederijkers* give an idyllic picture of life on the land that surely appealed, as the author notes, to any wealthy urbanite with a country estate not far from the city. Vandommele goes far beyond description and social context to plumb the medieval and especially classical literary sources mined by the *rederijkers*, who thus, as he felicitously terms them, were the exponents of a "vernacular humanism."

Attentive readers may note that an occasional abbreviated reference lacks a full citation in the copious bibliography. But this hardly dims the luster of Vandommele's monumental achievement. It is a most welcome addition to our knowledge of the sixteenth-century Netherlandish *rederijkers* and the times to which they responded.

Walter Gibson

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Jean Michel Massing, *The Image of the Black in Western Art*. Vol. III. Part 2: *From the "Age of Discovery"*

***to the Age of Abolition. Europe and the World Beyond*. Gen. eds. David Bindman and Henry Louis Gates, Jr. Cambridge: Harvard University Press, 2011. 496 pp, 271 illus. ISBN 978-0-674-05262-8.**

At last! HNA's readership, dominated by a historical focus on the sixteenth and seventeenth centuries, has chiefly remained outsiders to the foundational studies of this series of references about the Image of the Black in Western Art. Two years ago, however, their first exposure to this topic during the early modern period appeared in a wide-ranging initial volume of essays, with pertinent contributions by Joseph Koerner on the black magus "circa 1500" and by Elmer Kolfin on the black in Rembrandt's art (reviewed here April 2011, 28: no. 1: 36-37). But the focus of that earlier collection still lacked attention to the wider field of Netherlandish art in the era of European voyages of exploration.

Now, culminating two decades of his own researches into this wider topic, starting with the great Washington exhibition catalogue, *Circa 1492* (1991-92), Jean Michel Massing (University of Cambridge) fills in those missing materials about a scholarly lacuna that had become a chasm. His scope, truly global, encompasses depictions of Blacks in Africa as well as South America and the Mediterranean (Part One) and then analyzes images of Black Africans in Europe itself. Massing attends primarily to work by Flemish and Dutch painters, but he also includes Italian and German artists; moreover, his range of media is particularly dazzling, including prints, maps and travel books, as well as luxury decorative arts that amplify his cultural perceptions. Very few art historians have the boundless curiosity of Massing, which he displays fully in this seminal study. Twenty years is a long period to devote to research, but this volume more than justifies the wait.

This book begins with the woodcut frieze ethnography of Africans by Hans Burgkmair, recently studied by Stephanie Leitch (*Art Bulletin* 91, 2009, 134-59; not cited). It also notes the Orientalism, based out of Venice, where Blacks as Ottoman slaves appear in travel imagery as well as early costume books. In one highlight, Chapter Four appropriately investigates figures on early maps of Africa as objects of art historical study – a move also advanced by Susan Dackerman's recent exhibition, *Prints and the Pursuit of Knowledge in Early Modern Europe* (2011; reviewed here November 2011, 28: no. 2, 22-23). Chapter Five crucially addresses early travel books, previously unstudied by art historians, highlighted by Dutch works on the Indian Ocean by Linschoten (1596) and Lodewicksz (1601), and by Pieter de Marees on Guinea (1603; on this latter volume a study is forthcoming by Elizabeth Sutton with Ashgate). Later travel books about Africa, notably Olfert Dapper's publication by Jacob van Meurs (1668; such books will be the subject of a future study by historian Benjamin Schmidt) extended the claims of eyewitness accuracy and ethnography (though Dapper was an armchair traveller).

Real and fantasy portraits of African rulers began with Jan Vermeyen's now lost paintings of Mulay Hassan and Mulay Ahmad of Tunis, the latter copied by Rubens (figs. 83, 85) as a reliable head study for his own imagery of black magi (Vermeyen's portraits survive in prints). But in South America the black slaves imported to work in the harsh conditions of Portuguese and Dutch sugar plantations were documented for Europe by Theodor de Bry in his imagery of the Americas (1590) as well as in the manuscript local history by Andean native Guamán

Poma de Ayala (ca. 1615). Most of images of Blacks in Brazil were produced during the brief Dutch occupation under Prince Maurits van Nassau-Siegen by Dutch painters, led by Albert Eckhout and Frans Post (curiously, Massing does not cite a major study on Eckhout: Rebecca Parker Brien, *Visions of Savage Paradise*, 2006).

According to the extended discussion on "The European Scene" (Chapter Nine), portraits of visiting African dignitaries and their servants begin with Jan Mostaert (Amsterdam) in the sixteenth century but chiefly appear a century later. The African-like features of Alessandro de' Medici are duly noted here, but his portrait by Pontormo appears only in a copy (fig. 143), whereas the original on panel is in Chicago (Carl Strehlke, *Pontormo, Bronzino, and the Medici*, 2004, cat. no. 25). For the most part, however, portraits of Blacks within Europe featured servants or grooms depicted with their employers, such as Van Dyck's *Elena Grimaldi* (Washington; fig. 144) or Frans Hals's *Family Group* (Madrid, Thyssen coll. fig. 150); such Dutch representations have been discussed by Julie Hochstrasser (*Still Life and Trade in the Dutch Republic*, 2007, 204-27).

In Chapter Ten, Massing focuses on Blacks in Christian religious imagery, including some overlap with the previous volumes, but he carries the discussion well into the seventeenth century and also introduces some novel subjects, especially the Baptism of the Ethiopian Eunuch (Acts 8: 27-39) and the African military saint, Maurice (also Volume II, Part 1; Gude Suckale-Redlefsen, *Mauritius: Der heilige Mohr*, 1987, also sponsored by the De Menil Foundation as is the present series). The generalized missionary impulse (Chapter Eleven) is epitomized by Rubens's *Miracles of Francis Xavier* (Vienna; fig. 214).

Under the general rubric of representing Africa, Chapter Twelve shows personifications of the continent with representative fauna, including exotic hunts by Rubens (figs. 227, 229) and Jan van Kessel's allegories (figs. 232-33), bordered by animals as well as city views. This kind of figuration carries over into the final chapter, "The World of the Collector." There appear decorative objects, ranging from cameos to goblets to metal table fountains, and mounted exotica (plus even the pendant for the Danish Order of the Elephant, fig. 254). Yet still one might wish for more, especially work like a Moor's Head *pokal* (ca. 1600; Munich; see Lorenz Seelig, "Christoph Jamnitzer's 'Moor's Head': A Late Renaissance Drinking Vessel," in T.F. Early and K.J.P. Lowe, eds., *Black Africans in Renaissance Europe*, Cambridge, 2005, 181-209 – a very useful related anthology). Finally, though it lies outside the Massing portfolio, one would like to see other collectibles about Africa, particularly porcelains, such as the 1745 J.J. Kaendler Meissen personification on a lion.

Finally, of course, one can only applaud Massing's masterful survey, which can provoke the quest for further objects or more extended analyses. If I have occasionally added a few further references here, it is only out of real enthusiasm to pursue his important investigations, just as the editors of this series intended.

Larry Silver

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Joost M.A. Caen, *The Production of Stained Glass in the County of Flanders and the Duchy of Brabant from the XVth to the XVIIth Centuries: Materials and Techniques*

(*Corpus Vitrearum Belgium, Studies*). London: Harvey Miller (an imprint of Brepols Publishers, Turnhout), 2009. 456 pp, illus. ISBN 978-1-905375-64-6.

C.J. Berserik and J.M.A. Caen, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. I: The Province of Antwerp; Vol. II: The Provinces of East and West Flanders (Corpus Vitrearum Belgium, Checklist Series, published under the auspices of the Comité Internationale d'Histoire de L'Art and the Union Académique Internationale)*. Turnhout: Brepols, 2007 and 2011. Vol. 1: xxv, 436 pp, 470 color and 510 b&w illus. ISBN 978-1-905375-25-7. Vol. 2: xiv, 630 pp, 900 color, 300 b&w illus. ISBN 978-1-905375-31-8.

The years following World War II saw the creation of the *Corpus Vitrearum Medii Aevi*, an international research committee dedicated to the documentation and publication of medieval stained glass, a particularly fragile art form which had suffered great losses during the war. The committee later expanded its cataloging project by adding post-medieval glass to its mission. In broadening its focus, the *Corpus Vitrearum* recognized the importance of Northern Renaissance glass, which flourished as an inventive art form and engaged nearly every leading Netherlandish artist of the sixteenth century. It is well known that major painters such as Jan Gossart, Bernard van Orley, and Pieter Coecke van Aest were prolific designers of stained and painted glass panels; they and their contemporaries left us with a substantial corpus of monumental windows, small-scale roundels, and drawings for glass. Artists of the stature of Hieronymus Bosch and André Beauneveu are known to have designed glazings for churches and chapels, while other prominent figures, such as Dirk Vellert and Arnold van Nijmegen, made a successful specialty of glass design.

Yet historians of Netherlandish art have been slow to acknowledge this medium, which has been long marginalized and even invisible to non-specialists in glass. Notably, much of the work on these windows has been largely done by members of the *Corpus Vitrearum*, the majority of them trained as medievalists rather than as Renaissance specialists. However, while the *Corpus's* earlier catalogues on Flemish glass by Jean Helbig and others had little influence on the field of Netherlandish art history, more recent scholarship has begun to incorporate Netherlandish glass into the mainstream. Timothy B. Husband's (*Corpus Vitrearum U.S.A.*) exhibition of small-scale painted roundels introduced a larger audience to the often exquisite quality and the innovative subject matter of the silver-stained pane (*The Luminous Image, Painted Glass Roundels in the Lowlands, 1480-1560*, Metropolitan Museum of Art, New York, 1995). Zsuzanna Van Ruyven Zeeman (*Corpus Vitrearum Netherlands*) recently published two monumental volumes documenting North Netherlandish glazing (*Stained Glass in the Netherlands before 1795*, Amsterdam, 2011). Scholars are now investigating stained glass designs more seriously alongside paintings, sculpture, drawings and prints in museum exhibitions (see for instance Maryan Ainsworth's and Stijn Alsteens's exemplary essays in *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance*, Metropolitan Museum of Art, New York, 2010), and monographs (Yvette Vanden Bemden, Chantal Fontaine-Hodiamont, and Arnout Balis, *Cartons de vitraux du XVIIe siècle: La Cathédrale Saint-Michel, Bruxelles: Corpus*

Vitrearum Belgique, 1994; Yvette Bruijnen, Jan Rombauts, Brepols, 2011).

The three volumes under review here by C.J. Berserik and Joost M.A. Caen, members of the *Corpus Vitrearum* Netherlands and Belgium committees respectively, present important, extensively researched contributions to the project. Joost Caen's book publishes his PhD dissertation in conservation-restoration, written at the Academy of Fine Arts in Antwerp. Cornelis Berserik has been collecting data on Netherlandish roundels for over three decades, and his two checklist volumes, co-authored with Caen, make available to a wider audience some of the invaluable material, much of it previously unpublished, housed in his vast photographic archives in Holland.

Caen, whose main purpose is to analyze the original materials and techniques of glass production from the fifteenth to the eighteenth century, approaches the subject as both a conservator and an art historian. In a series of well-argued chapters, drawing from contemporary treatises, archival documents, and his own laboratory examination of representative panels, he clarifies in detail a wide range of topics, some of them entirely unfamiliar to most historians of Northern art. He explores the workings of the guild organizations in relation to the glass profession, the physical properties of the glass itself and the recipes for the paints used to execute the panes, the nature of the stained-glass workshop, and the methods employed to transfer drawn designs to the glass support. He analyzes technical aspects of glass production, such as the application of silver-stain, the practice of painting in layers, of abrading and etching, and the use of cold paints. He discusses kilns, firing, leading, and the tools used in glass production. Caen draws his observations from fascinating case studies of sample glazings, in which he examines works made in various Netherlandish centers, Netherlandish windows installed elsewhere such as Spain, Portugal, and England, and almost thirty small-scale painted roundels.

Caen's study provides numerous new insights that will be of interest to glass conservators, to glass historians, and to historians of Netherlandish painting alike. For instance, he has identified innovative coloristic effects in glazing, such as the creation of a striking purple hue made by blue glass flashed on a red glass substrate (observed in an early sixteenth-century glazing for the monastery of Batalha in Portugal and a window for the Cathedral of León, Spain, 1565). He demonstrates that contemporary panel painting can be mined for clues about the history of glazing. In Hans Memling's *Diptych of Marten van Nieuwenhove* (1487), for example, touches of blue color enliven the painted glass roundels set in the windows behind the Virgin. As Caen argues, this blue may well reveal the earliest known use of enamel paints in Netherlandish glass, more than a decade or so earlier than glass historians have supposed. Caen's book, dense with new information derived from archival documents as well as from chemical analysis and other kinds of technical study, will undoubtedly serve as a foundation for further research for years to come.

Berserik and Caen collaborated on the two Checklists of silver-stained roundels and unipartite panels preserved in Belgium published by the *Corpus Vitrearum* in 2007 and 2011, with a third volume in preparation. These two volumes join the Checklists already published for Netherlandish roundels preserved in American collections (Timothy B. Husband, 1991) and in Great Britain (William Cole, 1993). The checklist series was established to illustrate and provide basic data on these small-scale works since so much has remained unstudied, and

the Belgium volumes are rich in unpublished, little known, but interesting panels. The present volumes are also particularly well-researched, carefully sorting out complex relationships between versions of roundels and providing related material in prints and manuscript illumination. These checklists will make available an important resource for the study of Netherlandish art in general, since the glass panels depict a range of images, including Old and New Testament scenes, saints, proverbs, allegories, and classical subjects. In addition, Berserik and Caen have published a large group of sales records and inventories of important collections of glass, for instance that of Joan d'Huyvetter, identifying the listed panels when possible. These records will prove indispensable for tracking the provenance of glass panels.

The *Corpus Vitrearum*, first motivated by the devastating loss of stained glass windows during World War II, maintains its primary mission to record, preserve, and appreciate this beautiful art form. As a result of the *Corpus*'s efforts, medieval stained glass has become better known and more thoroughly studied. It is hoped that the *Corpus Vitrearum*'s work on later glass, of which these volumes by Berserik and Caen are part, will inspire similar attention to the impressive Netherlandish achievements in this field.

Ellen Konowitz

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Larry Silver, *Pieter Bruegel*. New York: Abbeville Press, 2011. 464 pp, fully illustrated, ISBN 978-0-7892-1104-0.

The art of Pieter Bruegel is enjoying a renaissance. This is not limited to art historians, for whom the Bruegel scholarship industry has been in high gear for several decades. The artist's appeal also includes professors of literature (Edward Snow, *Inside Bruegel: The Play of Images in "Children's Games,"* 1997), novelists more associated with playwriting (Michael Frayn, *Headlong*, 1999) or science fiction (Rudy Rucker, *As Above, So Below*, 2002), and now, Polish director Lech Majewski's 2011 film, *The Mill and the Cross*, a cinematic exploration from the inside out of Bruegel's *Christ Carrying the Cross* in Vienna. This painting, Bruegel's largest, is also the starting point for Larry Silver's triumphant new study of the artist, published in French by Citadelles & Mazenod and in English by Abbeville Press.

Previously, Citadelles & Mazenod had commissioned Silver to write an equally lavish, well-received monograph on Bosch (*Hieronymus Bosch*, Paris and New York, 2006). The present volume completes his sixteenth-century diptych, and between them these two books address many of the principal Netherlandish artistic figures of that long century. Indeed, this book extends the survey into the early seventeenth century in Chapter 11, which takes the measure of Bruegel's legacy and continuing appeal. Few scholars are better equipped for such a heroic undertaking than Larry Silver, from the standpoints of his own previous scholarship (the Bosch book and his 2006 *Peasant Scenes and Landscapes*), his knowledge of the vast and complex literature, and his peerless ability to transmute it all into a lively, imminently readable, and deeply informed account addressing both scholar and public alike.

The book's eleven chapters are arranged thematically and more or less chronologically, beginning in Chapter Two with a biography that is also a "cultural biography" of Bruegel's

artistic contemporaries and his Antwerp setting. This leads to chapters on Hieronymus Cock and the artist's prints; Bruegel's early landscapes; the artist as "second Bosch;" his works about parables and proverbs; the early religious paintings, and subsequent ones during the period of troubles; the peasant paintings; and the late works, reflecting the increasing social and religious turmoil. This organization allows Silver to focus principally on content and meaning, yet at the same time not to neglect reflections on the artist's development, though he wisely cautions that there is no simple evolution.

Silver is at his best in synthesizing individual scholarly contributions and arriving at a sensible, balanced, integrated interpretation for each work; without, however, being dogmatic, and while tacitly acknowledging the inherent contingency involved in the complex process of interpreting Bruegel. As he repeatedly reminds us, Bruegel's artistic constructions are often deliberately ambiguous: they seek to engage the viewer in "a process of discovery leading to revelation" (p. 271). Silver's synthetic methodology is a perfect fit for the book's purpose. Whereas most recent Bruegel books tend to be either narrowly focused or else partisan, staking out the writer's own interpretative terrain, this book aims to construct – in a leisurely, fulsome way – a holistic assessment of an entire career, intimately embedded within its time and the larger artistic traditions.

Silver builds upon the foundation of others' insights to generate his own original interpretations, as when (p. 134) he extends Kavalier's observation about the coin purse and dagger set aside on the ground next to the farmer plowing in *The Fall of Icarus* (Brussels, pl. 110). He suggests that they create an antithesis between the peaceful, productive plowing of the peasant and the anti-communal activities of urban life (monetary greed and violence). (While acknowledging the recent scholarship which indicates that the Brussels *Icarus* is likely a later copy [pp. 130, 444, note 30], he rightly trusts it as a reliable record of the artist's original conception and design.) He perceptively invokes *Icarus* again in his reading of the Berlin drawing, *The Beekeepers* (pl. 303): "One could readily compare the daring of the nest-robber to the flight of Icarus, with the same potential for tragic fall; in contrast... the beekeepers recall productive work done by the plowman, shepherd, angler, and even sailors in the *Icarus*" (p. 368). In the conclusion to Chapter Nine, on "Peasant Labor and Leisure," he steps outside Bruegel scholarship to suggest an analogy with Maarten van Heemskerck's 1564 print series, *Vicissitudes of Human Affairs* (pp. 357-58), discussing the two artists' shared view that the rural productivity of peasants is linked to the establishment of peace and prosperity within society as a whole. For those familiar with Silver's writings, one of his trademarks will be evident: illuminating a historical occasion by signaling a parallel instance in modern, popular culture. Thus, in discussing *The Land of Cockaigne* (Munich, pl. 302), he relates the fantasy appeal of the Flemish Lazy-Luscious Land to the American folk song about "Big Rock Candy Mountain," recorded by Burl Ives. Equally characteristic, his immediately following sentences discuss Bruegel's iconography in relation to Rabelais's "Wild Island," from his 1532 *Pantagruel* (p. 363).

Silver's thorough discussion of the artist's oeuvre includes consideration of paintings more often reserved for the specialist literature, such as the attributed *Visit to a Farmhouse* (Paris: pl. 297) and *Peasants' Distress* (Stockholm, pl. 312), or lost works known through copies, like the Philadelphia *Crucifixion* (pl. 219) and the Brussels *Wedding Procession* (pl. 295). Needless

to say, his coverage incorporates the most recent scholarship, including proposals to reassign a group of the Alpine drawings to the Master of the Mountain Landscapes (pp. 120, 402), and *The Wine of St. Martin's Day* (Madrid, pl. 294), only just announced as a newly-authenticated Bruegel painting (tempera on linen) in September 2010 by the Prado (see the publication by Pilar Silva Maroto, Manfred Sellink and Elisa Mora, under New Titles) – about the time the book would have been going to press.

Handling a big, heavy, sumptuously produced book such as this feels, in our digital age, like an encounter with an endangered species. Yet when intelligently done as here, this kind of coffee table book remains the closest approximation to the thrill of the museum experience. There is a physical presence to the large, heavy-stock pages not unlike the physicality of the actual works; while the gorgeous details (no pixilation here) invite the eye to linger, savor, and discover, like a close looking at the works themselves. The publishers wisely heighten this aspect by opening the book with a luxurious display of nine, full-page color details, before the text proper begins on page 17. This is not unlike walking into a gallery and being flooded by the splendor of the works, before the mind starts interpreting what it sees.

In the Bruegel film referenced above, Rutger Hauer, playing the artist, says of his planned picture: "My painting will have to tell many stories. It should be large enough to hold everything." Larry Silver has written, and the publishers have produced, such a book: it holds nearly everything. Each chapter showcases Silver's facility at decoding and telling Bruegel's many stories, addressing equally the demands of scholarship and the growing public appetite; while the book's meticulous production values create an exquisite pictorial museum of an individual career, and the century of art that encompassed it. If one were to own only a single book on Bruegel, this is the one to have.

Dan Ewing

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Koenraad Jonckheere, in collaboration with Gijs Key, Willem Key (1516 – 1568): Portrait of a Humanist Painter, with an Appendix to the Oeuvre of Adriaen Thomasz. Key (Pictura Nova, XVII: Studies in 16th- and 17th-Century Flemish Painting and Drawing). Turnhout: Brepols 2011. 345 pp, ISBN 978-2-503-53678-1.

In 2007, Koenraad Jonckheere published a study of the Antwerp painter, Adriaen Thomasz. Key, under Brepols's "Pictura Nova" imprint (Adriaen Thomasz. Key (ca. 1545 – ca. 1589): *Portrait of a Calvinist Painter*, Turnhout 2007; reviewed in this journal November 2007). The present book complements his earlier study and presents the first monograph devoted to Thomasz.'s Antwerp teacher, Willem Key, an undertaking for which Jonckheere is singularly qualified.

Despite the shared surname, Willem Key and Adriaen Thomasz. Key are unrelated. An unpublished Amsterdam document, discovered by Piet Bakker, transcribed and discussed (p. 47), records that Adriaen Thomasz. took the name "Key" because he had lived and worked for so long with Willem Key. Jonckheere argues that this occurred upon Willem's death in 1568, when Thomasz. took over his master's artistic trademark,

which was partly identified with the surname brand. This is one of many important revelations in this book, along with other indications of the prominence Willem Key enjoyed in Antwerp at mid-century: his wealth and elevated social position, his inclusion in Dominicus Lampsonius's 1572 Netherlandish canon (*Pictorum aliquot celebrium...effigies*), and a 1565 sonnet by Lucas de Heere extolling his skill in portraying the female nude. These praises stand in contrast with the artist's typically minimized position in the modern art historical literature, where, as Jonckheere stresses, his portraits are usually seen as lesser in comparison to those from Anthonis Mor's, and his history paintings as inferior to those from Frans Floris's studio. By contrast, Jonckheere constructs a nuanced profile of Key's achievements, as he shows that the painter was an Antwerp pioneer who endowed Italianate compositions with a Netherlandish rhetoric (thereby anticipating Rubens) and also transformed older, authoritative Netherlandish images using classical, Renaissance idioms.

The book consists of a concise overview of the artist's life and work, followed by a detailed, five-part catalogue raisonné, the core of the study, which accounts for three-quarters of the text. The majority of Key's output is portraiture, followed by religious subjects and just over a dozen mythological paintings. In Jonckheere's formulation, the oeuvre, including reassignments from existing attributions to Mor, Pieter Pourbus and others, comes to 110 autograph paintings and workshop copies, plus 100 works that are problematic or untraceable from the early literature and collection inventories. There are no certain drawings, though Jonckheere leans strongly toward accepting one beautiful chalk portrait of a bearded man in Berlin (cat. B27).

The artist's earliest known portraits, pendants of a wealthy, middle-aged couple, painted a year after his 1542 admission to the Antwerp guild (cats. A1, A2), evoke several conundrums. Shown seated in nearly three-quarter length, each figure is situated within a generously broad space, filled with soft, atmospheric lighting and juxtaposed to the monumental base of an imposing classical column, which ennobles their personal presence and social status. This is a convention associated with Titian and, later, Anthonis Mor, yet Titian did not employ this portrait type until five years after Key. Jonckheere credits Key with introducing this highly influential type (it extended to Rubens) into Netherlandish painting, arguing that his knowledge of classical architecture originated in his training with both Pieter Coecke and Lambert Lombard, as well as Coecke's illustrations of Serlio's architectural treatise. The other part of the puzzle is that, with the single exception of a later portrait of Cardinal Granvelle (cat. A41), Key abandoned this portrait invention; nearly all of his subsequent portraits revert to a sober, unadorned schema placing the sitter before a flat, neutral background.

Jonckheere connects this typology, even the paintings' facture, to the example of Joos van Cleve's portraits from the 1530s, speculating that Key might have studied with Joos between the time of Coecke's departure from Antwerp in 1533/34 and Key's own move to Liège around 1538/39, to enter Lombard's studio for advanced training. But what motivated this shift to an utterly matter-of-fact style? Jonckheere locates the answer in the image debates then raging in the Low Countries. To avoid even the hint of idolatry, many, like the Catholic author Martinus Duncanus, demanded that painters totally exclude any display of their own artistry. Images should solely

reflect God's creation: a straightforward mimesis of the natural world and nothing else.

Key's earliest foray into history painting – a large, 1546 classical representation of *Susanna and the Elders* (cat. A74) – offers another instance of an innovative iconography at the start of his career. In this case Key fashions a monumental, Italianate nude, the genre that Floris is usually credited with introducing into Antwerp art. In his Pommersfelden picture, Key introduced this full-frontal nude type earlier and more boldly than Floris. Here, Jonckheere proposes a provocative theory that the shift toward conspicuously large-scale, erotic art in Antwerp in the 1540s may have been facilitated by the decline of the older, church-controlled public art market at Our Lady's *Pand* and the resulting opening, during that decade, of the city-owned, artist-operated Painters' *Pand* at the New Bourse. In the latter setting – secular and purely commercial – there likely would have been neither religious nor moral impediments to the display and sale of large paintings of female nudes.

Jonckheere mounts multiple arguments to support his conviction that Willem Key never traveled to Italy. He believes that Key's knowledge of classical mythology, humanist themes and theory, and Italian imagery came from his teachers, peers, and the original works, copies, and prints available in the Low Countries. Yet he also suggests that by the 1550s Key's more limited knowledge of Italian art became inadequate in comparison to the first-hand knowledge of his contemporaries like Floris and Mor. At this point, Key turned his Italianizing lens upon older, iconic Flemish images, most memorably a series of *Pietás* (cats. A85, A86, A87), based upon a Metsys prototype, in which the artist turned the dead Christ into a muscular classical nude and unified the lighting tonalities of figures and landscape in a way that suggests Venetian influence. Jonckheere is also aware, though in my view he underplays it, that the new interest during the fifties in the work of the great earlier Flemish masters coincides with the decades when a Netherlandish canon was being formulated, in the writings of De Heere, Guicciardini, Vasari, Marcus van Vaernewyck, and Lampsonius.

Jonckheere has produced an authoritative, thoughtful study of Willem Key that will likely remain the essential book on the artist. He has restored Key to the status he enjoyed in his lifetime and has identified multiple dimensions of his historical significance. The book includes an appendix of contemporary literary sources and an addendum cataloguing nearly two dozen new Adriaen Thomasz. paintings that have surfaced since 2007.

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Susan Maxwell, *The Court Art of Friedrich Sustris – Patronage in Late Renaissance Bavaria*. Farnham and Burlington: Ashgate Publishing Company, 2010. 234 pp, 75 b&w illus. ISBN 978-0-7546-6887-9.

Art historical publications in English are paying increasing attention to artists active in what is called Germany today. Life and works of the most famous early modern artists in Germany, especially Dürer, have of course always been studied. For several decades artists at the court of Rudolf II have also received attention, but the main concern of scholars of northern art is still focused on the Netherlands. One main reason surely

is that until the middle of the twentieth century most research on lesser German artists was published in German and that the German archival documents require painstaking reading.

Susan Maxwell's carefully laid out volume deserves praise as the first English monograph to focus on the multi-talented Friedrich Sustris, although an unpublished (but accessible) German dissertation by Manfred Hock on Sustris was completed in 1952. Moreover, an earlier publication in English gives a comprehensive impression of the craftsmanship of Sustris and his team in Munich: the bilingual catalogue, "Citizens of Europe: Dutch and Flemish Artists in Munich c.1600" – quoted by Susan Maxwell merely with its German title "In Europa zu Hause." It shows a similar structure and duplicates many of the figures of this monograph. The attractive book by Susan Maxwell, however, will surely prompt more scholars and art lovers to investigate the art of the Munich court in the last quarter of the sixteenth century.

Building on the historical insights of the last three decades, Maxwell's monograph emphasizes the international – especially Italian – character of the art at the Wittelsbach court – in Landshut as well as in Munich. To be able to see this court art as one facet of a variously shaped international cultural landscape is an achievement of more recent research. In earlier publications the court art in Bavaria was usually dealt with as an isolated local phenomenon.

The monograph takes the reader through the various stages of Sustris's life. An introductory chapter gives a general review of Bavarian ducal patronage in the sixteenth century (its tradition, the relationship between art and finances, and the relationship of the court to artists from abroad). It is followed by an elaborate essay on Sustris's training and his stay in Florence as well as his service to the Fugger family in Augsburg – a period not appropriately studied in his biographical context before now.

The book culminates in the employment of Sustris and his assistants by Duke Wilhelm V of Bavaria; they were charged to transform the medieval castle Trausnitz, atop of the hill of the ducal residential city of Landshut, into a "Lustschloss." This chapter on the reorganization of the building's artistic decoration for the young ducal heir is one of the centerpieces of the book. Here, as in the following chapters, Maxwell's admirable diligence is apparent; she has worked through the complete German secondary literature on this period and on this subject. The pre-war photographs of the frescoes and oil paintings (now mostly lost) in the halls and rooms of Trausnitz Castle are valuable documents of its fascinating iconography. It still is a desideratum, however, to grasp more stringently the iconography of the single halls and rooms and to interpret the decoration of the castle as an intellectual ensemble. The question remains: who conceived the program for the decoration? For Susan Maxwell there is no doubt that the programmer, the brain behind the stories, was the multi-talented Sustris himself. But this inventiveness seems hardly likely, since in the archival sources Sustris never is referred to as a humanistic and intellectual painter – in contrast to other painters, especially at the Rudolfine court.

The same question arises in relation to the iconographic program of the Grottenhof (Courtyard of the Grotto) of the Munich Residence, with its unique early mannerist decoration, where every part of painting, sculpture, and handicraft has its distinct place. The "Grottenhof", joining the Antiquarium, built by Wilhelm's predecessor Albrecht V, is one of the most

fascinating monuments of this period, and Maxwell pays to it the attention it deserves, with text, preparatory drawings, and pre-war-photographs. Unfortunately, the present condition of the frescoes – those still preserved – hardly gives any idea of their former splendor.

For Wilhelm V, later called "the Pious," the foundation and the construction of St. Michael's, the Jesuit church, became the main monument to memorialize God, the Roman Catholic religion, and – himself. An elaborate essay on this topic, well explored in Germany, crowns the monograph. Additionally, Susan Maxwell does not confine herself to these three monuments: Trausnitz, Munich Residenz, and St. Michael's Church; she also discusses important archival documents, such as the "Malbuch" (ledger) of Wolfgang Pronner (cf. Ursula Haller, 2005 annotated facsimile edition) as well as the list of books borrowed from the ducal library, a rich source of information also regarding other painters.

Susan Maxwell's publication thus assembles a tremendous amount of carefully studied material and demonstrates thorough knowledge of the historical context. Her book, moreover, is very readable and well illustrated. For the English-speaking reader it stresses the importance of the Bavarian court at the end of the sixteenth century and its significance alongside the Prague court of Rudolf II. Concerning Sustris, it might be the first publication to evaluate the comprehensive archive of Heinrich Geissler – a specialist on Christoph Schwarz as well as Sustris – at the Getty Research Institute in Los Angeles.

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Seventeenth-Century Flemish

Jeremy Howarth, *The Steenwyck Family as Masters of Perspective. Hendrick van Steenwyck the Elder (c. 1550-1603), Hendrick van Steenwyck the Younger (1580/82-1649), Susanna van Steenwyck (dates unknown-active 1639-c. 1660) (Pictura Nova, XII: Studies in 16th- and 17th-Century Flemish Painting and Drawing). Turnhout: Brepols 2009. 557 pp, ISBN 978-2-503-51509-0.*

Carel van Mander heaped praise on Hendrick van Steenwyck the Elder's interior views of modern churches: the master was so successful in this genre that hardly anyone could exceed him. The biographer is moreover also aware that Van Steenwyck's son, with the same name, had also entered the business of "perspective painting." That a few decades later Steenwyck the Younger's wife, Susanne, would also become a painter of architectural views was of course something Van Mander could not have known.

Art historians have long been aware of the works of the Steenwycks, yet interest in them was modest at best and certainly did not reflect Van Mander's enthusiasm. This is all the more curious as Netherlandish artists families have always played a central role in scholarship – one need only think of the Brueghels, Sadelers or Valckenborchs* – while the architectural paintings of Hans Vredeman de Vries and seventeenth-century Dutch interiors have always enjoyed considerable attention.

Jeremy Howarth, by his own admission not an art historian, undertook to redress the neglect paid to the Steenwycks with the present monograph.

Howarth's book is conventionally structured, opening with the biography of the three Steenwycks. Hendrick the Elder was born around 1550, probably in Kampen (Overijssel), but was constantly on the move: from Leuven to Liège, Antwerp and Aachen, then back to Antwerp for a brief period until religious unrest forced him to leave for Frankfurt am Main, where he finally settled permanently. Hendrick the Younger was probably born in Antwerp and entered his father's studio. He lived a number of years in London, and moved from there to Leiden, where he died in 1649. Whether he met his wife Susanne Gaspoel in London or had married her earlier in Holland is unclear. Such a gap in our knowledge is typical, and practically nothing is known about Susanne, except that she painted architectural pictures following her marriage. Later she may have lived as a widow in Leiden and/or Amsterdam; she probably died sometime after 1665. Howarth gathered his information about the Steenwyck family primarily from the older secondary literature, so that combing the archives would probably shed new light on unanswered questions.

Howarth follows with a presentation of the various genres painted by the Steenwycks: in addition to church interiors, they depict dungeons with the angel liberating St. Peter, religious scenes with St. Jerome in his study, pagan sacrifices in temples as well as architectural backgrounds for portraits. This concentration of Catholic church interiors is especially interesting since the Steenwycks were Lutherans. The next chapter is on their working methods. Since almost no drawings are known, Howarth concludes no preparatory studies were made, arguing instead that the perspectival structure was laid out on the panel. A list of the staffage painters with whom the Steenwycks collaborated is particularly helpful: father and son worked together with Gillis Mostaert, Jan Brueghel the Elder and the Younger, Frans Francken the Elder, Frederik van Valckenborch, David Vinckboons and many others. Only a few weak figures are attributed by Howarth to the Steenwycks themselves. The author then gives a detailed overview of the history of perspectival painting from ancient times up to the twentieth century, followed by a chapter on successors, including Pieter Neeffs the Elder and the Younger. Particularly interesting is the chapter on the later appreciation of the Steenwycks: while their work was greatly prized in the seventeenth century, including in court circles in England, and was sold at auction for high prices, by the nineteenth century interest was very low. This changed somewhat in the twentieth century, but nevertheless, in the 100 or so museums with holdings by the Steenwycks, most are in storage. The situation in the literature is not much better. Their work is usually mentioned as an example of the style of the period, but is rarely included in collection catalogues of Flemish and Dutch paintings, even though they lived in both regions, where they collaborated with and influenced local painters.

The heart of the book is undoubtedly the extensive work monograph. Howarth lists 110 extant or documented works by Steenwyck the Elder, his studio and followers; 578 paintings by his son, and 10 for Susanna. If the number of works is impressive, so too is the bibliographical information. Instead of a chronological discussion of Steenwyck the Younger's large oeuvre, Howarth sensibly opted to group his paintings in thematic blocks. This is however somewhat marred by his propensity to unquestionably accept the titles of painting given in the

literature; an exact study of the paintings would have corrected many misidentified locations. All too frequently church interiors are identified as showing Antwerp Cathedral even though the attribution is not tenable. For example, the paintings 1.12, 1.13 and 1.14 all show an identical church interior with different figures but are identified respectively as *St. Peter's Church*, *Antwerp Cathedral* and *Interior of a Gothic Church with Figures*. Other, similarly structured buildings have equally contradictory titles. In many cases the scene depicts fantasy architecture – as Howarth himself points out in the text.

The obvious irregularities in the names of the churches point to a clear gap in scholarly research. The clarification that has been achieved for the church interiors of Pieter Saenredam, Emanuel de Witte and others, has yet to be applied to those by the Steenwycks. It is only now that attempts are being made to determine the extent to which the architecture conforms to reality and establish the semantic depth of the works. How were the interiors of the Lutheran painters interpreted in a state marked by a religious divide? Was their aim to proclaim the Catholic mass or were they actually arguing against the use of images in the sacred space, as has been suggested (Thomas Hensel, 'Bilderstürmende Bilder. Hendrick van Steenwijcks des Älteren Kathedrale von Antwerpen', *Im Blickfeld*, 3, 1998, 33-56)? Are the many pagan temple scenes to be understood as satirical commentaries on Catholic rites? Are the depictions of the Liberation of St. Peter from the dark dungeon simply masterly renditions of night scenes or do they have a deeper meaning?

We can be grateful to Jeremy Howarth for presenting us with the material which raises these and other questions. It is now the task of art historians to build on his achievements and look for answers.

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(Translated from German by Fiona Healy)

* Editor's note: see the most recent publication *Family Ties. Art Production and Kinship Patterns in the Early Modern Low Countries*. Ed. by Koenraad Brosens, Leen Kelchtermans and Katlijne Van der Stighelen (*Museums at the Crossroads*, 23). Turnhout: Brepols, 2012.

Jeremy Wood, *Rubens. Copies and Adaptations from Renaissance and Later Artists: Italian Artists. III. Artists Working in Central Italy and France (Corpus Rubenianum Ludwig Burchard, Part XXVI [2])*. London: Harvey Miller Publishers (an imprint of Brepols Publishers, Turnhout), 2011, 2 vols., I: 456 pp, 7 b&w illus., 16 col. pls.; II: 247 pp, 260 b&w ills. ISBN 978-1-905375-79-0/80-6.

This publication, the latest in the on-going *Corpus Rubenianum Ludwig Burchard* series, represents the third part of Rubens's engagement with Italian art through copies and adaptations. It is devoted to artists working in Florence, Urbino, Milan, and, above all, Rome, and, to wrap up the subject, the two Italian artists, Primaticcio and Nicolò dell'Abbate, who worked in France. Whereas Raphael was the hero of the first part and Titian of the second, it is in this concluding part the turn of Michelangelo and, to a lesser extent, Leonardo. Standing back and looking at the now completed six volume set, one has two

overwhelming impressions: the width of Rubens's interest in Italian art, and the incredible wealth of information and discussion on offer. Jeremy Wood, as he admits with a certain *frisson*, has now contributed no less than three-quarters of a million words to the ever growing *Corpus* mountain – a truly Herculean achievement. In the context of an artist's indebtedness to the past, it is amusing to recall that when Kenneth Clark, at work on *Rembrandt and the Italian Renaissance*, went to consult that oracle, Frits Lugt, he was told that five minutes on that subject would be more than sufficient.

Several reasons for this amplitude of words can be detected. In the first place almost anything to do with Rubens, as anyone who has catalogued his works knows, is complicated and frequently open to dispute. Turning to the nitty-gritty: whereas today scholars often confine their references to more recent research, Wood has made a point of going back to the descriptions to be found in early sources, such as sale catalogues and inventories. Although this can make for very long catalogue entries – not a virtue in itself, as is sometimes thought – it does often give one a different and unusual aperçu into the work itself, and at the same time offer a valuable history of Rubens connoisseurship and criticism. In studying the scholarship of the artists copied he has been almost as assiduous as he has been with Rubens himself. For the sake of clarity, there is a good deal of repetition in discussing the same works in different places in the text. And, to descend to minutiae, it is characteristic of Wood's punctiliousness to refer to Karel van Mander's *Het Schilder-Boeck* by its full sixty-five word title.

It should be mentioned that the standard of production – both letterpress and color illustrations – remains as high as we have come to accept from the series. Color is especially important in allowing the reader to make up his or her mind over the finer points of connoisseurship. The frustrating task of tracking down individual artists through pages without running headings listing their names means one's rapture with the text volume must remain modified. Had there been a much needed index preceding the entries, it would have listed the following artists (by catalogue number): Artists working in Florence, Urbino and Milan (excluding Rome): nos. 165-170 Leonardo da Vinci; no. 171 Giovanni Antonio Boltraffio; nos. 172-201 Michelangelo Buonarroti; nos. 202-3 Andrea del Sarto; nos. 204-5 Giovanni Angelo Montorsoli; nos. 206-7 Francesco Salviati; no. 208 Federico Barocci; Italian Artists working in France: nos. 209-222 Francesco Primaticcio; no. 223 Nicolò dell'Abbate; Artists working in Rome in the late sixteenth century: nos. 224-8 Girolamo Muziano; nos. 229-235 Taddeo Zuccaro; nos. 236-8 Federico Zuccaro; Copies after pseudo-antique works: nos. 239-246 Valerio Belli; no. 247 Filippo Negroli; nos. 248-261 Anonymous.

The introduction, supplementary to the lengthy essay covering the whole subject of Rubens and Italian art which appeared in the first volume in the series, addresses three basic topics: what Rubens chose or was able to see at first in Florence but subsequently and more importantly in Rome; where he lived in the latter and who were his neighbours; and, finally, his engagement with the art of Michelangelo and the latter's reputation at the time.

It is easy to forget that private collections were not as open to artists to study as one might suppose, and Wood gives a revealing analysis about the situation in Rome at the time and about what these collections contained. (Was, for example, Rubens actually able to study the Farnese Galleria, Wood

tantalizingly asks?) Whereas Van Dyck, when he followed in Rubens's footsteps over two decades later, was, as can be seen from the pictures copied in his *Italian Sketchbook*, able to gain access to a number of patrician collections in Rome, Rubens, for whatever reasons, voluntary or involuntary, did not, as Wood notes, produce one copy of a picture hanging on private walls. But conversely he did study numerous private collections of ancient art, which became one of his principal preoccupations during his years in Rome. This may be explained by the fact that, unlike the picture collection hung indoors, sculpture was placed outdoors, and therefore more easy of access. The same factor may have something to do with Rubens's interest in the painted facades on palaces by such artists as Polidoro di Caravaggio and Taddeo Zuccaro.

In Mantua, Rubens had no choice but to live like an Italian, but in Rome he preferred to reside with the Netherlandish artistic community in the area around the Piazza di Spagna, which may well have influenced his attitude to the city. As a mark of his independence, it is notable, as Wood remarks, that although he was in Rome at a time when Michelangelo's reputation was in decline – this was particularly the case with the *Last Judgement* – he made copies of his frescoes (although not of his sculpture in the city).

Unlike the previous part devoted to Venetian art, which included a good number of copies after paintings notably by Titian, there are only five painted copies in this section of the catalogue; two after Michelangelo's *Leda and the Swan* (nos. 199-200), and one, questionably by Rubens, after Leonardo's *Fight for the Standard* (no. 166), one after Primaticcio's *Chariot of Apollo* (no. 217), from the Galerie d'Ulysse at Fontainebleau (now destroyed), and one, with workshop help, after an anonymous Italian sixteenth-century female portrait (no. 261).

The remaining ninety-one items under scrutiny are drawings, consisting of a mixture of copies made by Rubens and drawings by other artists only retouched by him. But, as has already been seen, in making the distinction between the two categories, Wood has subtly moved the goal-posts. Since Rubens clearly regarded all these sheets as aids to his own work, one naturally wonders how such a well ordered man would have kept them so that he could easily access them while at work. One cannot imagine that he would have tolerated the hurly-burly of the proverbial artist's studio. Unfortunately there is no hard evidence, but whereas Kristin Belkin believes that they were arranged by subject matter (*Wallraf-Richartz-Jahrbuch*, 55, 1994, pp. 105-114), Wood argues, on the basis of how they fell into certain groups when they were dispersed after Rubens's death, that they were organised under the names of individual artists. I suppose it is a case of pistols for two and coffee for one.

It goes without saying that the "copy by" or "only retouched by" Rubens debate is a major topic of discussion (see my review of Part 2 in this *Newsletter*, vol. 28, November 2011, pp. 32-34). As has been established in previous volumes, Wood is far more often to be found in the latter camp than the former, following in many cases the example of Anne-Marie Logan. The copy after the *Battle of Anghiari* by Leonardo (no. 165) is a good if complex example – bibliographical references, including those of the copies after the copy, alone take up six double-columned pages. Although the cartoon and completed section of the fresco had already been destroyed well before Rubens's arrival in Florence, it was a composition which, as Wood discusses, later influenced him in a number of hunting subjects

and battle-scenes. As the sheet exists today, it can be seen to consist of no less than five separate stages. The first lay-in of the composition in black chalk, described by Wood as 'so heavily retouched that it is impossible to date or attribute precisely', is usually but not invariably already attributed to Rubens, but is here described as the work of an early sixteenth-century copyist. Rubens, however, takes over in the next three stages, which are executed in varying media and include an enlargement of the sheet. The final stage is the work of a nineteenth-century restorer.

When Rubens turns to Michelangelo the situation is a good deal more straightforward, with copies made by the former rather than reworkings predominating. The copies include the eight very dry, precise drawings in chalk of figures on the ceiling of the Sistine Chapel (nos. 172-179), which Rubens must have made very shortly after his arrival in Rome in 1601. Despite their appearance, it should be assumed they were made from the frescoes themselves and not from reproductive engravings, as is, as Wood argues, probably the case with his copies after the *Last Judgement* (nos. 189-191), made at the same time or during his second visit to Rome.

But the pen drawing of *Hercules* in Paris (no. 196) poses a more tortuous question as to attribution, date and what the drawing actually represents. Reacting against the straightforward, often accepted solution that it was drawn by Rubens after Michelangelo's now lost sculpture in the French royal collection, which at the time was displayed at Fontainebleau, Wood moves by a detailed and intricate argument to the conclusion that it is a drawing after Michelangelo made by Bartolomeo Passarotti, which was later retouched by Rubens around 1615 to 1620. As he says, his solution certainly solves some of the difficult questions about the identity of the original subject of the drawing.

The two celebrated copies (nos. 197-198) after Michelangelo's early sculpture of the *Battle of the Lapiths and Centaurs*, in the Casa Buonarroti, which Rubens is generally supposed to have drawn by artificial light when he was in Florence early on during his Italian visit, had already been doubted as his work by Egbert Haverkamp-Begemann and Anne-Marie Logan. Wood has, however, taken the argument further and convincingly identified the artist responsible: Abraham van Diepenbeeck, who visited Italy a decade or two later, when, apart from other matters, it would have been far easier to see the relief in the newly established memorial gallery to Michelangelo.

The other artist in this final part of the catalogue who seriously attracted Rubens's interest is Francesco Primaticcio (nos. 209-222), under whose name there are no less than fourteen copies or reworkings. In the case of the now-destroyed frescoes in the Galerie d'Ulysse at Fontainebleau (nos. 209-214), Rubens was working from the original at one remove, basing his coloured copies of the compositions after drawings by Abraham van Diepenbeeck, which Rubens himself may very well have commissioned. Wood gives a good answer to those who are surprised by Rubens's interest in such mannerist works, and with admirable clarity relates the whole complicated story, about which in various aspects, including whether the coloured copies are in fact by Rubens, there is far from unanimity. In the case of the beautiful red chalk drawing of *Three Female Caryatids* in Rotterdam (no. 222), related to the stucco decoration in the Chambre de la Duchesse d'Étampes at Fontainebleau, Wood firmly believes it is a School of Fontainebleau drawing only

retouched by Rubens, rather than, as is still sometimes claimed, entirely by the latter.

In conclusion one can say that Jeremy Wood's six volumes are a tour de force of cataloguing that greatly enrich our understanding of how Rubens engaged with Italian art.

Christopher White

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Gregory Martin, *Rubens in London: Art and Diplomacy*. London: Harvey Miller Publishers (an imprint of Brepols Publishers, Turnhout), 2011, 208 pp, 67 b&w and 22 color illus. ISBN 978-1-905375-04-2.

This book summarizes for a general audience the findings of Gregory Martin's two-volume *The Ceiling Decoration of the Banqueting House (Corpus Rubenianum Ludwig Burchard, Part XV, London and Turnhout, 2006)*, the most substantial study to date of Rubens's monumental tribute to James I. It begins by describing how the commission came about and situating it within the context of Rubens's career in the 1620s and early 1630s. The artist was first approached about the project by the English Catholic courtier Sir Tobie Matthew in 1621, during negotiations for the so-called Spanish Match between Charles Prince of Wales and a daughter of Philip III. Discussions between the English court and Rubens continued into 1623 and a preliminary plan for the contents of the ceiling was apparently drawn up before the collapse of marriage negotiations temporarily scuttled the project. Rubens had meanwhile begun work on a second monumental commission for a cycle of paintings commemorating the French Queen Mother, Marie de' Medici, in her residence, the Palais du Luxembourg. When he traveled to Paris to oversee the installation of these paintings in 1625, Rubens encountered the English royal favourite, the Duke of Buckingham, who had come for the proxy celebration of Charles's marriage to Marie's daughter Henrietta Maria. Although there is no evidence that discussion of the Whitehall project resumed at this date, Rubens did paint several canvases for Buckingham. He also became acquainted with the Duke's architect and purchasing agent, Sir Balthazar Gerbier, with whom he carried on a correspondence in 1627 in a futile effort to initiate back-channel negotiations to end the Anglo-Spanish war that had started two years earlier.

In March of 1628 Rubens received a visit from the Earl of Carlisle, a prominent member of Charles I's court. Martin believes Rubens, in response to Carlisle's suggestion that the English were again interested in procuring his services, may have drawn up a plan for seven of the nine Banqueting House panels, executed in grisaille and designated by Martin as the *Multiple Bozzetto* (Tate, London). A short time later Rubens traveled to Madrid for an eight month visit, during which he may have helped persuade the Spanish government to initiate negotiations for a truce with Britain. In any case Philip IV sent Rubens to London with the mission of preparing the ground for a resumption of full diplomatic relations. He arrived in early June 1629, taking up lodgings with Gerbier at York House, then the residence of the Duchess of Buckingham, following the assassination of her husband a short time before. Martin reviews the impressions of Charles I and his court Rubens conveyed in his dispatches to Spain, along with the works of art he would have seen in the collections of the King and court nobility.

Rubens engaged in many remarkably frank conversations with Charles, who seemed eager for a Spanish alliance. The arrival of an accredited Spanish ambassador in January 1630 officially ended the artist's mission but for unknown reasons he stayed in London for an additional two months. At his departure Charles bestowed upon him a knighthood and gifts valued at £500, unmistakable signs of favor.

While in London Rubens painted or began painting several canvases, including *Minerva Restraining Mars*, now in the National Gallery, a portrait of Gerbier's wife and children (Washington, National Gallery) and a *Landscape with St. George and the Dragon* (H.M. The Queen). Martin devotes a chapter to these works before turning to a detailed consideration of the planning and execution of the Whitehall commission. We do not know how many preliminary schemes were drawn up and discussed, but two detailed programs, or 'projects' as they were then called, survive, giving verbal descriptions of the proposed panels. Martin points out that they are the earliest detailed prescriptions for an English work of art to come down to us and reproduces them in an appendix. The first 'project' may date from James's lifetime, although it was later altered to refer to him in the past tense. It called for a central oval panel commemorating the union of England and Scotland at his accession, and two large central rectangular panels celebrating his dedication to peace and the promotion of the arts. The second 'project', which probably dates from early in Charles's reign, retained the theme of the central panel but substituted a more complex iconography in the two rectangular compartments. One would have shown James, guided by religion and justice, rejecting war while embracing wisdom and concord, while in the other he was taken aloft by angels to a heaven populated by royal exemplars and bathed in divine light. Flanking oval panels would have contained portraits of the four evangelists.

Subsequently Rubens compiled the *Multiple Bozzetto*, now in the Tate, drawing on both projects and translating them into pictorial form. Here for the first time the central panel shows James ascending toward heaven. Rubens had to study James's physiognomy from portraits and familiarise himself with details of the English robes and liveries of the figures depicted in the panel. Martin points out that the scale of the canvases, the need for foreshortening to accommodate their placement above viewers' heads, the complexity of the iconographical scheme made the Banqueting House commission one of the most complicated and challenging of the artist's career. It seems to have been worked out in four phases, culminating in an *Overall Modello* for the entire work submitted in 1632 and probably burnt in the fire of 1698 which destroyed the entire Palace of Whitehall except for the Banqueting Hall and Holbein Gate. Once the design had been fully worked out Rubens must have turned over the majority of the work of actually painting the canvases to studio assistants in Antwerp, although it is likely that he retouched some details. The completed series was delivered to London in late 1635.

The iconography of the Banqueting House ceiling has been much discussed in twentieth-century scholarship but Martin offers his own detailed analysis. The central panel shows James born upward toward heaven by Jupiter's eagle, guided by a personification of Divine Justice and accompanied by other figures, two of whom present him with leafy crowns corresponding to those awarded in ancient Rome to victorious commanders and leaders who saved a life through an act of mercy. Martin sees this as a 'highly original composition,' prob-

ably devised by Rubens, which combined 'the two vehicles of a Roman, classical triumph and of an apotheosis to convey the traditional, monarchic credo that a king was answerable only to God for his actions' (129). The panel installed over the throne celebrates James's wisdom and his role as a peacemaker. The king stands between massive Solomonic columns, emphasizing his role as 'the British Solomon,' while beneath him figures representing Peace and Plenty embrace on the right of the canvas, while on the left Minerva and Mercury, symbolizing wisdom and eloquence, expel Mars and his companion, Furor. The third large panel shows James commanding Minerva to tie together the crowns of England and Scotland with a cord that symbolizes matrimony, while an infant prince tramples on weapons that are set ablaze by the Genius of Friendship. Four corner oval panels depict the virtues and mental attributes that assure the triumph of Stuart rule over adversity: Hercules beats down Civil Discord, Minerva pinions Ignorance; Temperance bridles Intemperance, while Apollo conquers Ignorance. Two long panels show putti carrying cornucopia and fruit, symbolizing peace and plenty under James's rule.

Martin insists that the ceiling does not celebrate Stuart absolutism because James is portrayed in his Parliament robes, arguing instead that '[...] the ceiling decoration expressed in an idealized way the traditional, aspirational view of kingship, all powerful but bound by the law of the land and Christian dictates and at one with the English political nation' (127) and its parliamentary institutions. But the robes shown were actually those used in royal coronations. Although kings did wear their coronation robes when opening Parliament these garments symbolized their sacrality and sovereignty more than specifically parliamentary functions. Although Martin is right to argue that Stuart views of Parliament were more complex and nuanced than historians used to allow, it is clear that by 1629 Charles's relations with his parliaments had broken down. The parliamentary character of English monarchy would therefore seem an odd theme to emphasize in a work he had commissioned. The themes emphasized in Rubens's work seem broadly similar to those found elsewhere in the court iconography of the 1630s: the divine right of the Stuarts to rule Britain, their providentially ordained union of Scotland and England and the virtues – such as eloquence, piety and prudence – that enable them to preserve the kingdom's peace amidst a war-torn Europe. Parliament is not dismissed or denigrated so much as ignored.

This objection aside, Martin's book makes a valuable contribution, particularly for the meticulous way it examines the surviving evidence of the evolution of the Whitehall commission. A handy chronological table, useful appendices and an abundance of well-chosen illustrations add to its utility, while the author's lucid writing and care in explaining the political and diplomatic background will make it thoroughly accessible to non-specialists.

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For an interview with Gregory Martin by Elizabeth McGrath, see *The Rubenianum Quarterly*, 2012: 1 (www.rubenianum.be).

Barbara Uppenkamp and Ben van Beneden, with a contribution by Piet Lombaerde, *Palazzo Rubens. The*

Master as Architect. [Cat. exh. Antwerp, Rubenshuis, September 10 – December 11, 2011.] Antwerp: Rubenshuis, in association with Mercatorfonds, Brussels, 2011. 175 pp, 243 color illus. ISBN 978-90-6153-116-6.

It has now become part of the standard service for visitors to exhibitions to receive, free of charge, a small guidebook, which is usually available in a number of languages. Such booklets have the added advantage of de-cluttering the exhibition space of lengthy explanatory wall texts and labels, which are often hard to read. Thus it is disappointing for those who purchase the exhibition catalogue to find the informative texts of the guidebook have been replaced by the bare minimum of factual information. This is however the only complaint about the elegant presentation in the *Palazzo Rubens* exhibition of around 60 cleverly chosen drawings, letters, books and a group of eight exquisite paintings from first-class collections in Europe and the United States. In any case, the catalogue clearly was aimed at readers with little need of elucidating texts on individual objects. The essays by Ben van Beneden, Barbara Uppenkamp and Piet Lombaerde address many different facets of the current discussion among Rubens scholars, while references to some of the past and future volumes of the *Corpus Rubenianum* Ludwig Burchard (Parts XXII,1: Palazzi di Genova; XXII,2: Rubens's House; XXII,3: Jesuit Church; XXII,4: Architectural Sculpture) show that the texts incorporate up-to-date research findings.

The most accessible essay for the general public is Ben van Beneden's introductory text on "Rubens and Architecture" (8-32), which – as in a guided city tour through Antwerp – culminates, naturally, at the Rubenshuis. The book concludes with a systematic and well-balanced overview of the state of research on "Rubens the Architect" (124-157), for which Piet Lombaerde drew on many different sources, including the books on architecture known to have been in Rubens's library, the artist's own notebooks and his sole architectural publication, the *Palazzi di Genova* of 1622. These invaluable sources helped Lombaerde illuminate Rubens's understanding of aspects such as the use of perspective, optics and light in architecture. In addition, the author reports on an interesting "mental exercise" which in 2009 used computer simulation to create a "Virtual Rubens City" by transporting some of the Genoese palazzi documented by Rubens to Antwerp's "Nieuwstadt", which lies to the north of the historic city centre (153-155, fig. 183).

Sandwiched between these two essays are two further contributions, written jointly by Uppenkamp and Van Beneden. The first, "'La vera simmetria' – Rubens's Italian Examples" (34-74), takes the reader to Italy. By referring to numerous Italian architectural drawings and prints as well as buildings which Rubens saw during his stay in Italy from 1600 to 1608, the authors show how Rubens extracted from diverse Italian building traditions various elements which he then incorporated into his own architectural language. The essay does not examine the influence of Genoa, presumably to avoid an overlap with Lombaerde's essay. The second contribution, "Rubens and Architectural Symbolism" (76-123), forms the main body of the book and looks at the significance of the architecture of Rubens's own house on the Wapper. Naturally, an explanation of the "genius loci" had to be the primary focus of the exhibition. Taking as their starting point the two engravings of 1684 and 1692 of Rubens's house by Jacob Harrewijn after Jacques van Croes, both of which are reproduced several times and with

numerous details throughout the catalogue, the two authors explore the many individual elements of the portico (referred to repeatedly as the screen), the decoration of the façade of the studio and architectural features in the garden. As is to be expected with this much-debated aspect of Rubens's creativity, this section offers much room for discussion. For instance, just how reliable are Harrewijn's engravings for the actual appearance of the house in Rubens's time? This is particularly relevant for the two statues of Mercury and Minerva crowning the portico. Ulrich Heinen noted in his article of 2004 (*Wallraf-Richartz-Jahrbuch*, 65, pp. 71-182, esp. 112-114) that these figures are missing from depictions of the portico by Van Dyck (*Portrait of Isabella Brant*, National Gallery of Art, Washington DC; c.1620), Jacob Jordaens (*Cupid and Psyche* (?), Madrid, Prado; c. 1640-45) and Conzaes Coques (*Portrait of a Young Woman as St. Agnes*, National Gallery, London; c. 1680). They are moreover also absent from the recently discovered painting showing the *Courtyard and Garden of the Former House of Rubens*, dated to the last quarter of the seventeenth century and now on permanent loan to the Rubenshuis from the Buckinghamshire Country Museum in Aylesbury (England). The method used in the catalogue of first discussing individual architectural elements as bearers of meaning in order to deduce the overall significance of the architecture is problematic. Whereas Heinen could show that the portico is a coherent construction which represents a "satirical passage in a Stoic garden", its de-construction in the catalogue reduces it to little more than part of Rubens's overall self-fashioning as a *virtuoso* (122). While this attractive catalogue does not answer all questions, it will nevertheless remain a significant reference work, not least because of the large body of excellent illustrations.

Thomas Fusenig

Essen

(Translated from German by Fiona Healy)

Seventeenth-Century Dutch

Note to our readers: in general, the HNA Newsletter has not been reviewing museum collection catalogues, but as the previous museum collection catalogues of Frankfurt were already reviewed, we complete the series here.

Mirjam Neumeister, Julia Schewski-Bock and Christiane Haeselaer, *Holländische Gemälde im Städel Museum 1550–1800. Vol. 3: Künstler geboren nach 1630 (Kataloge der Gemälde im Städel Museum Frankfurt am Main*, ed. by Max Hollein and Jochen Sander, XI). Petersburg: Michael Imhof Verlag, and Frankfurt am Main: Städel Museum, 2010. 616 pp, 279 b&w, 378 color illus. ISBN 978-3-86568-541-4.

With a three-volume series, Frankfurt's Städel Museum joins several other major institutions that have recently undertaken exhaustive and well-funded campaigns to publish their Dutch paintings, such as the Rijksmuseum and the Metropolitan Museum of Art. Mirjam Neumeister's lead tome covered artists born up to the year 1615 and was addressed here by the present reviewer; the second volume appeared from the pen of Léon Krempel in 2005, on artists born before 1630. For the

third, covering all the remaining artists, Neumeister returns as author, joined by Julia Schewski-Bock who completed 23 of the 72 entries, and again by Christiane Haeselaer as technical researcher and author. The date-range begins with those painters who first flowered at the peak of the Dutch Golden Age, and provides a stage for two major masterpieces in the museum, by Johannes Vermeer and Aert de Gelder, but also for other late luminaries such as Meindert Hobbema, Frans van Mieris, and some notable artists who cross over into the unsung Dutch eighteenth century, including Gottfried Schalcken.

This part of the museum's holdings is not far removed temporally from the initial sweep of acquisitions by leading Frankfurt citizens that founded the collection, and so it opens a window onto the impulses driving the rest of this collection, as well as the early international reception of Dutch art in general. Two iconic Amsterdam views represent the work of Gerrit Berckheyde, for instance, already evoking a foreign perspective. Genre specialists abound, including Cornelis Bega, with two scenes minutely dissected here, one in far better condition than the other, and Cornelis Dusart. Jan van Huysum is no surprise, but the collection also hosts the unpredictably impressive Jan Ekels the Younger, the more comfortable talents of Gerrit Zegelaar and Wijbrand Hendricks, the biographer-theorist and theological contrarian (his important biography by Hendrik Horn unfortunately overlooked) Arnold Houbraken and the enigmatic Parisian émigré Nicolaes van Haften whose relationship to Chardin has yet to be assessed. The compelling topographical interest of Jan Hulswit is delivered with an aesthetic unabashedly derived from Hobbema. Frankfurt was evidently a sufficiently close vantage point to permit a sophisticated appreciation of the significant contributions that rode the wake of the Dutch Golden Age.

Averaging over eight pages each, the entries generously supply information about the works, and details of their scholarly discussion. The material is notably segregated in sections, on biography, technical examination, provenance, visual description, state of research, discussion, and a literature list. One drawback is a regular repetition of material between sections, in particular the state of research and the discussion. A democratic presentation of detail eschews selectivity, and with it authorial discretion and stance. Much evidence is corralled in support of the attribution of the Van Haften, for instance, although it is signed and dated. The entire pictorial tradition of village feasts is summoned for a Dusart that is firmly based on Adriaen van Ostade. The mass of commentary on Vermeer likewise could have used a firmer hand in highlighting significant contributions, such as Walter Liedtke's on Adriaen Paets as patron, and some further development of the painting's position in scholarly genre imagery of the period, also with respect to Rembrandt's *Faust* (or *Saint Paul*) which is indeed duly mentioned. The authors' identification of framing or repoussoir devices, here and with other works, as "barriers", feels squeezed in between the details. It is with fastidious detail that this publication acquits the Städel Museum of its professional responsibility to provide access to the collection of Dutch paintings and knowledge about it, even if it leaves the reader looking for overviews or syntheses that express the institution's viewpoint on its own works.

David DeWitt

The Agnes Etherington Art Centre
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Christian Tico Seifert, Pieter Lastman. *Studien zu Leben und Werk. Mit einem kritischen Verzeichnis der Werke mit Themen aus der antiken Mythologie und Historie (Studien zur internationalen Architektur- und Kunstgeschichte, 88)*. Petersberg: Michael Imhof Verlag, 2011. 368 pp, 74 b&w and 228 color illus. ISBN 978-3-86568-515-5.

Carel Vosmaer provided a list of 53 paintings by Pieter Lastman (1583-1633) in his book on Rembrandt, first published in 1868 and reprinted in 1877. That list signals the beginning of modern interest in the artist. It is fitting that Tico Seifert's book should be published in 2011, one hundred years after the first and only *catalogue raisonné* of Lastman's work, by Kurt Freise, in which about 150 paintings were catalogued. During the last fifty years, Lastman has had a good run of publications, by Christian and Astrid Tümpel, S.A.C. Dudok van Heel and others, in various books and exhibition catalogues; and he has had two solo exhibitions, Amsterdam in 1991 and Hamburg in 2006 (HNA Newsletter and Review of Books 24/1, April 2007, 25-27 reviews recent literature). Now, Lastman has a handsome and substantial monograph of his own.

This monograph, revised from the author's dissertation (Freie Universität Berlin, 2008), includes a catalogue of the mythological and historical paintings, which tally 14 authentic, 2 attributed, and 16 lost works. Seifert discusses many of Lastman's paintings of subjects from the Old and New Testaments in his extensive analyses of the artist's relationships to Italian art, to his reading, to his Amsterdam contemporaries, and to his most famous pupil Rembrandt. By limiting his catalogue to the mythological and historical paintings, Seifert concentrates on Lastman's most appealing and intellectually compelling works.

Foremost of these is *The Dispute between Orestes and Pylades* (1614; Rijksmuseum; Cat. A4), to which Seifert devotes a lengthy chapter. He identifies the edition of Euripides used by Lastman with that with annotations by Caspar Stiblin, Geneva 1602 and 1614. Stiblin's notes directed the reader to additional ancient sources, which he quoted in brief. Relying primarily upon Euripides, Herodotus and Ovid (respectively, *Iphigenia Taurica*, *Historiae*, and *Epistulae ex Ponto*) for specific details, Lastman also consulted Van Mander. In addition, Seifert suggests that Lastman read Lucian (*Toxaris* and possibly *De Domo*) and another Ovidian work (*Tristia*). Relevant for Lastman, Lucian amplified aspects of the friendship between Orestes and Pylades, the temple setting, and the presence of Thoas (p. 85).

Pliny's account of Timomachus's painting of Iphigenia, Orestes and Pylades was repeated by Van Mander in his lives of the ancient artists (pp. 85 and 283). Rivalry with an ancient artist may have prompted Lastman to paint this subject in the first place, but ancient sculptures may also have contributed to his interest in this theme. Two reliefs were well known in Renaissance Rome. The sacrifice preparation scene is depicted on the Villa Albani relief, which was engraved by Agostino Veneziano (pp. 70-71, figs. 55-56). The recognition scene is a side panel to the Orestes sarcophagus at San Stefano in Cacco, Rome (before 1530), later in the Vincenzo Giustiniani collection. Although Lastman may have been familiar with both of these, he may have been particularly intrigued by the confrontational scene of Iphigenia and the two Greeks, belonging to the Orestes sarcophagus. For the paraphernalia of pagan sacrifices, Lastman turned to Guillaume du Choul's *Discours de la religion* ...,

(Lyon 1581), whose illustrations may have been more interesting to him than the text (pp. 79-80).

Lastman's *Dispute* demonstrates *peripeteia*, a scene of recognition and resolution, and the artist's familiarity with current rhetorical theory. Aristotle's use of the episode of Iphigenia recognizing Orestes and Pylades as an example of 'recognition at will' was presented by Daniel Heinsius, who emphasized its importance in his *De tragoediae constitutione* of 1611 (p. 84). As a complex synthesis of text, visual precedent, and archaeological accuracy, it is unequalled in Lastman's oeuvre.

Several of Lastman's paintings appear to proceed entirely from their textual sources, but their relationships to visual precedent may yet be clarified. Surely Lastman could conceive of rendering an unusual subject on his own. Lastman's *Dido Sacrificing to Juno* (1630; Stockholm; A13) follows the Virgilian account literally, and also has resonance in several Dutch plays that similarly depend upon the fourth book of the *Aeneid*. Two well known visual precedents may be mentioned: Sebastian Brant's illustrated *Aeneid* (Strasbourg, 1502) and the Vatican Virgil, a late antique manuscript that was acquired by the Vatican from the Fulvio Orsini collection in 1604. Brant's woodcut was suggested as Lastman's model by Christian Tümpel and displayed at the Hamburg exhibition in 2006, *hors catalogue*. As a cluttered and mystical sacrifice scene, the Strasbourg *Aeneid* woodcut has little affinity with the orderly Lastman. On the other hand, Lastman's painting has affinity with the Vatican Virgil, which was among the highly prized works in the Orsini collection. In its narrative clarity, the spare illustration of Dido's sacrifice may have been a source for Lastman.

Lastman's two paintings of *Nausicaa Encountering Odysseus* (1609, Braunschweig, A1; 1619, Munich, A8) follow the Homeric text and have many references to art that Lastman viewed in Rome. Seifert rightly notes (p. 230) that they are "the earliest representations of this theme in Netherlandish painting." However, Lastman's familiarity with the Homeric narrative may have been an inspiration to render this theme, as an addition to these illustrated series. His portrayals of Dido and Nausicaa may be independent of explicit visual models but are thematically linked to the tradition of illustrated Homers and Virgils. Such series generally get less attention by the author, although he perceptively indicates Crispijn de Passe and Goltzius as visual models for several of Lastman's paintings (pp. 165f).

Two Lastman paintings explicitly connect to contemporary Dutch theatre for their subjects and salient details. The *Hippocrates Visiting Democritus* (1625; Lille; A9) depends upon Venator's play of 1603, as well as the text by Hippocrates which inspired Venator (1573 ed.), but the painting also has a precedent in Jan Pynas's painting 3) of 1614 (Amsterdam, Rembrandthuis, on loan; p. 10), also based on the Hippocrates text. *Bacchus Offering the Crown of Marriage to Ariadne* (1628; Stockholm, Universitets Konstsamling; A 12) follows P.C. Hooft's play *Theseus ende Ariadne* of 1614, with a timely reprint of 1628, and may also reflect common sources in ancient literature, notably Catullus and Ovid. However, in other cases, the relationship between the theatre and Lastman's paintings is not so clear, as the various playwrights could also have been inspired by Lastman's paintings: *Dido Sacrificing to Juno* (1630; Stockholm; cat. A13); and the lost *Sophonisba* (copy; cat. C 1).

Lastman's choice of subjects relate to specific publications, rivalry with ancient art, and moral meanings. The publication dates of related texts can be correlated with Lastman's *Dispute*

and *Ariadne* (p. 138). A competition with famous lost ancient paintings may have spurred Lastman to paint the *Dispute* and *Nausica*. The themes of Nausica, Dido, and Bacchus meeting Ariadne relate to acts of Hospitality and Help for those in need. The unusual *Triumph of Sesostris* (San Francisco, Fine Arts Museum) of 1631 was inspired by the 1630 publication of Johann Ludwig Gottfried's chronicle with its illustrations by Matthäus Merian, and also relates to several emblem books; the reversal of fortune would have particular meaning for an artist who was nearing the end of his life (p. 138).

Two of the four artists who are recorded as pupils of Lastman are well known: Lievens and Rembrandt. Two other pupils named by Houbraken are Pieter Nedek and Jan Albertsz Rotius. The artists who adapted aspects of Lastman's paintings include Adriaen van Nieulandt, Claes Moyaert, Gerbrand van den Eeckhout, and Rembrandt. Over his career of 23 years (approximately 1608 to 1631), Lastman produced about 150 paintings; the lack of participation by pupils is consistent with the generally autograph appearance of these paintings, as well as the very few documented pupils.

Seifert suggests promising directions for investigation. One is the possibility of exchanges between Lastman, Jordaens, and Rubens. On his 1618 visit to Holland, Rubens may have viewed Lastman's work, notably *The Collapse of the Milvian Bridge* (Bremen; p. 237). Lastman owned a painting by Jordaens of *The Four Evangelists*, which may, in addition, have held particular interest for Jan Lievens, who lived in Antwerp from 1635-1644, and who may have visited Antwerp earlier. Another fascinating direction Seifert investigates is that of artists' reading and its consequence for art production. The books read by Lastman are cross-referenced to nineteen other artists' libraries in the Netherlands. The largest and best documented of these belonged to Peter Paul Rubens, Pieter Saenredam, and Cornelis Dusart. The libraries of Rubens and Lastman were essential to these artists' history paintings, in which they often followed texts quite closely. For Saenredam and Dusart, however, the process of reading in history and poetry does not connect as directly with their artistic output. Finally, it is fruitful to bring into the discussion the Rembrandt workshop drawing, *The Meeting of Odysseus and Nausicaa* (fig. 259), which is in the Clark Art Institute, Williamstown MA.

Lastman's erudition and skillfulness were noted by his contemporaries. At last, these qualities have been articulated for our own time in Seifert's study, which is an essential addition to all libraries.

Amy Golahny

Lycoming College

George S. Keyes, Tom R. Rassieur, and Dennis P. Weller, in collaboration with Jon L. Seydl, Rembrandt in America. Collecting and Connoisseurship. [Cat. exh. 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 16, 2012.] New York: Skira/Rizzoli, 2011. 223 pp, 50 large color plates, over 93 small color illus. ISBN 978-0-8478-3685-7.

A collaboration between the North Carolina Museum of Art, the Cleveland Museum of Art, and the Minneapolis Institute of Arts, this exhibition and its accompanying catalogue make an impressive showing for Rembrandt paintings in the United States. About 50 paintings are exhibited at each venue, of which about 30 are considered by the artist.

The first Rembrandt painting, still considered authentic, to come to America (Metropolitan Museum of Art) is the portrait of Herman Doomer, which arrived in 1884. The New York collections tended to lead in acquisition, but as this catalogue demonstrates, there was plenty of activity outside New York. The role that Wilhelm R. Valentiner played in the formation of American museum collections was critical for Dutch painting and especially Rembrandt. If we now regard two-thirds of Valentiner's 175 paintings published as by Rembrandt in his 1931 *Rembrandt Paintings in America* to be by other artists, we are still left with some stunningly beautiful paintings from that group, and many others that have arrived in this country since then. The exhibition and catalogue present the range of Rembrandt's oeuvre from his earliest activity to his last few years, with an emphasis on portraits and single figures of the 1630s to the 1650s. The two self-portraits bracketing this range are that of ca. 1629 (Indianapolis Museum of Art; cat. 4) and that of 1659 (National Gallery of Art; cat. 34). Americans preferred portraits to history paintings; when they acquired histories, they preferred single-figure characters, such as Lucretia, Flora, or the apostles. Perhaps they wished to avoid complicated history and myth subjects that demanded a literary background. More likely, they favored portrayals of real people, who, presumably and generally, shared values of mercantilism, hard work, and the Protestant faith.

Painted in bright colors and loaded brush, the two earliest works here exhibited are bound to be a surprise for the American viewer, as they are neither gloomily dark or soulfully expressive. Dating from 1624-25, these are two panels from a series of *Five Senses: The Three Singers (Hearing)* and *The Operation (Touch)*. (Cat. nos. 1 and 2; p. 89). The third surviving panel of this series is *The Spectacles Peddler (Sight)*, p. 34, fig. 8, now at the Lakenhal, Leiden. The authors relate this series to the trend of depicting intense physical reactions that is strong in the works of the Dutch Caravaggisti, implying that Rembrandt saw few original works by Caravaggio. However, Rembrandt had the opportunity to see a number of original Caravaggio paintings (and some accurate copies by others) in Amsterdam, especially those that belonged to Louis Finson. When Finson settled in Amsterdam in 1617, two years before his death, he brought a number of paintings by Caravaggio along with his own copies. The Utrecht Caravaggisti were not the conduit for Rembrandt's familiarity with chiaroscuro dramatic paintings, and Finson, although he may fall into the category of the northern Caravaggisti, has a markedly different and tactile paint application and preference for violent subjects. The *Senses* series closely relates to Finson's own *Allegory of the Four Elements* (Milan, Rob Smeets Gallery) of 1611 which presents four figures in dynamic interdependence, in forceful poses and facial expressions. This is the sort of painting that made an impression on Rembrandt for its physicality and lively brushwork, and also on Lievens, for his early paintings, including the grand *Feast of Esther* (North Carolina Museum of Art, Raleigh) of ca. 1625.

This is a welcome complement to the 2007 *Dutch Paintings in the Metropolitan Museum of Art* by Walter Liedtke, and the

2009 web exhibition *Rembrandt in Southern California*, edited by Anne Woollett (<http://www.rembrandtinsocal.org/>).

Amy Golahny

Lycoming College

Lloyd DeWitt, ed., *Rembrandt and the Face of Jesus*. With a preface by Seymour Slive and contributions by Lloyd DeWitt, Blaise Ducos, Franziska Gottwald, George S. Keyes, Shelley Perlove, Larry Silver, Ken Sutherland and Mark Tucker. [Cat. exh. Musée du Louvre, Paris, April 21 – July 18, 2011; Philadelphia Museum of Art, August 3 – October 30, 2011; Detroit Institute of Arts, November 20, 2011 – February 12, 2012.] Philadelphia: Philadelphia Museum of Art, 2011. 271 pp, 213 color and 17 b&w illus. ISBN 978-0-87633-227-6.

This exhibition centers on the production by Rembrandt and his workshop of a group of small paintings representing the head of Christ. The likely dates are bounded by an apparent relationship to the appearance of Jesus in the Louvre's recently cleaned *Supper at Emaus* (1648) and the artist's insolvency inventory of 1656, where three such images are mentioned, two specifically attributed to the master himself. These seven paintings (one in a private collection, and the others in museums in Philadelphia; Amsterdam; Cambridge, Massachusetts; Berlin; Detroit and The Hague) are supplemented with a broad survey of Rembrandt's paintings, prints and drawings that as a body of work present an altogether new view of the person of Christ in the history of European art. That newness is explored in seven essays, largely eschewing customary catalogue entries because the exhibition venues carried different volumes of comparative material. The catalogue features high-quality color reproductions for all of the images. The primary feature that breaks from tradition in this series is the natural qualities, particularly indebted to the use of an apparently Jewish live model rather than reliance on traditional descriptions and time-honored manners of presentation.

The opening essay by George Keyes explores Rembrandt's turn to meditative imagery in the later 1640s. This is a tried-and-true generalization of the shift from Rembrandt's earlier style to his later manner, but here it is examined in a novel way via subjects of the Resurrected Christ and his encounters with believers.

A technical survey of the *Heads of Christ* by Mark Tucker, Lloyd DeWitt and Ken Sutherland lays the groundwork to consider these paintings as a group, at least loosely: they are all oil sketches on oak panel, approximately 10 x 8 inches (25 x 20 cm). Questions of attribution and chronology are very difficult due to the present condition of the works. The traditional view of these works as stylistically heterogeneous is challenged, but the authors do not consider them likely to have been made together or at a single studio session due to the different poses and inconsistencies in the angle of the lighting.

Larry Silver and Shelley Perlove provide an important component to the show that demonstrates how Rembrandt adhered closely to the text of the Bible, particularly the Dutch *Statenbijbel* published in 1637. The movement from crowded scenes to more intimate arrangements in scenes involving Jesus

rounds out the essay by Keyes; the primary examples here are the miracles and preaching of Christ.

Lloyd DeWitt focuses on the naturalism and Jewishness of Rembrandt's images of Christ and sets these characteristics against the long visual tradition. The older traditions of the Sudarium and the Mandylion that supposedly preserved Christ's appearance led to the iconic images that held sway for centuries. A move from icon to narrative in the work of Rembrandt, and the turn to a new humanity for Christ leaves behind the early descriptions and visual traditions. While DeWitt acknowledges that many artists of the period, such as Peter Paul Rubens, sought out new forms for Christ, he and the exhibition as a whole could have placed greater emphasis on the Protestant/Catholic differentiation of the era.

Franziska Gottwald explores the term *tronie*, used by Rembrandt himself in the inventory to describe three of these works. She examines them in the context of his production across his career and in his studio practice, considering the likelihood that these were not really independent works but rather oil sketches kept in the studio as preparatory to other works.

Two essays by Blaise Ducos follow. The first considers the role of the orient in Rembrandt's conception of the Jewishness of Christ. The second examines primarily images of the Crucifixion, and posits that Rembrandt's departure from any sense of a beautiful form of Christ was wholly individual, not only separating him from tradition but also from several of his closest Dutch contemporaries in Jan Lievens and Jacob Backer.

A chronology by Mark Castro highlights not only events in Rembrandt's life but also in the United Provinces and within the Jewish community of Amsterdam, while an appendix assembles radiographic images of the Head of Christ panels for comparative utility.

New Testament narratives slowly crept back into art in Protestant regions in the generations after the Iconoclasm, but as Rembrandt's career evolved even he seems to have realized that narrative art could evoke drama and empathy, certainly, but it did not connect on a deeper emotional level to create an intimate connection with holy figures. Rembrandt, in large measure, restored that personal connection, and yet managed to avoid the dangers of idolatry by adopting a format not to be confused with the straight-ahead stares and stiff poses of icons, nor with the sanguine heavenward glances of saints proliferating in Italian and Spanish art of the seventeenth century. Rembrandt's format saw heads tilted in unusual directions, never quite making eye contact with the viewer, the "lost gaze" that he employed to great effect in many of the masterpieces of his later career. While no one would argue that Rembrandt's images of Christ were exclusively Protestant in their appeal, they were nonetheless the product of a Protestant context and restored a vital missing component in the field of Protestant art. Rembrandt thus challenged his audiences to see Christ in a new way.

Paul Crenshaw
Providence College

New Titles

Ahuis, Ferdinand, *Das Porträt eines Reformators. Der Leipziger Theologe Christoph Ering und das vermeintliche Bugenhagenbild Lucas Cranachs d.Ä. aus dem Jahre 1532* (*Vestigia Bibliae*, 31). Pieterlen: Peter Lang Verlag, 2011. ISBN 978-3-0343-0683-6, euros 48.

Antwerpen *bierstad. Acht eeuwen biercultuur*. Antwerp: Petraco-Pandora NV, 2011. ISBN 978-90-5325-327-4, euros 39.

Assaf, Sharon, and Emily D. Bilski, *Salom Italia's Esther Scrolls and the Dutch Golden Age* (*Essay Series in Jewish Culture and Art*). Amsterdam: Menasseh ben Israel Instituut, 2011. ISBN 978-90-815860-3-0, euros 20.

Avril, François, Nicole Reynaud and Dominique Cordellier (eds.), *Les Enluminures du Louvre. Moyen Âge et Renaissance*. With the assistance of Laura Angelucci and Roberta Serra. Paris: Hazan/Musée du Louvre, 2011. ISBN 978-2-754-10569-7, euros 56. – Exhibition Musée du Louvre, Paris, July 7 – October 10, 2011.

Bakhuys, Diederik, and Marie-Claude Coudert (eds.), *Gérard David: la Vierge entre les vierges. Un joyau restauré*. Rouen: Musée des Beaux-Arts Rouen, 2011. ISBN 978-2-9014-3148-0, euros 29. – Exhibition Musée des Beaux-Arts, Rouen, November 5, 2010 – February 5, 2011.

Bald, Herbert, *Liebesjagd. Eine Wandmalerei des 15. Jahrhunderts im Schloss zu Lohr am Main*. Würzburg: Verlag Königshausen & Neumann, 2011. ISBN 978-3-8260-4494-6.

Baldriga, Irene, et al., *Theodoor van Loon. 'Pictor ingenius' et contemporain de Rubens* (*Cahier des Musées royaux des Beaux-Arts de Belgique*, 10). Ghent: Snoeck Ducaju & Zoon, 2011. ISBN 978-94-6161-026-3, euros 20.

Bleker, E.J., and A.A.H. Bleker-Poot, *Rembrandt schilderijen. Echt, gedeeltelijk echt, niet echt*. 2 vols. Lochem: Silverborgh B.V., 2011. ISBN 978-90-810530-2-0, euros 170. – Vol. 1 originally published in 2005 as *Rembrandt en de Blekerfamilie* (ISBN 90-810530-1-9), now boxed together with vol. 2.

Boers, Marion, *De Noord-Nederlandse kunsthandel in de eerste helft van de zeventiende eeuw* (*Zeven Provinciën Reeks*, 31). Hilversum: Uitgeverij Verloren BV, summer 2012. ISBN 978-90-8704-288-2, euros 14.

Boonstra, Janrense (ed.), *In het voetspoor van Rembrandt/ In Rembrandt's Footsteps. Hollandse schilderkunst uit de collectie Alfred Bader/ Dutch Paintings from the Alfred Bader Collection*. Amsterdam: Museum Het Rembrandthuis, 2011. No ISBN #, euros 15. – Exhibition Rembrandthuis, Amsterdam, October 1, 2011 – January 8, 2012.

Bradley, Jill (ed.), *Jheronimus Bosch. His Sources. 2nd International Jheronimus Bosch Conference, May 22-25, 2007*. 's-Hertogenbosch: Jheronimus Bosch Art Center, 2010. ISBN 978-90816-227-4-5, euros 40.

Brienen, Rebecca Parker, *Albert Eckhout. Visões do paraíso selvagem*. Rio de Janeiro: Capivara Editora Ltda., 2010. ISBN 978-85-89063-33-3, US\$ 190. – Translation into Portuguese of her 2007 *Visions of Savage Paradise: Albert Eckhout, Court Painter in Colonial Dutch Brazil, 1637-1644*.

Brosens, Koenraad, *Rubens. Subjects from History: The Constantine Series* (*Corpus Rubenianum Ludwig Burchard*, XIII [3]). London: Harvey Miller, an imprint of Brepols Publishers, Turnhout, 2011. ISBN 978-1-905375-86-8, euros 150. To be reviewed.

Brugerolles, Emmanuelle (ed.), *Rembrandt et son entourage* (*Carnets d'études*, 23). Paris: ENSBA Editions, 2012. ISBN 978-2-84056-366-2, euros 22. – Exhibition École Nationale Supérieure des Beaux-Arts, Paris, February 7 – April 20, 2012.

Buijnsters-Smets, Leontine, *Straatverkopers in beeld. Tekeningen en prenten van Nederlandse kunstenaars circa 1540-1850*. Nijmegen: Vantilt, 2012. ISBN 978-94-6004-089-4, euros 35.

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

Bussels, Stijn, *Spectacle, Rhetoric and Power. The Triumphal Entry of Prince Philip of Spain into Antwerp* (*Ludus. Medieval and Early Renaissance Theatre and Drama*, 11). Amsterdam/New York: Rodopi, 2012. ISBN 978-90-420-3471-6. E-Book ISBN 978-94-012-0751-5. To be reviewed.

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