

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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Nicolaes Maes, *Abraham's Sacrifice*, around 1653/54.
Oil on canvas, 113 × 91.5 cm. Agnes Etherington Art Centre, Kingston (Ontario),
gift of Alfred and Isabel Bader, 2014, acc. no. 57-002.

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NEWSLETTER

From the President

Dear colleagues,

Our events at the College Art Association in Chicago were wonderful opportunities to meet with many of you at the reception and at our session, *Moving Images: The Art of Personal Exchange in the Netherlands*, chaired by Marisa Bass. Our upcoming quadrennial conference in Boston, June 5-7, will be another opportunity. Generous sponsors of this conference include Christie's, The Leiden Gallery, the Netherland-America Foundation, the Kress Foundation, Erasmus Books, and the Boston University Humanities Center. We are holding this conference in conjunction with the American Association for Netherlandic Studies, for which the Nederlandse Taalunie is also a sponsor.

The conference program committee is chaired by Paul Crenshaw and includes Susan Anderson, Margaret Carroll, Stephanie Dickey, Wijnie de Groot, David Levine, Henry Luttikhuisen, Jeffrey Muller, Natasha Seaman, Ron Spronk, Michael Zell, and myself. They have done a wonderful job of putting together sessions and workshops with a broad array of topics. Our keynote speaker is Prof. Dr. Maarten Prak of the University of Utrecht, and highlights include book displays and a reception at the Boston Museum of Fine Arts. Please look at our website for the full conference program and additional information. While our thanks go to the entire program committee, I would like to single out Paul Crenshaw for taking on the extra burden of program and registration administrator,

David Levine for organizing the book fair, Natasha Seaman for coordinating travel funding, and Michael Zell for acting as liaison with Boston University.

Also at the time of CAA, three board members completed their terms on the HNA Board of Directors – Henry Luttikhuisen, Shelley Perlove and Joaneath Spicer – while three new members were introduced: Walter Melion (Emory University), Gero Seelig (Staatliches Museum Schwerin) and Angela Vanhaelen (McGill University). We would like to take this opportunity to thank Henry, Shelley and Joaneath and to welcome Walter, Gero and Angela.

HNA was represented in force at the Renaissance Society of America, March 27-29, 2014, in New York City, with seven sponsored sessions and many members participating (see the list of HNA-related papers below). The Italian Art Society invited HNA to help support its reception on March 27th, and we were glad to be included at this event.

And in closing, thank you for supporting HNA in its ongoing activities by paying dues, which are our main source of income, and please consider contributing at an additional level.

The Boston conference promises to be a wonderful and rewarding series of events, and we encourage you to register soon if you have not done so already. We look forward to seeing you in Boston!

Amy Golahny

email: golahny@lycoming.edu

HNA News

New Board Members

Board members Henry Luttikhuisen (2009 and 2010-2014), Shelley Perlove (2008-2009 and 2010-2014) and Joaneath Spicer (2010-2014) completed their respective terms in February 2014. Their positions have been filled by Walter Melion (Emory University), Gero Seelig (Staatliches Museum Schwerin) and Angela Vanhaelen (McGill University) who will serve until 2018.

HNA Fellowship 2014-2015

The HNA Fellowship was divided between four candidates for final stages of three publications: Carrie Anderson, Teréz Gerszi, and Dagmar Eichberger and Shelley Perlove.

Carrie Anderson (PhD Boston University 2013), for travel to Valletta, Malta, to view the *Old Indies* tapestry series based

on cartoons by Albert Eckhout and Frans Post, for the forthcoming article "Material Mediators: Johan Maurits, Textiles, and the Art of Exchange," *Journal of Early Modern History*, 2016.

Teréz Gerszi (Museum of Fine Arts, Budapest), for travel to Parisian drawing collections for the project *Jan I Brueghel: Monograph of Drawings and Catalogue Raisonné*, done jointly with Louisa Wood Ruby.

Dagmar Eichberger and **Shelley Perlove** for the translation from German to English of a major chapter in the book *Visual Typology in Early Modern Europe: Continuity and Expansion*, to be published by Brepols.

We urge members to apply for the 2015-16 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 \$2,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Preference will be given to projects nearing completion (such as books under contract). Winners will be

notified in February 2015, with funds to be distributed by April. 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, 2014**, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: paul.crenshaw@providence.edu; Postal address: Providence College, 1 Cumingham Square, Providence RI 02918-0001.

HNA at CAA New York 2015

There will be two HNA-sponsored sessions at the CAA annual meeting in New York, February 11-14, 2015: a regular long session, chaired by John Decker (Georgia State University), titled "Blessed and Cursed: Exemplarity and (*in*)fama in the Early Modern Period," and a shorter session, chaired by Catherine Scallen (Case Western Reserve).

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, **August 1, 2014**. Please consult the journal's Submission Guidelines.

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

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Dagmar Eichberger, Associate Editor

HNA Newsletter

The HNA Newsletter has a new section of film reviews, starting with a review of *Tim's Vermeer* in this issue (p. 6).

HNA/AANS 2014

The next HNA conference will take place in Boston, June 5-7, 2014. It is a joint conference of the Historians of Netherlandish Art and the American Association of Netherlandic Studies. Registration went out via the listserve in November

2013 and is posted on the HNA website under HNA Conferences: www.hnanews.org/hna/conferences/RegistrationBoston2014.pdf

Conference Program Committee:

Susan Anderson

Margaret Carroll

Paul Crenshaw

Stephanie Dickey

Amy Golahny

Wijnie de Groot

David Levine

Henry Luttkhuizen

Jeffrey Muller

Natasha Seaman

Ron Spronk

Michael Zell

Personalialia

Shira Brisman (Columbia University) has been appointed Assistant Professor in art history at the University of Wisconsin in Madison.

Jacquelyn Coutré is the Allen Whitehill Clowes Curatorial Fellow at the Indianapolis Museum of Art.

David de Witt, Bader Curator of European Art, The Agnes Etherington Art Centre, Queen's University in Kingston, Ontario, has been appointed guest curator in the Museum Het Rembrandthuis, Amsterdam, over a period of four months, starting in January 2014.

Christine Göttler, University of Bern, has been awarded a Getty Scholar Grant 2013-2014 for her work in the project *Connecting Seas. Cultural and Artistic Exchange* (www.getty.edu/research/scholars/years/current.html).

Paul Huvenne, director of the Koninklijk Museum voor Schone Kunsten Antwerpen, is retiring on August 1, 2014. During the museum's temporary closure for renovation, he has collaborated on exhibitions at Antwerp Cathedral and the Rockoxhuis. He has also ensured that works from the museum continue to be shown at other venues in Europe, Japan, India and the United States. Paul, an expert on Rubens, will devote his time to his work for the *Corpus Rubenianum Ludwig Burckhard*.

Mia Mochizuki has been appointed Associate Professor at New York University Abu Dhabi and The Institute of Fine Arts, New York.

William Robinson, Maida and George Abrams Curator of Drawings at the Harvard Art Museums, has announced his retirement. He will continue to catalogue all the Fogg Museum's Netherlandish, Dutch and Flemish drawings.

Vanessa Schmid was appointed Curatorial Associate of Drawings, Prints and European Paintings at the Blanton Museum of Art, The University of Texas at Austin.

Anja Sevcik has been appointed head of the Baroque Department of the Wallraf-Richartz-Museum & Fondation Corboud, Cologne. From 1995-2013 Anja worked as curator of Dutch paintings at the National Gallery, Prague.

Angela Vanhaelen, McGill University, has won the Bainton Prize for Art History from Sixteenth-Century Studies Conference for her book *The Wake of Iconoclasm*, Penn State University Press 2012 (to be reviewed).

Exhibitions

United States and Canada

Intent to Deceive: Fakes and Forgeries in the Art World. D'Amour Museum of Fine Arts, Springfield (MA), January 21 – April 27, 2014. Includes Han van Meegeren's *Supper at Emmaus* from the Museum Boijmans Van Beuningen, Rotterdam.

Passion and Virtuosity: Hendrick Goltzius and the Art of Engraving. Fine Art Galleries, University of San Diego, February 21 – June 1, 2014. Curated by Victoria Sancho Lobis and William Breazeale. With publication. Previously at the Crocker Art Museum, Sacramento (October 20, 2013 – January 26, 2014).

Hatched! Creating Form with Line. J. Paul Getty Museum, Los Angeles, March 11 – June 1, 2014. Includes Tobias Stimmer, *Portrait of a Bearded Man* (1576).

Renaissance and Baroque Bronzes from the Hill Collection. The Frick Collection, New York, January 28 – June 15, 2014. Includes a group of bronzes by Giambologna and his followers, Antonio and Gianfrancesco Susini as well as Adriaen de Vries's large-scale *Bacchic Man Wearing a Grotesque Mask*.

Drawn to Daily Life: Dutch Drawings from the Maida and George Abrams Collection. Museum of Fine Arts, Boston, March 8 – July 6, 2014. Curated by Susan Anderson.

Houghton Hall: Portrait of an English Country House. Museum of Fine Arts, Houston, June 22 – September 22, 2014; The Legion of Honour Fine Arts Museum, San Francisco, October 18, 2014 – January 18, 2015; Frist Center for the Visual Arts, Nashville, February 13 – May 10, 2015. Old Master paintings, sculptures and decorative arts from the collection of the Marquess of Cholmondeley.

Rembrandt's Circle: Making History. Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, February 1 – November 30, 2014.

Chivalry in the Middle Ages. The Getty Center, Los Angeles, July 8 – November 30, 2014.

Imperial Augsburg: Renaissance Prints and Drawings, 1475-1540. Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, September 19 – December 14, 2014. Previously at the National Gallery of Art, Washington, and the Blanton Museum, University of Texas at Austin. With publication by Gregory Jecmen and Freyda Spira. Reviewed in this journal, November 2013.

Pieter Coecke van Aelst: Tapestry and Design in Renaissance Europe. Metropolitan Museum of Art, New York, October 7, 2014 – January 2015. With catalogue published by The Metropolitan Museum of Art.

Spectacular Rubens: The Triumph of the Eucharist. J. Paul Getty Museum, Los Angeles, October 14, 2014 – January 4, 2015. Opened at the Museo Nacional del Prado, Madrid (see below). The Getty showing will include a few additional works from LACMA, San Diego, the National Gallery of Art and the Norton Simon Museum. Curated by Alejandro Vergara and Anne Woollett. With catalogue.

Drawing in the Age of Rubens. The Getty Center, Los Angeles, October 14, 2014 – January 11, 2015. Curated by Stephanie Schrader.

Dürer, Rembrandt, Tiepolo: The Jansma Master Prints Collection from the Grand Rapids Art Museum. Museum of Biblical Art, New York, October 17, 2014 – January 18, 2015.

Erotic Gold: The Art and Life of Bartholomeus Spranger. Metropolitan Museum of Art, New York, November 2014 – February 2015. With catalogue published by The Metropolitan Museum of Art.

Northern Baroque Splendor. The Hohenbuchau Collection from the Liechtenstein Museum, Vienna. Bruce Museum, Greenwich, September 26, 2014 – April 19, 2015; Cincinnati Art Museum, June 27 – September 20, 2015. With catalogue by Peter Sutton.

Europe and other Countries

Austria

Die Gründung der Albertina: Zwischen Dürer und Napoleon. Albertina, Vienna, March 14 – June 29, 2014.

Competition in Ore: Portrait Medals of the German Renaissance. Kunsthistorisches Museum, Vienna, April 8 – September 7, 2014.

Belgium

From Palm Sunday to Pentecost. Prints of the Passion by Johannes Stradanus. Groeningemuseum, Bruges, March 1 – June 15, 2014.

Verborgen schatten van het Amsterdamse meisjeweeshuis: van de Amstel tot de Schelde. Maagdenhuismuseum, Antwerp, December 14, 2013 – June 29, 2014.

100% Craftwork. Masterworks from the Gruuthuse Collection. Gruuthusemuseum, Bruges, December 21, 2013 – June 29, 2014.

Kunst en cultuur in tijden van conflict. Museum M, Leuven, March 20 – September 1, 2014.

Capita Selecta. Broelmuseum, Kortrijk, April 22 – September 28, 2014. Contemporary portraits facing old portraits from the collection.

Virtuoso Mannerists. Prints by Hendrick Goltzius and Contemporaries from the Groeninge Collection. Arentshuis, Bruges, June 21 – October 19, 2014.

Rubens and His Legacy. Palais des Beaux-Arts (BOZAR), Brussels, September 25, 2014 – January 4, 2015; Royal Academy, London, January 20 – April 10, 2015. Some 150 works, including

Rubens's *Garden of Love*, the *Portrait of Maria Grimaldi* (Kingston Lacy), the *Tiger Hunt* (Rennes); paintings and drawings by Van Dyck, Jordaens, Fragonard, Reynolds, Watteau, Lawrence, Delacroix, Landseer, Manet, Renoir, Corinth and Kokoschka. With catalogue by Gerlinde Gruber, Tim Barringer, Arturo Galansino, David Howarth and Nico Van Hout.

Rubens: The Family Portraits. Rubenshuis, Antwerp, April – June 2015.

Czech Republic

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

England and Scotland

Strange Beauty: Masters of the German Renaissance. National Gallery, London, February 19 – May 11, 2014. Co-curated by Jeanne Nuechterlein, University of York.

Home, Land and Sea: Art in the Netherlands 1600-1800. Manchester Art Gallery, May 24, 2013 – May 23, 2014.

Masterpieces of Renaissance Printmaking: Chiaroscuro Woodcuts from the Albertina and the Georg Baselitz Collection. Royal Academy of Arts, London, March 15 – June 8, 2014.

In Fine Style: The Art of Tudor and Stuart Fashion. Queen's Gallery, Edinburgh, March 14 – June 10, 2014. Previously at Buckingham Palace, London (May 10 – October 6, 2013).

New World, Old Maps. The American Museum in Britain, Bath, March 22 – November 2, 2014.

Rembrandt: The Final Years. National Gallery, London, October 15, 2014 – January 18, 2015; Rijksmuseum, Amsterdam, February 12 – May 17, 2015.

Rubens and His Legacy. Royal Academy, London, January 20 – April 10, 2015. Previously at the Bozar Centre for Fine Arts, Brussels (see above). With catalogue by Gerlinde Gruber, Tim Barringer, Arturo Galansino, David Howarth and Nico Van Hout.

France

La pointe et l'ombre. Les dessins nordiques du musée de Grenoble. Musée de Grenoble, March 15 – June 9, 2014.

Rembrandt: un prêt exceptionnel du musée du Louvre. Musée de Grenoble, March 15 – June 9, 2014.

From Bosch to Bloemaert. Early Netherlandish Drawings in the Museum Boijmans Van Beuningen. Fondation Custodia, Paris, March 22 – June 22, 2014. With catalogue by Ger Luijten, ISBN 978-90-6868-644-9.

Dialogues: Drawings from the Fondation Custodia and the Museum Boijmans Van Beuningen. Fondation Custodia, Paris, March 22 – June 22, 2014.

La Lamentation d'Albi. Musée Toulouse-Lautrec, Albi, December 3, 2013 – September 30, 2014. With publication by Mathieu Deldicque, *La Lamentation d'Albi. Un chef-d'oeuvre flamand redécouvert.* Ghent: Snoeck Ducaju & Zoon 2013. ISBN 978-94-6161-132-1, EUR 18.

Selected Works from the Edmond de Rothschild Collection. Musée du Louvre, Paris, October 23, 2014 – January 26, 2015.

Germany

Kunstammer Rau. Schau mich an! Porträts seit 1500. Arp Museum Bahnhof Rolandseck, Remagen, May 17, 2013 – May 4, 2014.

Die Welt auf Papier. Weserrenaissance-Museum Schloss Brake, Lemgo, January 26 – June 1, 2014. For the conference, April 4-6, 2014, see under Past Conferences.

Dionysus. Intoxication and Ecstasy. Residenzschloss, Dresden, February 6 – June 10, 2014.

Deaf, Dumb & Brilliant. Johannes Thopas [1626-1688/95], Meisterzeichner. Suermondt-Ludwig-Museum, Aachen, March 13 – June 22, 2014; Museum Het Rembrandthuis, Amsterdam, July 12 – October 5, 2014. With catalogue in English by Rudi Ekkart, London: Paul Holberton, ISBN 978-1-907372-67-4.

Andreas Schlüter, Schöpfer des barocken Berlin. Bode-Museum, Berlin, April 4 – July 13, 2014. With catalogue ed. by Hans-Ulrich Kessler. Munich: Hirmer, EUR 50.

Mapping Spaces. Netzwerke des Wissens in der Landschaftsmalerei des 17. Jahrhunderts. ZKM, Museum für Neue Kunst, Karlsruhe, April 12 – July 13, 2014. With catalogue ed. by Ulrike Gehring and Peter Weibel, Munich: Hirmer, EUR 51. In English.

Kunst und Alchemie. Das Geheimnis der Verwandlung. Museum Kunstpalast, Düsseldorf, April 5 – August 10, 2014. With publication edited by Sven Dupré, Dedo von Kerssenbrock-Krosigk and Beat Wismer, Munich: Hirmer.

Treasures of Faith. Masterpieces from the Dom Museum, Hildesheim, and the Kunstgewerbemuseum, Berlin. Bode Museum, Berlin, until September 7, 2014.

Wunderkind. Der Bildhauer Hans Juncker. Meisterwerke der Renaissance im Aschaffener Schloss. Schlossmuseum der Stadt Aschaffenburg und Schlosskirche, May 10 – September 7, 2014. With catalogue ed. by Thomas Richter. Munich: Hirmer, EUR 45.

Hendrick Goltzius and His Circle: Manneristic Prints from the Collection. Städel Museum, Frankfurt, June 4 – September 14, 2014.

Wilhelm I of Württemberg: A Royal Collecting Passion. Staatsgalerie Stuttgart, July 18 – October 26, 2014.

Rembrandt, Titian, Canaletto: Spirit and Splendour of the Dresden Picture Gallery. Kunsthalle der Hypo-Kulturstiftung, Munich, August 22 – November 23, 2014.

Black and White: William Kentridge/Albrecht Dürer. Kupferstichkabinett, Berlin, until February 1, 2015.

Realms of Imaginations: Albrecht Altdorfer and the Expressivity of Art around 1500. Städel Museum, Frankfurt, November 12, 2014 – February 8, 2015.

The Van Eyck Brothers' Ghent Altarpiece and the First World War. Gemäldegalerie, Berlin, June 1, 2014 – March 31, 2015.

Hungary

Rembrandt and the Dutch Golden Age. Szépművészeti Múzeum, Budapest, October 28, 2014 – February 15, 2015.

Italy

La ragazza con l'orecchino di perla: Il mito della Golden Age: Da Vermeer a Rembrandt: capolavori dal Mauritshuis. Palazzo Fava, Bologna, February 8 – May 25, 2014.

Hans Memling e l'Italia. Scuderie del Quirinale, Rome, September 25, 2014 – January 11, 2015. Curated by Till-Holger Borchert.

Luxembourg

Willem II and Anna Pavlovna. Royal Splendour at the Dutch Court. Villa Vauban-Musée de Luxembourg, July 12 – October 12, 2014.

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.

Rembrandt, of niet? Oude tekeningen, nieuwe namen. Museum Het Rembrandthuis, Amsterdam, February 1 – April 27, 2014.

Van velerlei pluimage: zeventiende-eeuwse waterverftekeningen van Andries Beekman. Kunsthal Rotterdam, Rotterdam, February 22 – May 11, 2014.

Willem II, koning en verzamelaar. Dordrechts Museum, Dordrecht, February 1 – May 31, 2014.

Kinderportretten: van Santvoort tot Lampe. Museum van Loon, Amsterdam, February 28 – June 9, 2014.

Rembrandt in Zwart-Wit. Het Hannemahuis Harlingen, March 9 – June 22, 2014; Museum Gouda/ Het Catharina Gasthuis, Gouda, July 1 – October 5, 2014. Previously at the Westfries Museum, Hoorn (March 23 – July 28, 2013), the Markiezenhof Historical Center, Bergen op Zoom (August 3 – November 10, 2013), and the Stedelijk Museum Zutphen (November 23, 2013 – February 23, 2014).

Jacob Cornelisz van Oostanen (1470-1533): de eerste Hollandse meester. Amsterdam Museum; Stedelijk Museum, Alkmaar; Sint-Laurenskerk, Alkmaar, March 13 – June 29, 2014. With catalogue by Daantje Meuwissen, Waanders, ISBN 978-94-9119-696-6.

Delftware Wonderware. Gemeentemuseum, The Hague, December 1, 2012 – June 30, 2014.

Thuis in de Bijbel: oude meesters, grote verhalen. Museum Catharijneconvent, Utrecht, February 8 – August 10, 2014.

Gerard ter Borch, Caspar Netscher, Paulus Lesire: De Familie Craeyvanger. Museum de Fundatie – Paleis a/d Blijmarkt, Zwolle, September 29, 2013 – August 17, 2014.

Gerrit Dou: The Leiden Collection from New York. Museum De Lakenhal, Leiden, March 11 – August 31, 2014.

Rubens, Van Dyck en Jordaens: de Vlaamse barok. Rijksmuseum Twenthe, Enschede, April 6 – September 28, 2014. Works from the Koninklijk Museum voor Schone Kunsten Antwerpen.

Deaf, Dumb & Brilliant. Johannes Thopas [1626-1688/95], Master Draughtsman. Museum Het Rembrandthuis, Amsterdam, July 12 – October 5, 2014. Opened at the Suermondt-Ludwig-Museum, Aachen, March 13 – June 22, 2014 (see above). With catalogue in English by Rudi Ekkart, London: Paul Holberton, ISBN 978-1-907372-67-4.

Het portrait historié in de Nederlandse schilderkunst. Dordrechts Museum, Dordrecht, has been postponed till at least 2015.

Rogier van der Weyden en de ontdekking van de wereld. Rijksmuseum Twenthe, Enschede, September 14, 2014 – January 4, 2015.

Een landhuis in New York! Hoogtepunten uit de Frick Collection. Mauritshuis, The Hague, February 5 – May 10, 2015.

Rembrandt: de laatste jaren. Rijksmuseum, Amsterdam, February 12 – May 17, 2015. Previously at the National Gallery, London (see above).

De verzameling Van Herck: terracotta's uit de 17e-18e eeuw. Bonnefantenmuseum, Maastricht, December 21, 2012 – June 30, 2015.

Oud Geld: ons kent ons in de Gouden Eeuw. Fries Museum, Leeuwarden, September 13, 2013 – August 30, 2015.

Trompe l'oeil: gezichtsbedrog in de Gouden Eeuw. Dordrechts Museum, Dordrecht, January 1 – December 31, 2015.

Spain

The Furies: Political Allegory and Artistic Defiance. Museo Nacional del Prado, Madrid, January 21 – May 4, 2014. Includes works by Cornelis van Haarlem and Peter Paul Rubens.

Spectacular Rubens: The Triumph of the Eucharist. Museo Nacional del Prado, Madrid, March 25 – June 29, 2014; J. Paul Getty Museum, Los Angeles, October 14, 2014 – January 4, 2015. Focuses on the modelli in the museum which have been cleaned and the corresponding tapestries from the convent of the Descalzas Reales. With catalogue.

Sweden

Highlights. Famous and Forgotten. Nationalmuseum, Stockholm, May 15 – August 31, 2014.

Switzerland

For Your Eyes Only: A Private Collection between Mannerism and Surrealism. Kunstmuseum Basel, September 20, 2014 – January 4, 2015.

Dürer and His Circle: Drawings. Kunstmuseum Basel, January 11, 2014 – February 1, 2015. Curated by Christian Müller.

Exhibition and Film Reviews

Tim's Vermeer, directed by Teller. A Penn & Teller Film, High Delft Pictures, 2013. 80 min. Released by Sony Pictures Classics in 2014.

Tim's Vermeer is a story of love and obsession documenting the five-year project of Texas inventor Tim Jenison researching and then replicating Johannes Vermeer's *Music Lesson* (c. 1662-1664, The Royal Collection, Buckingham Palace). Produced by the comedy, magic, and truth-seeking team of Penn (Gillette) and Teller, and directed by Teller, the film sets out to expose the Sphinx of Delft as a mere mortal Dutch painter by divulging his tricks, a mission sure to disillusion many of his worshipful fans, and attempts to criticize the field of art history for having misunderstood Vermeer's process. Falling short of achieving these aims, the film instead reveals Vermeer to have been more than his technique, and tells a fascinating story of one man's obsession.

Jenison sets out to understand through hands-on experimentation how Vermeer achieved such technical mastery, bringing his experience as an inventor and video software designer to the problem. Recognizing the practical problems of the theory that Vermeer's success hinged upon his use of the camera obscura, Jenison alters this thesis, developing his own optical device, a small mirror set at a 45-degree angle that he imposes between himself and the painting surface. This device does not project the image so much as enable the painter to simultaneously see the image to be copied and the painting surface.

Having established the usefulness of this device, Jenison endeavors to replicate Vermeer's *Music Lesson*. He recreates the depicted room in a warehouse, and then uses his device to paint from the life-size three-dimensional model. It takes months and a great deal of expense to build the set with lighting that replicates that of the original painting and to acquire authentic props. Unable to find a virginal, Tim constructs one, applying pattern and lettering derived directly from the painting. His inventive mindset is clear throughout, as he modifies tools when they are inadequate to his purpose, in order to make as accurate a reproduction as possible. Meanwhile, he also studies and recreates seventeenth-century paints, working with period techniques when he can. At the end of this five-year experiment, Tim produces a final work that is so strikingly like the Vermeer original that it moves him to tears.

The film stakes its biggest challenge to the art and art historical establishment with its argument that Vermeer's technique can be replicated with the use of seventeenth-century optical technology. While it makes for an entertaining narrative, there are several flaws in this argument. First, it does not definitively prove the use of Tim's optical device. Second, it implies that the camera obscura hypothesis is antithetical to the work of art historians, while in fact it has been an established discussion for some time. Third, the entire premise rests erroneously on the assumption that Vermeer is only his technique. I primarily take issue with the characterization of art historians as not open to the idea of optical devices. The film's argument has a 'gotcha' sense, as Tim 'proves' Vermeer's painting technique comes down to lenses and reflections. Consistent with other work by Penn and Teller, they feel they are exposing a great secret, and are confident they are offering a big challenge to art historians, yet it is not true that art historians entirely reject the camera obscura thesis. As Mariët Westermann summarized

in her 2002 state of the field essay (*The Art Bulletin*, Vol. 84, no. 2: 357-359), it is not a question of whether Vermeer used such tools, the debate is rather to what extent he used them. While David Hockney and Philip Steadman have published book-length studies on this question in the past decade, the idea of Vermeer using a camera obscura in his work has had currency in the field for decades.

What this film ultimately attempts to prove is that Tim Jenison, a person with no artistic talent or training, can do what Vermeer did. A major shortcoming of this argument is that it presumes that Vermeer's work comes down just to technique, the literal application of paint. Yet getting the paint onto the surface in the right places and in the right shades and hues is only part of what Vermeer did when he originally painted *The Music Lesson*. Vermeer's creative process also included at the very least the development of subject and composition, to which Tim reveals his devotion as he discovers through intuition that a chair in his set has been accidentally pushed out of position. When Tim returns from a private viewing of the original painting (by special permission of the Queen), he tears up as he describes his experience, showing his awe for Vermeer's work, which is not diminished by his experience of uncovering Vermeer's technical process.

Throughout, the film seems to argue that Vermeer needed no talent, no genius to paint, just his angled mirror or other reflective apparatus. David Hockney, who features in the film, seems somewhat uncomfortable with this notion, one that he rejects in his own discussion of artists' use of optical devices. "[My detractors'] main complaint was that for an artist to use optical aids would be 'cheating'; that somehow I was attacking the idea of innate artistic genius. Let me say here that optics do not make marks, only the artist's hand can do that, and it requires great skill." (Hockney, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, New York: Viking Studio 2006: 14.) If this film fails to make this argument to art historians, who indeed already accept the optical device thesis, perhaps it might be more successful in reaching the legions of Vermeer fans today, who have lately been thrilled to visit the *Girl with the Pearl Earring* as it travels in Japan and the United States. This is in keeping with other work by producers Penn and Teller, whose television program attacked popular myths through common sense pragmatism and hands-on experiment. However, Tim's obsession and his emotional attachment to the work of Vermeer counter this cynicism. For Tim, despite possibly unveiling some of the mystery of Vermeer's technique, the painting still entralls him.

Despite my discomfort with the mischaracterization of the position of art historians on Vermeer, I found *Tim's Vermeer* quite enjoyable, entertaining, and funny. I hope it will be widely available soon, especially for classroom use. The attention to seventeenth century material culture is very interesting, though in the film we are only treated to hints about the seventeenth-century process of making paint. Tim's working process is fascinating, and to see the time and effort required, even while 'cheating' with his optical device, really drives home the point that precise painting takes a long time. This film ultimately can be part of a debate about the role of technique as just one aspect of the artistic process.

Marsely Kehoe

Columbia University

Museum and Other News

Alkmaar

The Stedelijk Museum Alkmaar has received the impressive *View of Alkmaar* by Allart van Everdingen on long-term loan from the Fondation Custodia, Paris. The painting is now on view in the permanent presentation "The Golden Age of Alkmaar." [From *Codart News*, January 2014]

Amsterdam

- Five paintings in the collection of the museum Ons' Lieve Heer op Solder in Amsterdam since 1961 have now been attributed to Rombout Uylenburgh (ca. 1585-1628), the brother of Hendrick Uylenburgh who worked mostly in Cracow. The panels show scenes from the youth of Christ. The discovery was made in the course of the research for the RKD project Gerson digital part I: Poland. For the article by Erik Löffler (RKD) on the discovery, consult Gerson Digital <http://gersonpoland.rkdmonographs.nl/the-drawing-book-of-reyer-claesz.-merchant-of-danzig> [From *Codart News*, January 2014]
- The Amsterdam Museum, Hermitage Amsterdam and Rijksmuseum join forces to create a portrait gallery: a permanent exhibition of over 30 huge seventeenth- and eighteenth-century group portraits. Provisionally titled *Gallery of the Golden Age*, the presentation opens in late November 2014 at the Hermitage Amsterdam. [From *Codart News*, February 2014]
- *The Last Judgement* by Lucas van Leyden from Museum De Lakenhal, Leiden, will be on view at the Rijksmuseum from 2015 to 2017. The loan marks the beginning of intense collaboration between the two museums. [From *Codart News*, February 2014]
- The Rijksmuseum has acquired a spectacular collection of watercolors from the Van Regteren Altena collection. The museum chose a group of 46 watercolors by the 18th-century artist J.A. Knip and an early 17th-century landscape by J. de Gheyn. The Van Regteren Altena heirs also donated a group of 69 drawings by 19th-century Dutch artists in Italy. The bulk of the Van Regteren Altena collection is being offered at a series of sales at Christie's in London, Amsterdam and Paris throughout 2014 and 2015. The collection is particularly rich in 17th-century Dutch and Flemish works.
- In November 2013 the Netherlands Museums Association presented the results of its provenance research of museum acquisitions since 1933. In 162 participating museums 139 objects were found that presumably have been stolen, confiscated or forcibly sold as a consequence of the Nazi regime. A special website www.musealeverwervingen.nl has been launched. [From *Codart News*, November 2013.]
- Rembrandt's *Conspiracy of Claudius Civilis* is now on view at the Rijksmuseum, Amsterdam. Owned by the Royal Swedish Academy of Fine Arts, the painting normally hangs in the Nationalmuseum, Stockholm, where it has been displayed for 150 years. The work has been in Amsterdam since March 21, 2014, in commemoration of the 400th anniversary of relations between Sweden and the Netherlands.

Antwerp

All 22 volumes of the *Corpus Rubenianum Ludwig Burchard* published prior to 2000 have been made available as downloadable and searchable PDF files on the Rubenianum website: <http://www.rubenianum.be/RBDefault.aspx?ptabindex=6&ptabid=7&tabindex=1&tabid=19>

Rubenianum staff is steadily creating links within these PDF files to records in the RKDimages database which provide updated bibliographic references and provenance information that were not available at the time of print publication. These online records also allow them to publish color images, improving on the black and white illustrations used in the CRLB. Moreover, they also provide images of copies referred to but not illustrated in the printed CRLB volumes.

The project is supported by the Digital Resources Grants Program of the Samuel H. Kress Foundation.

Kingston, Ontario

Long time donors and friends Alfred and Isabel Bader have recently presented the Agnes Etherington Art Centre at Queen's University with a remarkable gift of 68 Dutch and Flemish Baroque paintings from their private collection. These join over 130 works from various schools that have been donated by the Baders since 1967. The gift includes works by talented pupils of Rembrandt such as Willem Drost, Nicolaes Maes (see cover illustration), Govert Flinck, Aert de Gelder, Abraham van Dijck and Jacobus Leveck, strongly complementing previous donations such as two Rembrandts and a large group of paintings by his early associate Jan Lievens. Also featuring works by Hendrick Ter Brugghen and Jacob van Campen, this major acquisition cements the Art Centre's place nationally and internationally as a centre for the study and enjoyment of Dutch and Flemish Baroque art, and especially of paintings by Rembrandt's circle of pupils, friends and followers. [Supplied by David de Witt.]

Leiden

The Netherlands Yearbook for History of Art (NKJ) is now available online offering access to all 62 volumes dating back to 1947. The online version gives this unique and high quality publication an extra dimension. *NKJ*, reflecting the variety and diversity of approaches to the study of Netherlandish art and culture is now even more accessible and easy to use. *The Netherlands Yearbook for History of Art Online* is offered on a subscription basis which means subscribers have online access to all volumes. Each *NKJ* volume is dedicated to a particular theme. The latest volume (62) is dedicated to Meaning in Materials 1400-1800. For details see www.brill.com/nkjo or contact marketing@brill.com.

Los Angeles

- British businessman and collector James Stunt recently acquired an important self-portrait by Anthony van Dyck for which he is now seeking a UK export licence. Meanwhile the National Portrait Gallery is trying to raise £12.5 mill. to keep the painting in Britain. Stunt is not willing to give the portrait to the NPG on extended loan but plans to hang it in his house in Los Angeles. [*The Art Newspaper*, January 2014]

- The Getty Research Institute has acquired the Tania Norris Collection of Rare Botanical Books as a gift from the collector Tania Norris. The collection consists of 41 rare books among them Crispin Van de Passe's *Hortus Floridus* (1614), Johann Christoph Volckamer's *Nürnbergische Hesperides* (1708) and Maria Sibylla Merian's *Derde en laatste deel der Rupsen Begin* (1717), hand-colored by her daughter. This supplements Merian's *Metamorphosis of the Insects of Surinam* (1719) already in the GRI's collection.
- The J. Paul Getty Museum has acquired *Rembrandt Laughing*, about 1628, a recently re-discovered self-portrait painted on copper.

New York

The so-called "Geese Book" in the Pierpont Morgan Library and Museum (Morgan, M. 905) is now available at <http://geesebook.asu.edu>. The site presents the full facsimile of the two-volume manuscript, selected chants recorded by the Schola Hungarica, videos with background information and critical commentary in English and German, codicological analysis, archival sources and bibliography. Produced in Nuremberg between 1503 and 1510, the book preserves the complete mass liturgy compiled for the parish of St. Lorenz. The manuscript is famous for its representations of animals, wild folk, and a dragon. The project is an international collaborative undertaking situated at Arizona State University.

Ouderkerk aan den IJssel (Sound & Vision Interactive)

The *New Hollstein Rembrandt* has been fully published in 7 volumes. *New Hollstein Rubens* is expected in 2016. The De Jode dynasty and Johannes Teyler (1648-c. 1709) are expected in 2015.

Oxford

Rembrandt's *Portrait of Catrina Hooghsaet* (1657) from Penrhyn Castle, Bangor (Wales) is on a three-year loan to the Ashmolean Museum.

Paris

- The Fondation Custodia and Institut Néerlandais: On January 1, 2014, the Institut Néerlandais closed after 56 years. The mission of the Fondation Custodia which has always provided the content for the exhibition program for the older art in the Institut Néerlandais will be given new substance. In the course of 2014, the library will be housed on the fourth floor of the Hôtel Lévis-Mirepoix. 19th- and 20th-century Dutch literature has been transferred to the University Library of Lille 3, and books on the history of art and culture remain in the Rue de Lille in Paris. Exhibitions will take place in the Hôtel Lévis-Mirepoix, such as the exhibition of 15th- and 16th-century Netherlandish drawings from the Museum Boijmans Van Beuningen, Rotterdam, March 22 – June 22, 2014, as well as a dialogue between sheets from the Lugt collection and those from Rotterdam. [From Fondation Custodia *E-News*, no. 6, January 2014]
- The Fondation Custodia acquired a copy by Claude-Henri Watelett (1718-1786) of Rembrandt's *Portrait of Jan Six* with the figure of Six replaced by that of Watelet. Watelet owned many

of Rembrandt's copper plates and no less than three impressions of the *Portrait of Jan Six*. His etching is based on an oil sketch by Jean-Baptiste Greuze (Kunsthalle Karlsruhe). Also recently acquired is *Woodland with Resting Roe Deer* by Isaac de Moucheron (1742).

- Louvre: One of Rembrandt's most famous paintings, *Bathsheba at Her Bath*, in the Louvre, is undergoing extensive, year-long treatment. The work will be restored at the Centre de recherche et de restauration des musées de France, Paris. It is due to go on display in 2015.
- Musée de Cluny: The *Lady of the Unicorn* tapestry series, woven in Flanders c. 1500, is installed in a newly refurbished gallery at the Musée de Cluny. The refurbishment followed an eleven month project to restore the cycle of six tapestries.

Rotterdam

Museum Boijmans Van Beuningen has added five Rembrandt paintings to the Rembrandt Database (<http://www.rembrandtdatabase.org>): *Titus at his Desk*, *Tobit and Anna*, *The Concord of the State*, *Man in a Red Cap* and the *Portrait of Aletta Adriaensdochter*. The information includes restoration history, high-resolution images, paint sample research, X-ray photographs and other technical data. The project is administered by the RKD with funding from the Andrew W. Mellon Foundation.

The Hague

The Mauritshuis will re-open following major renovation June 27, 2014.

Utrecht

The Bader Prize for the best original contribution on European art prior to 1950 written by an art historian younger than 35 went to Ruben Suykerbuyk (Ghent) for his article "Coxcie's copies of old masters: an addition and an analysis," published in *Simiolus, Netherlands Quarterly for the History of Art*, vol. 37 (2013-2014), no. 1. This is the second issue of *Simiolus* to feature an article that was awarded the Bader Prize (see also under *Opportunities*).

Vienna

The Albertina has launched its new collection website. <http://sammlungenonline.albertina.at> provides access to more than 52,000 works of art.

Washington DC

The National Gallery of Art acquired *The Concert* by Gerrit van Honthorst (1592-1656).

Scholarly Activities

Conferences

United States

HNA/AANS 2014

International Interdisciplinary Conference, Boston, June 5-7, 2014. Joint conference of the Historians of Netherlandish Art and the American Association of Netherlandic Studies.

For more information check www.hnanews.org

Sixteenth-Century Society and Conference

New Orleans, October 16-19, 2014.

HNA-sponsored sessions:

Art about Artists in the Early Modern Netherlands (1500-1700), chaired by Stephanie Dickey (Queen's University).

Pieter Bruegel the Elder and Religion, chaired by Bertram Kaschek (Technische Universität Dresden).

A Call for Papers went out over the Listserve.

Europe

(Un)dressing Rubens. Fashion and Painting in Seventeenth-Century Antwerp

Rubenianum, Antwerp, May 8-9, 2013.

<http://colloquium.rubenianum.be>

Aileen Ribeiro (The Courtauld Institute of Art), The Fashion for Rubens.

Frieda Sorber (MoMu Fashion Museum, Antwerp), Dark and Silent Witnesses: 17th-Century Archaeological Costume Finds from Antwerp.

Johannes Pietsch (Bayerisches Nationalmuseum, Munich), The Materiality of Contemporary Dress Depicted by Rubens and other Flemish Painters.

Birgitt Borkopp-Restle (University of Bern), Silk Velvet, Perfumed Leather and Ostrich Feathers – Clothes and Their Materiality in Rubens's Antwerp.

Karen Hearn (University College London), "Wrought with Flowers and Leaves ...": Representing Embroidery in English Portraits from the Age of Rubens.

Marcia Pointon (University of Manchester), Accessorizing Susanna.

Elizabeth McFadden (University of California, Berkeley), Rubens and the Materiality of Fur.

Isis Sturtewagen (University of Antwerp), Clothing Rubens's Antwerp – Everyday Urban Dress in the Early 17th Century.

Hannelore Magnus (KU Leuven), Veiled by Rubens's Fame. The Representation of Fashion in the Oeuvre of the Antwerp Genre Painter Hiëronymus Janssens (1624-1693).

Kristin Lohse Belkin (Historians of Netherlandish Art), Fashioning the Past for the Present: Rubens and the Aesthetics of Dress.

Pilar Benito Garcia (Patrimonio Nacional, Madrid), Rubens and Textiles.

Susan Miller (Independent scholar), Kosode and Rubens: An Unfamiliar Luxury.

Sara van Dijk (Leiden University), Rubens and "the source and origin of all the pretty fashions in Italy."

Cordula van Wyhe (University of York), Identity and Attire of the Aristocratic Patriciate in Rubens's Self-Portraits and Portraits of His Wives.

Susan Vincent (University of York), The King's Beard and the Queen's Curls: Hair at the Court of Charles I.

Philipp Zitzlsperger (Humboldt-Universität, Berlin), Rubens's Collars, Indications of Confessionalism and Nationalism.

Bianca du Mortier (Rijksmuseum, Amsterdam), From Spanish Mantò to the Huyck – in Search of the Origin.

Bert Watteeuw (Rubenianum, Antwerp), The Painted Veil: Hélène Fourment Wearing a Hoyke.

Questioning the Frame in the Decorative Systems of the Modern Era

Institut national d'histoire de l'art, Paris, May 9-10, 2014.

Organized by the CHAR (HICSA, University Paris 1 Panthéon - Sorbonne), the Centre François-Georges Pariset (Université Michel de Montaigne - Bordeaux 3) and the GEMCA (Group for Early Modern Cultural Analysis - UCL).

Inside Illuminations. Art Technical Research & the Illuminated Manuscript

KIK-IRPA, Brussels, June 5, 2014.

<http://org.kikirpa.be/illuminations/program.pdf>

Stella Panayotova (Fitzwilliam Museum, Cambridge), Inside the *Grandes Heures* of Philip the Bold: The Parisian Campaign of Illumination. Part I: The Artists.

Paola Ricciardi (Fitzwilliam Museum, Cambridge), The *Grandes Heures* of Philip the Bold. Part II: The Materials.

Nancy Turner (J. Paul Getty Museum, Los Angeles), Macro-XRF Scanning of Illuminations: An Improved Method for Non-Invasive Art Technical Analysis of Illuminated Manuscripts.

Lieve Watteeuw (Illuminare, KU Leuven) and **Marina Van Bos** (KIK-IRPA), Inside an Early 14th-Century Franciscan Antiphonary. Documentation and Analyses of a Ghent Choir Book.

Robert Fuchs and **Doris Oltrogge** (Cologne Institute of Conservation Sciences), The Dream of Nebukadnezar. Painting Technique of the Ottonian Reichenau Scriptorium.

Anne Dubois (UCL, Louvain-La-Neuve), Some Technical Notes on the *Fleur des histoires* (Brussels, KBR, ms. 9231-9232) by the Mansel Master, the Théroutanne Master and Simon Marmion.

Maria João Melo and Adelaide Miranda (Universidade Nova de Lisboa), Colour in Medieval Portuguese Manuscripts: Between Beauty and Meaning.

Paul Garside, Christina Duffy and M. Beltran de Guevara (British Library, London), Monitoring Pigment Stability in the Illuminated 'Treasures' of the British Library.

Aurélié Mounier (CNRS – Université Bordeaux 3), Multi-disciplinary Study of Medieval Illuminations of the Marcadé Collection (Treasury of Saint-André Cathedral of Bordeaux, France).

Posters

Ana Lemos and Rita Arujo (Universidade Nova de Lisboa), Issues around two Books of Hours, IL 15 and IL 19 (Bibliotheca National, Lisbon).

Antonia Zaratin, Cécile Oger and Helena Calvo del Castillo (Université de Liège) Analysis of pigments of two manuscripts attributed to the Master of Gijsbrecht van Brederode (Utrecht, ca.1450-1470).

Lieve Watteeuw, Bruno Vandermeulen, Jan Van der Stock, Frederick Truyen, Marc Proesmans and Luc Van Gool (RICH Project, Faculty of Arts, Illuminare, KU Leuven & ESAT, KU Leuven), Monitoring illuminations and gilding characteristics with the RICH mini-dome. The Bible of Conrad von Vechta (Bohemia, 1402, Antwerp, MPM 15.1 and 15.2)

The Proceedings of the conference will be published in the Series *Corpus of Illuminated Manuscripts, Illuminare, Research Centre for Medieval Arts*, Peeters Publishers, Paris-Leuven-Walpole (MA).

Looking for Leisure. Court Residences and Their Satellites, 1400-1700

PALATIUM conference, Prague, June 5-7, 2013.

Civic Artists and Court Artists (1300-1600). Case Studies and Conceptual Ideas about the Status, Tasks and the Working Conditions of Artists and Artisans/Der städtische Künstler und der Hofkünstler (1300-1600). Das Individuum im Spannungsfeld zwischen Theorie und Praxis

Centre André Chastel, INHA, Paris, June 19-21, 2014. Conference organizers: Philippe Lorentz (Paris-Sorbonne & EPHE) and Dagmar Eichberger (University of Trier).

Symposium XIX for the Study of Underdrawing and Technology in Painting. Technical Studies of Paintings: Problems of Attribution (15th-17th Century)

Bruges, September 11-13, 2014.

Organized by the Université Catholique de Louvain (Louvain-la-Neuve), the Laboratoire d'Etude des Oeuvres d'Art par les Méthodes Scientifiques and the Flemish Research Centre for the Arts in the Burgundian Netherlands.

See symposium website: <http://symposiumXIX.wix.com/underdrawing>

Curieux d'estampes. Collections et collectionneurs de gravures en Europe (1500-1815)

Paris-Sorbonne, October 24-25, 2014.

Scientific committee: Antony Griffith (British Museum), Marianne Grivel (Paris-Sorbonne), Barthélemy Jobert (Paris-Sorbonne), Estelle Leutrat (Université Rennes 2), Ger Luijten (Fondation Custodia), Véronique Meyer (Université de Poitiers), Nadine Orenstein (Metropolitan Museum of Art, New York), Maxime Préaud (Bibliothèque Nationale, Paris), Pierre Wachenheim (Université de Lorraine).

Bildende Künstler müssen wohnen wie Könige und Götter. Künstlerhäuser im Mittelalter und der Frühen Neuzeit

Nuremberg, June 11-14, 2015.

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.

Forgery, Plagiarism and Copying: Practices in the Art World of the Middle Ages and the Early Modern Era

Schwabenakademie Irsee, March 15-17, 2013.

Gero Seelig (Schwerin), "ob ich soll die liegende Venus von Titian machen oder nicht": Künstlerische Praktiken im Auftrag des Sammlers.

Heiner Krellig (Venice), Fälschung, Zitat, Kopie, Imitat und Plagiat in der Kunst der venezianischen Vedute des 18. Jahrhunderts.

Julia Weber (Munich), Original – Fälschung – Kopie: Das Verhältnis der Meißener Porzellane zu ihren ostasiatischen Vorbildern und beider Wertschätzung in Europa.

Jörg Merz (Münster), Kopien nach Zeichnungen von Pietro da Cortona

Caecilie Weissert (Vienna), Aktualisierung und Betrug: Kopie und Reproduktion in den Niederlanden des 16. und 17. Jahrhunderts.

Rachel King (Manchester), Man macht Bernstein auf diese Weise: Frühneuzeitliche Rezepte für und Reaktionen auf nachgeahmten Bernstein.

Julia Saviello (Berlin), Die falschen Haare: Original und Kopie bei Giulio Mancini.

Till Holger Borchert (Bruges), Fälschung altniederländischer Kunst im 16. Jahrhundert.

Nils Büttner (Stuttgart), Fälschungen der Werke Hieronymus Boschs

Grischka Petri (Bonn), Dürer, Raimondi und das venezianische Patent- und Privilegienwesen um 1500.

Ksenija Tschetschik (Vienna), Monogramme Albrecht Dürers auf den Zeichnungen des Nürnberger Künstlers Hans Hoffmann: Fälschung oder Täuschung?

Tina Öcal (Heidelberg), *Le Faux vivant: Zur Ambiguität und bildaktiven Phänomenologie der Kunstfälschung.*

Die Farbe Grau

Johannes Gutenberg-Universität Mainz in collaboration with the Technische Universität Berlin, April 18-20, 2013.

Papers of interest to HNA:

Michael Burger (Freiburg), *Grisaille in der Glasmalerei. Ein doppeldeutiger Begriff.*

Stephan Kemperdick (Berlin), *Mimesis und Abstraktion in der Grisaillemalerei zwischen 1380 und 1520.*

Rudolf Preimesberger (Berlin), " ... an ander bild, so mir entfallen ...". Konjekturen zu Grünewalds Anteil an Dürers Heller-Altar.

Hanns-Paul Ties (Munich), *Feiern und Wohnen 'en grisaille.'* Überlegungen zu Phänomenen reduzierter Farbigekeit in der profanen Wandmalerei der Renaissance in den deutschsprachigen Ländern.

Iris Brahms (Berlin/Erlangen), "grau in grau" und "auffraw papir verhöcht". Spannung und Harmonie auf nordalpinen Helldunkelzeichnungen der frühen Neuzeit.

Ulrike Kern (Frankfurt am Main), *Grau im Goldenen Zeitalter: Monochromie und Kolorit in der niederländischen Malerei des 17. Jahrhunderts.*

European Courts in a Globalized World, 1400-1700

Palácio Fronteira, Lisbon, November 7-8, 2013.

Papers of interest to or by HNA members:

Juliette Roding (Leiden University), *The Contribution of Karel van Mander III and Cornelis Norbertus Gijsbrechts to the Establishment of the Museum Regium in Copenhagen (1665).*

René Lommez Gomes (Universidade Federal de Minas Gerais, Brazil), *Mathijs van Ceulen and the Fruits of Brazil. Collecting and Exhibiting New World Objects in Recife and Amsterdam.*

Tamar Cholcman (Tel Aviv University), *'A World Picture': The Upside-Down World of the New World.*

Sabine du Crest (Université Michel de Montaigne Bordeaux 3), *Boundary Spaces: The Fictional Display of Extra-European Objects in Seventeenth-Century European Palace Decoration.*

Ivo Raband (University of Bern), *The Archduke and the Exotic: The Collecting Ambitions of Archduke Ernest of Austria in Brussels.*

Charlotte Colding Smith (Independent scholar, Australia), *Turcica and Ottoman Objects in Sixteenth-Century Collections of the German-Speaking World.*

Fourth Annual Feminist Art History Conference

American University, Washington DC, November 8-10, 2013.

Papers of interest to or by HNA members:

Jessen Kelly (University of Utah), *Gender and Testimony in Dieric Bouts' Justice of Otto III.*

Michelle Moseley-Christian (Virginia Tech), *The 'Wild Woman' and Female Monstrosity in Early Modern European Imagery.*

Mary Brantl (St. Edward's University), *She Who Shoots: Gender, the Darkroom, and Early Life. [American Women Photographers, Late 19th and Early 20th Centuries]*

Simone Zurawski (DePaul University), *Mlle. Louise Mauduit (1784-1862): Her Golden Years in the Bourbon Restoration.*

Jessica Weiss (University of Texas at Austin), *His and Hers Patronage: Isabel of Castile and Her Independent Identity as Queen of Castile within the United Spanish Kingdom.*

Alexandra Libby (University of Maryland), *Generous Gift, Courty Maneuver: Isabel Clara Eugenia and The Triumph of the Eucharist Tapestry Series.*

Vanessa Lyon (Grinnell College), *Lesbian Baroque: Peter Paul Rubens and the Virtues of Female Desire c. 1630.*

Susan Shifrin (Independent Scholar), *Gendering Genre? Considering Intersections of Gender, Genre, and Viewing Practices in the 17th Century.*

Cali Buckley (Pennsylvania State University), *Visible Women: Early Modern Anatomical Models and the Control of Women's Medicine.*

Woven Paintings? Flemish and French Tapestry 1660-1770

Townsend Center for the Humanities, Berkeley, November 22-23, 2013. Co-organized by University of California, Berkeley, and Katholieke Universiteit, Leuven.

Guy Delmarcel (KU Leuven), "Toward the mainstream of art history." *Researching Late 17th- and 18th-Century Tapestry, 1976-2013.*

Jean Vittet (Mobilier national, Paris), *Newly Discovered Gobelines Cartoons.*

Helen Wyld (National Trust, London), *Charles Antoine Coypel, Tapestry and Theatre.*

Charissa Bremer-David (J. Paul Getty Museum, Los Angeles), *Woven & Wooden: Framing Tapestry Paintings.*

Elodie Pradier (Université de Bordeaux), *The Chasses royales de Louis XV after Oudry and the Château de Compiègne.*

Yvan Maes (De Wit-Royal Manufacturers of Tapestry), *The Conservation Campaign of the Rubens Tapestries of St. John's Co-Cathedral Foundation in Malta.*

Astrid Slegten (KU Leuven), *Beer, Wine & Tapestry. Lessons Learned from the Privileges Granted to Tapissiers in Brussels.*

Klara Alen (KU Leuven), Zooming In and Out on Nicolaes Naulaerts. The Complexities of Archival Research on Late 17th-Century Antwerp Tapestry.

Katja Schmitz-von Ledebur (Kunsthistorisches Museum, Vienna), A New Perspective on the *Tenture des anciennes Indes*.

Julie Emerson (Seattle Art Museum), Visual Passports: Brussels Continents and Chinoiserie Tapestries in the Seattle Art Museum.

Florian Knothe (University and Art Museum of Hong Kong), Verdure to Kesi: European 18th-Century Pictorial Tapestries and Their Effect on Qianlong's Weavers.

Koenraad Brosens (KU Leuven and Rubens chair, UC Berkeley), Closing Remarks.

Penser la sculpture: échangés artistiques et culturels dans le Nord de l'Europe (XVIe-XVIIIe)

Fondation Custodia and Institut National d'Histoire de l'Art, Paris, December 2-4, 2013.

Oliver Kik (Katholieke Universiteit Leuven), Defining Boundaries of Sculptural Design in the Sixteenth-Century Low Countries.

Bertrand Bergbauer (Musée national de la Renaissance – Château d'Ecouen) and **Pauline Lurçon** (Institut national du Patrimoine), La circulation en France des plaquettes de bronze des Pays-Bas du XVe au XVIIe siècle.

Eelco Nagelsmit (University of Leiden), Parading a Palladium: Jacques Francart's Reliquary Altar of the Blessed Sacrament of Miracles in Brussels and the Siege of Valenciennes in 1656.

Christophe Henry (Université Paris 1 Sorbonne / GHAMU), Plaisirs de l'homologie : la copie par Bourchardon du *Faune Barberini*.

Sabine Cartuyvels (GHAMU), Souvenirs romains, sources égyptiennes: des projets de fontaines d'Edme Bouchardon dans "La Théorie et la Pratique du Jardinage".

Cécile Tainturier (Fondation Custodia), Leçons de dessin? Moulages de sculpture représentés dans les scènes d'atelier hollandaises du XVIIe siècle.

Guilhem Scherf (Musée du Louvre), Sources d'inspiration et nouveaux thèmes chez Jean-Baptiste Stouf (1742-1826).

Muriel Barbier (Musée national de la Renaissance – Château d'Ecouen), De la gravure au meuble: l'interprétation des modèles par les artisans de la Renaissance.

Frédérique Brinkerink (Rijksmuseum / Galerie Perrin), Une œuvre de Quellinus dans les collections de Joseph Chinnard? Modèles et inspirations.

Aleksandra Lipinska (Technische Universität Berlin), Landscape with King Numa Pompilius and Nymph Egeria. The Development of the Genre of all antica Relief in the Netherlands and France in the 16th Century.

Étienne Jollet (Université Paris 1 Sorbonne), Les bustes en hermès dans l'œuvre de Chinnard.

Tomas Macsotay (UAB, Barcelona), Character, enargeia and the Return of Flemishness in the Salons of 1699 and 1704.

Hans Buijs (Fondation Custodia), Lettres autour de la sculpture dans le fonds Custodia.

Alain Jacobs (Bibliothèque Royale de Belgique), La statue royale ou princière élevée dans les Pays-Bas méridionaux.

Frits Scholten (Rijksmuseum), Etienne-Maurice Falconet (1716-1791) in Holland.

Léon Lock (Katholieke Universiteit Leuven), Quelques réflexions sur les relations de travail entre sculpteurs des anciens Pays-Bas et de France aux XVIIe et XVIIIe siècles.

Stéphanie Levert (Université Paris IV / RKD), La présence des sculpteurs des Pays-Bas en France : méthodologie et recherches.

Alexander Dencher (Université Paris 1 Sorbonne / GRANT-IT), Inventer pour le Roi-Stadhouder: la sculpture dans l'œuvre de Daniel Marot.

Charles Avery (Victoria & Albert Museum), Collecting Gerard van Opstal's Sculpture and Ivories.

Aline Magnien (Musée Rodin), Le temps des œuvres: l'exemple de Rodin.

Dispersal and After-Effect of Dutch Painting of the 17th Century: Poland

Gerson Digital Project I

RKD, The Hague, December 13, 2013.

The project focuses on the artistic relationship between Netherlandish and Polish painters in the 17th century. The starting point for this project was Horst Gerson's *Ausbreitung und Nachwirkung der holländischen Malerei des 17. Jahrhunderts* (1942). The aim is to produce a revised, annotated and illustrated electronic publication.

Rieke van Leeuwen (Digital Collections at the RKD), Demonstration of the Gerson Digital Monograph.

Gerdien Verschoor (CODART), Dutch and Flemish Paintings from the Golden Age in Polish Collections.

Jacek Tylicki (Nicolaus Copernicus University, Toruń), Research into the Relationship between Dutch and Polish Art in the Seventeenth Century.

Erik P. Löffler (Dutch and Flemish Old Master Drawings, RKD), A Dutch Artist in Poland: Discovery of a New Oeuvre.

Reünie Revisited. Altaarstukken voor de Antwerpse O.-L.-V.-kathedraal in prikkelend perspectief

University of Antwerp, January 24, 2014. Organizers: University of Antwerp, the Cathedral, Koninklijk Museum voor Schone Kunsten Antwerpen, and the Rubenianum.

Guido Marnet (U Antwerp), Triptieken in context: het woelig bestaan van Antwerpse triptieken in de periode van de Nederlandse Opstand.

Koen Jonckheere (U Ghent), De altaarstukken van Michiel Coxie voor de Antwerpse kathedraal.

Natasja Peeters (KML Brussels), Frans Franckens altaarstuk voor de Linnenwevers in de Antwerpse kathedraal (ca.1600): een reconstructie.

Anne Delvingt (ULB), Un triptyque reformé à la cathédrale d'Anvers. Le retable des poissonniers de Hans van Elburcht.

Jeroen Giltaij (Museum Boijmans Van Beuningen, Rotterdam) and **Margreet Wolters** (RKD, The Hague), Planken en lijnen. Nieuwe gegevens over het Visverkopersaltaar door Hansje van Elburcht.

Jochen Ketels (U Ghent), Licht op het Sint-Jansaltaarstuk van Quinten Metsijs.

Veerle De Meester (KMSKA), The Bigger Picture: voorbereiding en transport van de altaarstukken uit het Koninklijk Museum voor Schone Kunsten naar de Antwerpse kathedraal.

Piet Lombaerde (U Antwerp and Herita), Reünie en ruimtebeleving in de kathedraal.

College Art Association Annual Conference 2014

Chicago, February 12-15, 2014.

HNA session chaired by Marisa Bass (Washington University, St. Louis), titled *Moving Images: The Art of Personal Exchange in the Netherlands*

Jessica Weiss (University of Texas at Austin), Panel Paintings as Status Symbols: The Afterlife of the Retablo de Isabel and Spanish-Hapsburg Dynastic Identity.

Shira Brisman (Columbia University), The Worth of a Ring, Rewritten.

Jasper van Putten (Harvard University), Book Fairs and Hanse Merchants: Sebastian Münster's Use of Trade Networks to Acquire City Views.

Jennifer Cochran Anderson (Pennsylvania State University), Wooden Devotional Figures, Illicit Importations and Personal Connections Between Ireland and the Catholic Netherlands.

Vanessa Schmid (New York University), Admirals Amongst Themselves: Portrait Exchange and Collecting in Dutch Naval Culture.

Other sessions and papers of interest to or presented by HNA members:

Session: *Media as Meaning: Glass in the Midwest*

Amy Golahny (Lycoming College), Locally Significant: Markers of Leadership and Faith in Stained Glass Windows of Williamsport, PA.

Session: *Catalogue Raisonné Research and Contemporary Trends in Art Historical Discourse*

Louisa Wood Ruby (The Frick Collection), Understanding the Early Modern Workshop: A Case for Retooling the Traditional Catalogue Raisonné.

Session: *From Academe to Museum: The Academic as Independent Curator*

Ivan Gaskell (Bard Graduate Center), Material Culture and Intersections among History, Art History, Anthropology, and Philosophy.

Session: *The Erotic Gaze in Early Modern Europe*

Stephanie Dickey (Queen's University), Disgust and Desire: Responses to Rembrandt's Nudes.

Session: *Objectifying Prints: Hybrid Media 1450-1800. Part I*

Freyda Spira (Metropolitan Museum of Art), Augsburg's Amor Industry: Fostering Printmaking and Objectifying Prints.

Arthur DiFuria (Savannah College of Art & Design), The Concettismo of Triumph: Maerten van Heemskerck's Prints and Spanish Omnipotence in a Late Sixteenth-Century Writing Cabinet.

Yael R. Rice (Amherst College), Lines of Perception: European Prints at the Mughal Court.

Alexandra Onuf (University of Hartford), From Print to Paint and Back Again: Transformations of the Local Landscape in Early Modern Antwerp.

Aaron M. Hyman (University of California, Berkeley), Facing a Paper Canon: Prints and Authorship in Viceregal New Spain.

Session: *Aesthetics and Performance in Late Gothic Architecture*

Donna L. Sadler (Agnes Scott College), Performing Piety from the Mourners on the Tomb of Philip the Bold to the Entombment of Christ.

Session: *Women and the Visual Arts in the Dutch Golden Age*

Saskia Beranek (University of Pittsburgh), Living Memory: Amalia von Solms and the Dutch Garden.

Megan C. Blocksom (University of Kansas), Selling Silk or Selling Souls? Frans van Mieris's *Cloth Shop* and Female Entrepreneurship.

Alexandra B. Libby (University of Maryland), Power and Propaganda in *The Triumph of the Eucharist Tapestry Series: The Solomonic Ambitions of Isabel Clara Eugenia*.

Martha Moffit Peacock (Brigham Young University), The Visual and Textual Self-Fashioning of Anna Maria van Schurman.

Session: *Objectifying Prints: Hybrid Media 1450-1800. Part II*

L. Elizabeth Upper (Cambridge University), Early Modern "Decals": Printing Intarsia in the German-Speaking Lands, ca. 1550-1650.

Jonathan Tavares (The Art Institute of Chicago), Hunting Erotica: Print Culture and a Seventeenth-Century Rifle in the Collection of the Hessisches Landesmuseum, Darmstadt.

Lelia Packer (National Gallery, London), Prints as Paintings? Dutch Pen Drawings c. 1650.

Cali Buckley (Penn State University), Designing Women: The Material Evolution of Early Modern Anatomical Models.

Session: *Hegemony and Hierarchy: Rivalry in the Theory and Practice of the Visual Arts*

Ricardo De Mambro-Santos (Willamette University), Seizing the Clouds: Leonardo da Vinci's Reflections on the Paragone and the Making of *The Virgin of the Rocks*.

Giles Knox (Indiana University), Collapsing the Paragone: Rembrandt's *Aristotle with a Bust of Homer*.

Session: *The "Object" in the Renaissance*

Geraldine A. Johnson (University of Oxford), You Should Have Been There: Locating the Renaissance Object in the Practice of Art History.

Jessica E. Buskirk (Technical University, Dresden), *The Devotional Portrait Diptych as Transitional Object: The Affective Pull of an Andachtsbild.*

Sophie Raux-Carpentier (Université Lille 3), *Objects at Stake: Lotteries of Art Works and Luxury Goods in Early Modern Europe.*

Catherine E. Burdick (Pontificia Universidad Católica de Chile), *Collecting (Across) Cultures: Cartographic Exotica in Tabula Geographica Regni Chile (1646).*

Middle Atlantic Symposium in the History of Art

University of Maryland and National Gallery of Art, March 7-8, 2014.

Papers of interest to or by HNA members:

Elliot Wise (Emory University), *Sacramental Vision and the Eucharistic Christ Child in the Mérode Triptych.*

Cali Buckley (Pennsylvania State University), *Ivory Anatomical Models and the Early Modern Physician.*

Sara Bordeaux (University of Delaware), *Faith on the Fringes of Emanuel de Witte's Sermon Paintings.*

Renaissance Society of America Annual Conference

New York, March 27-29, 2014.

Papers by or of interest to HNA members

Anat Gilboa (Salem State College), *The Portraits of Manasseh ben Israel.*

Suzanna Ivanic (University of Cambridge), *Religious Materiality in the Kunstkammer of Rudolf II.*

Daniel Margocsy (Hunter College), *A Natural History of Satyrs: Myths and Exotica in the Age of Discoveries.*

Jessica Keating (University of Southern California), *Pieter Bruegel the Elder's Two Chained Monkeys.*

Assaf Pinkus (Tel Aviv University), *Imaginative Responses to the "Living Statue": The Imperial Balcony at Mühlhausen.*

Barbara Uppenkamp (University of Kassel), *Rubens's Reception of Roman Architecture.*

Freyda Spira (Metropolitan Museum of Art), *Print People?*

David Areford (U Mass, Boston), *The Christ Child Unmasked: Prints about Time, Knowledge, and God.*

Susan Dackerman (Harvard), *Prints and Knowledge of Islam.*

Olenka Horbatsch (University of Toronto), *Imperial Experiments: Early Netherlandish Etching, ca. 1520.*

Rebecca Zorach (University of Chicago), *"Calcographia arte occultos haud admittente": Making Secret Things Visible in the Renaissance Print.*

Suzanne Karr Schmidt (Art Institute of Chicago), *Printing on Fabric: Shrouds, Sleeping Caps, and Satin Dürers.*

Peter Fuhring (Fondation Custodia), *Ornament Prints: Multiple Intentions and Multiple Functions.*

Femke Speelberg (Metropolitan Museum of Art), *From Phenomena to Exempla: The Establishment of the Ornament Print in the Emerging Renaissance Print Market.*

Oliver Kik (Katholieke Universiteit Leuven), *Signs of Knowledge: The Goldsmith-Engraver in the Low Countries and the Dissemination of Design.*

Michael J. Waters (NYU), *Renaissance Ornament Prints and Architectural Engravings: A Question of Origins.*

Shira Brisman (Columbia University), *Symmetry and Secrets.*

Madeleine C. Viljoen (New York Public Library), *The Cosmographo as Engraver of Ornament.*

Victoria Sancho Lobis (Art Institute of Chicago), *Female Life Drawing in the Rubens Workshop: Case Studies.*

Karolien De Clippel (Utrecht University), *The Problem of the Female Life Drawing in the Rubens Workshop.*

Lara Yeager-Crasselt (The Catholic University of America), *Picturing Practice: Michael Sweerts and the Image of the Netherlandish Drawing Academy.*

Susan Anderson (Maida and George Abrams Collection), *The Haarlem Drawing Academy: The Third Generation.*

Stephanie Dickey (Queen's University), *Contentione perfectus: Drawing in the Studios of Rembrandt and Annibale Carracci.*

Michael Zell (Boston University), *Graphic Images: Rembrandt's Late Printed Nudes.*

Catherine Levesque (College of William and Mary), *Roelandt Savery and the Culture of Mining.*

Angela Vanhaelen (McGill University), *Automata in the Labyrinth: Beast Machines in Early Modern Amsterdam.*

Bret Rothstein (Indiana University), *Picturing Thought in the Early Modern Low Countries.*

Session sponsored by HNA

Carolyn van Wingerden (Rice University), *Pieter Coecke van Aelst's Grand Turc Woodcuts and what they Reveal about Ottoman-Netherlandish Relations in the Sixteenth Century.*

Carrie Anderson (Boston University), *Material Mediators: Johan Maurits, Textiles, and the Art of Diplomatic Exchange.*

Claartje Rasterhoff, Filip Vermeulen (Erasmus University Rotterdam), *Mediators of Trade and Taste: Netherlandish Art Dealers in a Globalizing Art World.*

Ethan Matt Kavalier (University of Toronto), *Mapping Time: The Netherlandish Carved Altarpiece in the Sixteenth Century.*

Marisa Anne Bass (Washington University St. Louis), *Divinity and Mendacity in the Art of Joris Hoefnagel.*

Koenraad Jonckheere (University of Ghent), *Damaging the Divine Body in an Age of Iconoclasm.*

Elizabeth Petcu (Princeton University), *Cut, Carve, Construct: Drafting Wendel Dietterlin's Etched Architectura.*

Lelia Packer (NYU), *Drawing as a Reproductive Medium: Hendrick Hondius's Reproductive Drawings after Rare Prints by Lucas van Leyden.*

William Kynan-Wilson (Cambridge University), *Codifying Ottoman Society: The Artistic Dialogue between Prints and Ottoman Costume Albums.*

Tomasz Grusiecki (McGill University), Michal Boym's *Flora Sinensis* and the Concept of Artistic Innovation.

Elio Brancaforte (Tulane University), Interpreting the *Gulistan*: Word and Image in the *Persianischer Rosenthal* (1654).

Maryanne Cline Horowitz (Occidental College), Exotic Lady Continents from Abraham Ortelius to David Teniers III.

Ariane Schwartz (Dartmouth College), How Should I Live? Horatian Emblems, Neo-Stoicism, and the Case of Otto van Veen's *Emblemata Horatiana*.

Tamar Cholcman (Tel Aviv University), Emblem fn: The Emblems of Triumphal Entries – See Footnote by the Author.

Marcin Wislocki (University of Wrocław), Drink My Friends, and Become Drunk! On the Idea of Spiritual Drunkenness and the Bridal Mysticism in Protestant Emblematics.

Pieter Martens (Katholieke Universiteit Leuven), Warrior Princes as Fortress Designers.

Krista De Jonge (Katholieke Universiteit Leuven), Constructing Early Modern Architectural Theory in Western Europe: Painters, Goldsmiths, Draughtsmen, and Printmakers.

Franciszek Jan Skibinski (Nicolaus Copernicus University), Netherlandish Sculptors as Designers of Architecture in Sixteenth-Century Northern Europe.

Valerie Herremans (Koninklijk Museum, Antwerp), **Joris Jozef Snaet** (Belgian Buildings Agency), Peter Paul Rubens and the Ornamentation of the Antwerp Jesuit Church.

Léon Lock (Katholieke Universiteit Leuven), The Thurn und Taxis Chapel in Brussels: A Northern "Unity of the Visual Arts" à la Bernini?

Pier Terwen (Terwenconsultancy), The Monument to Lieutenant-Admiral Maerten Tromp in the Oude Kerk, Delft: The Collaborative Design Process between Architect and Sculptors.

Gwendoline de Muelenaere (Université Catholique de Louvain), From Engraving to Academic Defense: The Image as a Frame in Flemish Thesis Prints.

Annelise Lemmens (Université Catholique de Louvain), Frontispieces as Framing Devices: Understanding the Book from Its Borders (Antwerp, 1600-50).

Ingrid Falque (University of Leiden), Framing the Text-Image Relationship in Henry Suso's *Exemplar*.

Joanna Wooddall (Courtauld Institute of Art), Let the Balance Be Just and the Weights Equal? Looking again at Quentin Matsys's *Moneychanger and His Wife*.

Teresa Esposito (University of Ghent), Collecting Magical Gems in Seventeenth-Century Antwerp: The Case of Peter Paul Rubens.

Jennifer Rabe (University of Bern), Measure for Measure: The Depiction of Instruments in the "Madagascar Portrait."

Christine Göttler (University of Bern), Vulcan's Forge: Artists' Virtues in Early Modern Antwerp.

Marlise Rijks (University of Ghent), Collections and Coral: Trading and Crafting Precious Metals, Stones, and Naturalia in Seventeenth-Century Antwerp.

Nadia Sera Baadj (University of Bern), Object Networks: Luxury, Empire, and Virtuosity in Early Modern Antwerp.

Susanna Burghartz (University of Basel), Global de Bry: An Antwerp Spin-Off.

Ivo Raband (University of Bern), Archducal Acquisitions in Antwerp: The Account Book of Ernest of Austria.

Alessandra Becucci (Independent Scholar), Our Man in Antwerp: The Merchant Luigi Malo and His Purchases for a Traveling Patron.

Birgit Borkopp-Restle (University of Bern), Antwerp's Giant Leaf Tapestries: Rooms with Views into New Landscapes.

Jessica A. Stewart (UC Berkeley), Genealogies of Rupture and Reconciliation: Frans Francken's Visual Discourse on Antwerp Cosmopolitanism.

Stefanie Wyssenbach (University of Bern), Global Connections and Local Expertise: Carstian Luyckx's Still Life Paintings as Sites of (Maritime) Expertise.

Erin Downey (Temple University), Cornelis Bloemaert II: Family Ties and Artistic Exchange between Utrecht and Rome.

Susan Kuretsky (Vassar College), Ter Brugghen's Spectacles.

Elizabeth Nogrady (NYU/Institute of Fine Arts), All Together Now: Artistic Collaboration in Seventeenth-Century Utrecht.

Anna Huber (Harvard), Drunk and Idle: The Artist as Drinker in Early Modern Germany.

Dympia C. Callaghan (Syracuse University), The Image Breakers.

Amy Powell (UC Irvine), Rembrandt's Scribbles.

Sarah K. Kozlowski (Southern Methodist University), Arnolfini's Oranges: Figuring Accumulation, Exchange, and Dissemination in Early Netherlandish Painting.

Jean-Philippe Echard (Cité de la musique – Musée de la musique), Commercial and Cultural Antwerp: The Case of Decorated Harpsichords.

Charlotte Colding Smith (University of Melbourne), Knowing the Enemy: Turcica and Ottoman Objects in Sixteenth-Century Northern European Libraries.

Jacquelyn Coutré (Adelphi University), Like Mother, Like Daughter: Emulation and Identity in Jan Lievens's *Diana and Her Nymphs*.

Rangsook Yoon (Chapman University), Dürer's Treatises as Self-Help Manuals for Artists.

Aneta Georgievska-Shine (University of Maryland, College Park), *Ille hic est* ... Juan de Pareja and the Limits of Knowledge.

Elena Filippi (Alanus Hochschule für Kunst und Gesellschaft Alfter, Bonn), The Heritage of Cusanus's New Anthropology and Its Impact on Visual Culture in Fifteenth-Century Germany and Flanders.

Joaneath Spicer (The Walters Art Museum), The Personification of Africa in Cesare Ripa's *Iconologia*.

Lisa Rosenthal (University of Illinois, Urbana-Champaign), Precarious Personification: Fortuna and the Painter's Studio.

Barbara Kaminska (UC Santa Barbara), Reformation Polemics on Stage: Visual Arts and Vernacular Theater in Mid-Sixteenth-Century Antwerp.

Maria Pietrogiovanna (Università degli Studi di Padova), Representing Powerful Women during the Renaissance in the Netherlands.

Hanneke Van Asperen (Tilburg University), Union is Love's Wish.

Alisa M. Carlson (University of Texas, Austin), Social Networking, Social Capital, and the Portrait Drawings of Hans Holbein the Elder.

Oskar Bächtmann (Swiss Institute for Art Research), The Use of Colored Chalks for Drawings by Hans Holbein the Younger.

Cecilia Mazzetti Di Pietralata (Bibliotheca Hertziana), Collecting Portrait Drawings and the Making of Art History in Central Europe: From Dürer to the Dürerrenaissance.

Danijela Zutic (McGill University), "Like the fluid sea": Masking Boundries in Pieter Isaacs's *Allegory of Amsterdam* (Cover of Amsterdam City Harpsichord).

Agnes Kulik (University of Bonn), Anton Woensam's Works for the Carthusians and Other Patrons in Early Sixteenth-Century Cologne.

Xander van Eck (Izmir University of Economics), The Early Counter Reformation in Gouda's Stained Glass Windows, 1562-71.

Nicole Blackwood (University of Toronto), Spectaculum: The Theatrics of Image Making.

Barbara Haeger (Ohio State University), "They shall look on him whom they pierced." Contemplating Christ's Wounds in Adriaen Rockox's Epitaph.

Walter Melion (Emory University), *Libellus piarum precum* (1575): Intentions of the Five Holy Wounds in a Jesuit Manuscript Prayerbook.

Preis(e) ohne Grenzen. Kunstmarkt an europäischen Höfen der Vormoderne

Bibliotheca Augusta, Wolfenbüttel, April 2-4, 2014.

Edgar Lein (Graz), Vom Preis und Wert der Kunst. Benvenuto Cellinis Skulpturen für Franz I. von Frankreich und Cosimo I. de' Medici.

Michael Wenzel (Wolfenbüttel), Kurzvorstellung des DFG-Projekts Handeln mit Kunst und Politik: Philipp Hainhofer.

Nils Büttner (Stuttgart), "His demands ar like ye lawes of Medes an Persians wch may not be altered": Rubens' Preise.

Gabriele Marcussen-Gwiazda (Rüsselsheim), Rudolfs Böhmsche Krone: Zu internationalen Edelstein-Konsortien und Schmuckkartellen am Beginn des 17. Jahrhunderts.

Sarvenaz Ayooghi (Aachen), Die rudolfinischen Kunstagenten: Akteure auf dem europäischen Kunstmarkt um 1600.

Christina M. Anderson (Oxford): Brokering at Court: The Gonzaga Sale of 1627/28.

Natalia Gozzano (Rome), The Maestro di casa and the Role Played in the Art Market by the Professionals of the Roman Court.

Heiner Krellig (Venice/Berlin), Francesco Algarotti als Kunstagent im Dienste der Höfe in Berlin, Dresden und Kassel (1741-1764).

Carmen Decu Teodorescu (Paris/Geneva), Borso d'Este's Roman de la Rose *cortine*: The Most Expensive Item of a 15th-Century Italian Collection.

Susanne König-Lein (Graz), "des Anschaffens und Ausgebens in Graz kein Ende": Die Erwerbungen der Maria von Bayern, Erzherzogin von Innerösterreich, für die Grazer Kunstammer (1571 bis 1608).

Axel Christoph Gampp (Basel), Der Kunstmarkt und Fürst Karl Eusebius von Liechtenstein.

Tina Košak (Ljubljana), Pricing Paintings in Late 17th- and Early 18th-Century Inner Austria.

Martina Frank (Venice), Zur Entwicklung des Kunstmarkts in Venedig im 17. Jahrhundert.

The Global Lowlands in the Early Modern Period

A conference on Dutch and Flemish history and culture in a worldwide perspective, Brown University, Providence, April 4-5, 2014.

Papers of interest to or by HNA members:

Mariët Westerman (The Andrew W. Mellon Foundation), [Dutch Art in the Golden Age].

Claudia Swan (Northwestern University), Lost in Translation. Exoticism in Early Modern Holland.

Daniel Margóscy (Hunter College), Commercial Visions: Global Trade and Scientific Debate c. 1700.

Julie Hochstrasser (University of Iowa), Whose Baroque? Drawing and Human Experience among the Khoikhoi.

Benjamin Schmidt (University of Washington), Oriental Despots on Ornamental Desks: On Dutch Geography, the "Decorative" Arts, and the Production of the Exotic World.

Anne Goldgar (King's College, London), [Dutch Arctic Exploration and Its Representation].

Kartographie der Frühen Neuzeit. Weltbilder und Wirkungen

Weserrenaissance-Museum Schloss Brake, Lemgo, April 4-6, 2014. www.weltvermesser.de

Peter van der Krogt (University of Amsterdam), Landkarten aus Amsterdam.

Ingrid Baumgärtner (University of Kassel), Der Portulan-Atlas des Battista Agnese.

Peter Mesenburg (formerly University of Duisburg-Essen), Zur Genauigkeit mittelalterlicher Portulane.

Albrecht Sauer (Deutsches Schiffahrtsmuseum Bremerhaven), Kartographie und Seefahrt.

Jan Mokre (Österreichische Nationalbibliothek, Vienna), Globen als Repräsentationen des Zeitalters der Entdeckungen.

Jürgen Hamel (Archenhold Sternwarte Berlin), Wissenschaft und Kunst in der Himmelkartographie von Bayer bis Bode (1603-1801).

Wolfram Dolz (Mathematisch-Physikalischer Salon Dresden), Instrumente und Methoden der Landvermessung in der Frühen Neuzeit.

Dirk Imhof (Museum Plantin-Moretus), The Printing and Sale of Abraham Ortelius's "Theatrum" by the Antwerp Plantin Press in the 16th Century.

Ariane Koller (University of Bern), Allegorie und Wissenschaft. Zwei Weltkarten der Offizin Blaeu.

Markus Heinz (Staatsbibliothek, Berlin), Chancen und Begrenzungen in der deutschen Verlagskartographie des 18. Jahrhunderts.

Heiner Borggreffe (Weserrenaissance-Museum Schloss Brake, Lemgo), Unter Kannibalen. Entdeckungen Amerikas in Wort und Bild.

Michael Bischoff (Weserrenaissance-Museum Schloss Brake, Lemgo), Weltenträger, Kontinente, Land und Meer. Geographische Konzepte in den Titelblättern frühneuzeitlicher Atlanten.

Franz Reitinger (Salzburg), Kartenkontroversen. Die Austragung ideologischer Richtungsstreitigkeiten im Medium der Kartographie.

Tanja Michalsky (Universität der Künste, Berlin), "Karte und Gebiet". Implikationen des kartographischen Displays von der Frühen Neuzeit bis in die Gegenwart.

Rolf Schönlau (Weserrenaissance-Museum Schloss Brake, Lemgo), Von der Vermessung der Hölle zur Vermessung der Erde. Karten und Literatur.

Matthias Struch (Filmmuseum Potsdam), Kartographie und Film.

Klaus Sachs-Hombach (University of Tübingen), Karte und Orientierung. Begriffliche Anmerkungen zur Natur und Funktion realer und kognitiver Karten.

Art on the Move: Artistic Exchange and Innovation in the Low Countries, 1572-1700

Museum Boijmans Van Beuningen, Rotterdam, April 10-11, 2014.

Filip Vermeylen (Erasmus University Rotterdam), In Search of Netherlandish Art: Cultural Transmission and Artistic Exchanges in the Low Countries.

David Van Der Linden (Erasmus University Rotterdam), Painters on the Move: Building an Artistic Career in the Low Countries.

Barbara Uppenkamp (University of Kassel), Gilles Coignet, a Painter from Antwerp in Italy, Amsterdam and Hamburg.

Abigail Newman (Princeton University), 'Dutch' and 'Flemish' Exchanges Outside the Low Countries: Immigrant Artists Meet in Madrid.

Eric Jan Sluijter (University of Amsterdam), Career Choices of Immigrants/Emigrants in Amsterdam and Antwerp: The Van Nieulandt Brothers.

Claartje Rasterhoff (Erasmus University Rotterdam), Pipelines in Early Modern Cultural Industries: Cross-Border Art Trade in the Low Countries.

Sandra Van Ginhoven (Duke University), Guiliam Forchondt and the Artistic Legacy of Flanders in Latin America.

Huigen Leeftang (Rijksprentenkabinet), Printmakers and Publishers in Antwerp and Haarlem, 1580-1650: Exchange and Competition.

Hans Van Miegroet (Duke University), The Mechelen Export Industry: The Impact of Mechelen Painters on the Dutch Art Scene.

Karolien De Clippel and Marloes Hemmer (Utrecht University), Rubenism in the Low Countries: Artistic Exchange between Rubens and Dutch History Painters, 1609-1631.

Lara Yeager-Crasselt (Catholic University of America), Forging a Netherlandish Academy: Michael Sweerts and the Exchange of Academic Ideas in the Low Countries.

Zoran Kwak (University of Amsterdam), The Kitchen Piece in the Northern and the Southern Netherlands, 1590-1630: Continuous Interaction, Different Developments.

'Primitive Renaissances': Northern European and Germanic Art at the Fin-de-Siècle to the 1930s

The National Gallery, London, April 11-12, 2014.

In association with *Strange Beauty: Masters of the German Renaissance* (The National Gallery, London, February 19 - May 11, 2014).

Panel 1: *Making Modern Renaissances: Dürer and Cranach in the Nineteenth Century*

Jeffrey Chipps Smith (University of Texas at Austin), Dürer on the Museum: The Rise of the Cult of the Artist in the Nineteenth Century.

Jeanne Nuechterlein (University of York/Co-Curator, *Strange Beauty*), "The picture does not please me": Cranach's Critical Fortunes in Britain.

Panel 2: *Pre-Raphaelites and 'Primitive' Moderns*

Colin Cruise (University of Aberystwyth), Opening and Closing Perspectives: D. G. Rossetti and the Northern 'Primitives'.

Jan-Dirk Baetens (Radboud University, Nijmegen) The Modernity of the Past: Henry Leys's Pre-Rubenism.

Panel 3: *Figures of Life and Death: Gothicism, Rootedness and the Germanic in Belgian and Finnish Symbolism*

Inga Rossi-Scrimpf (Musées Royaux des Beaux-Arts de Belgique, Brussels), 'Der Rembrandtdeutsche': Georges Minne, Gothicism and Flemish and German Rootedness.

Marja Lahelma (University of Helsinki), Hugo Simberg and Hans Holbein: Individuality, Portraiture, and Images of Death.

Panel 4: *German Moods: Matthias Grünewald from the Fin-de-Siècle to German Modernism*

Juliet Simpson (Buckinghamshire New University/Wolfson College, Oxford), Savage, Spirituality and German Revivals - The Many Moods of Matthias Grünewald at the fin-de-siècle.

Dorothy Rowe (University of Bristol), Death and the Maiden - Grünewald and the Re-invention of a Northern Renaissance Motif in Käthe Kollwitz and German Modernism.

Panel 5: *The Art and Exhibition of Nation-Building: Cults of 'Primitive' Art*

Elizabeth Emery (Montclair State University, NJ), The Contested Primitifs Cult at the Fin-de-Siècle: From Aesthetic Purity to National Commerce.

Clément Dessy (Université Libre de Bruxelles, Brussels), Exporting "Primitive" Belgian Arts: A Challenge for Belgian Symbolism in Britain.

Laura Morowitz (Wagner College, New York), *The Exposition des Primitifs Français* (1904) and *Les Primitifs allemands* (1910): Franco-British Discourse on the 'Primitives', 1900-1910.

Panel 6: *Myth-Making and Northern Cosmopolitans: Other 'Primitive' Renaissances in German Music and Literature*

Roger Allen (University of Oxford), Wagner's Musical 'Primitives': Renaissance Italy from Bayreuth.

Robert Vilain (University of Bristol), German Literary 'Primitives': Yvan Goll and Expressionism.

Panel 7: *Avant-Gardes and Germanic Rhythms: Reinventing the Northern 'Primitive' Early 20th-Century Modernism*

Adriana Bontea (University of Oxford), Renaissance Masks and Ugliness – Towards a New Language of Surface in the Art of Ensor and Klee.

Tessel Bauduin (University of Amsterdam/Radboud University, Nijmegen), The Modernity / Anti-Modernity of Bosch: Early Renaissance Netherlandish Art in Surrealism.

Opportunities

Journals

Call for Contributions

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, **August 1, 2014**. Please consult the journal's Submission Guidelines.

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

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Dagmar Eichberger, Associate Editor

Lias. Journal of Early Modern Intellectual Culture and its Sources

The Sublime in Early Modern Theories of Art, Architecture and the Theatre

Guest editors S. Bussels & B. Van Oostveldt Leiden University Centre for the Arts in Society

For this special issue of *Lias* we welcome proposals that focus on the appropriation of the Longinian sublime in theories of art, architecture and theatrical performances in the period prior to Burke and Kant. In contrast with previous studies on the visual sublime in Early Modernity, our primary focus will not be put on the analysis of works of art, but on the *studia*

humanitatis and the new understandings of how artists could move their audience maximally. Already in sixteenth and seventeenth-century Europe, the treatise *Peri hupsous* (*On the Sublime*) by pseudo-Longinus was a crucial text to form humanist ideas on the overpowering effect of visual media. Thus the special issue of *Lias* addresses the earliest theories on the overwhelming agency of these visual media since Antiquity.

This project is part of the ERC starting grant program 'Elevated Minds. The Sublime in the Public Arts in Seventeenth-Century Paris and Amsterdam' (<http://hum.leiden.edu/lucas/elevatedminds>).

Aims of the Special Issue

Since Nicolas Boileau's canonical French translation of *Peri hupsous* in 1674 the sublime was for decades increasingly related to literature. However, prior to Boileau, Longinus's treatise was appropriated in a broader field.¹ For example, recent studies on the widely influential *De pictura veterum* by Franciscus Junius F.F. (Amsterdam, 1637) have indicated the importance of Longinus for the Early Modern conceptualization of the breathtaking and awe-inspiring effect of painting.² However, we currently lack insight to what extent Longinus's treatise was used before Junius, e.g. in Italian art theory,³ or in the decades after Junius.⁴

Humanists, such as Lorenzo Giacomini, explicitly discussed Longinus's use of the term *phantasia* (or mental image) to get a grasp on the overwhelming effect of art.⁵ They learned from Longinus that poets and orators need to use *phantasiai* to make their subject present. Thus the poets and orators should become witnesses of the events themselves and can put these events into vivid words. In turn, the audience gets *phantasiai* thanks to the vividness of the sublime text or speech. However, we do not exclusively look at the Early Modern appropriation of Longinus's *phantasia*: other elements from the *Peri hupsous* can be taken into regard as well, such as Longinus's use of *enthousiasmos* (pointing at the state of total possession of the artist in the process of creation) or *ekstasis* and *ekplexis* (both defining the overwhelming effect on the audience), as well as the

¹ Éva Madeleine Martin, 'The "Prehistory" of the Sublime in Early Modern France. An Interdisciplinary Perspective', in: *The Sublime. From Antiquity to the Present*, ed. T.M. Costelloe (Cambridge: Cambridge University Press 2012), pp. 77-101.

² Judith Dundas, *Sidney and Junius on Poetry and Painting. From the Margins to the Center* (Newark: University of Delaware Press 2007), 227-33 and Philipp Fehl and Raina Fehl, 'Introduction', in Franciscus Junius, *The Painting of the Ancients*, ed. Keith Aldrich, Philipp Fehl and Raina Fehl (Berkeley, California: University of California Press 1992).

³ Hana Gründler, 'Orrore, terrore, timore. Vasari und das Erhabene,' in: *Translations of the Sublime. The Early Modern Reception and Dissemination of Longinus' Peri Hupsous in Rhetoric, the Visual Arts, Architecture and the Theatre*, ed. Caroline van Eck, Stijn Bussels, Maarten Delbeke and Jürgen Pieters (Leiden: Brill 2012), pp. 83-116.

⁴ With a few exceptions, e.g. Colette Nativel, 'Le Traité du sublime et la pensée esthétique anglaise de Junius à Reynolds', in *Acta conventus neo-latini hafniensis. Proceedings of the Eighth International Congress of Neo-Latin studies*, ed. Rhoda Schnur (Binghamton-New York: Medieval & Renaissance Texts & Studies, 1994), 721-30 and Thijs Weststeijn, *The Visible World: Samuel van Hoogstraten's Art Theory and the Legitimation of Painting in the Dutch Golden Age* (Amsterdam: Amsterdam University Press, 2008), pp. 155-157.

⁵ E.g. Eugenio Refini, 'Longinus and Poetic Imagination in Late Renaissance Literary Theory', in: *Translations of the Sublime*, pp. 33-53.

Longinian discussion on 'greatness of mind' and the juxtaposition of 'flawless mediocrity' versus 'erratic genius'.

Since many other ancient authors also used these terms, it is not only necessary to assess to what extent humanists relied on the particular conceptualization of Longinus, but also how these humanists combined the ideas from the *Peri hupsous* with insights on overwhelming art from other ancient sources. Moreover, we have to clarify how humanists combined Longinus's ideas on the sublime with neighboring concepts from Antiquity dealing with overwhelming art, such as Aristotle's *thaumaston*, Plato's *mania*, or Quintilian's *enargeia*.

Lias

Lias is devoted to primary sources which concern the history of learning and education in the broadest sense: the *artes liberales*, the *studia humanitatis*, philosophy, etc. (http://poj.peeters-leuven.be/content.php?url=journal&journal_code=LIAS). Starting from this interest, the special issue on the sublime in humanist art theory also places the primary sources at the center of attention. We will not primarily deal with the analysis of works of art, but start from an unpublished source or a neglected printed source that sheds more light on humanist thought on overwhelming art and the influence of the Longinian sublime and/or related concepts. The source will be published (according to its length, entirely or in part) and thoroughly discussed.

Timescale

We invite scholars to send an abstract of c. 300 words before **May 1, 2014** to S.P.M.Bussels@hum.leidenuniv.nl. This abstract will be discussed by the guest editors and the board of *Lias*. Remarks and comments will be sent to the contributors in July 2014. The deadline for an advanced draft of the contribution will be December 15, 2014. This draft will be distributed among all other contributors and discussed during an interactive workshop in March 2015. A revised version, to be submitted by September 1, 2015, will be commented on by the guest editors, the board of *Lias* and the anonymous reviewers. The deadline for the final version will be February 1, 2016, after which the guest editors, the board and reviewers will give their final approval. The special issue of *Lias* will be published in Winter 2016.

Simiolus, Netherlands Quarterly for the History of Art, vol. 37 (2013-2014), no. 1

The editors of *Simiolus* are pleased to announce that this year's Bader Prize for the best original contribution on European art prior to 1950 written by an art historian younger than 35 at the time of submission went to Ruben Suykerbuyk (Ghent) for his article "Coxcie's copies of old masters: an addition and an analysis." It is the second volume of *Simiolus* to feature an article that was awarded the prize. We want to express our heartfelt thanks to Dr. Alfred and Isabel Bader for making this possible. We also wish to thank all the authors who sent us their manuscripts to compete for the award.

We are looking forward to receiving the manuscripts for the next Bader Prize before **June 15, 2014**, and promise to publish the winning contribution in *Simiolus* 38. For further details please consult our website, www.simiolus.nl

The Netherlands Yearbook for History of Art (NKJ)

The Netherlands Yearbook for History of Art (NKJ) is now available online offering access to all 62 volumes dating back to 1947. The online version gives this unique and high quality publication an extra dimension. *NKJ*, reflecting the variety and diversity of approaches to the study of Netherlandish art and culture is now even more accessible and easy to use. *The Netherlands Yearbook for History of Art Online* is offered on a subscription basis which means subscribers have online access to all volumes. Each *NKJ* volume is dedicated to a particular theme. The latest volume (62) is dedicated to Meaning in Materials 1400-1800. For details see www.brill.com/nkjo or contact marketing@brill.com.

Fellowships

HNA Fellowship 2015-2016

We urge members to apply for the 2015-16 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 \$2,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Preference will be given to projects nearing completion (such as books under contract). Winners will be notified in February 2015, with funds to be distributed by April. 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, 2014**, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: paul.crenshaw@providence.edu; Postal address: Providence College, 1 Cummington Square, Providence RI 02918-0001.

The American Friends of the Mauritshuis Fellowship

This fellowship offers grants in the field of art history, to support a project devoted to the study and connoisseurship of Dutch and Flemish art from the fifteenth through the eighteenth centuries. The fellowship is open to graduate students as well as curators in the United States or Canada. Graduate students should be researching dissertations that necessitate the examination of paintings, drawings or objects in the original; these candidates must be working towards a PhD at an American or Canadian University. Curators who are planning an exhibition that requires firsthand study of objects or collections in the Netherlands or Belgium and who do not have funding from their institutions are invited to apply. The stipend is \$15,000. To learn more about our organization, please visit <http://americanfriendsofthemaaritshuis.org>.

Applicants are invited to submit a proposal with a detailed description of the project (three pages maximum) and two letters of recommendation before **July 1, 2014** to info@americanfriendsofthemaaritshuis.org

historians of netherlandish art

Review of Books

General editor: Kristin Lohse Belkin

Area editors: *Fourteenth and Fifteenth Centuries*: Henry Luttkhuizen; *Sixteenth Century*: Larry Silver; *Seventeenth-Century Flemish*: Anne-Marie Logan; *Seventeenth-Century Dutch*: David Levine; *German Art*: Larry Silver

Fifteenth Century

Joni M. Hand, *Women, Manuscripts and Identity in Northern Europe, 1350-1550*. Farnham (Surrey)/ Burlington (Vermont): Ashgate 2013. xii, 251 pp, 51 b&w illus. ISBN 978-1-409-45023-8.

There is no longer any doubt that women were key players in the manuscript culture of medieval and early modern northern Europe. Women made, sold, and commissioned manuscripts, they presented and bequeathed them to others, and they actively interpreted and reinterpreted their content. These conclusions have become evident largely through discrete studies of particular women's manuscript collections and single volumes associated with specific women. Joni Hand, by contrast, provides a comprehensive look at the manuscript activities of a broader group. Her subject is the Valois courts, where educated women of privileged social, economic, and sometimes political status had the resources to procure luxury manuscripts, many of them illuminated. Most of these volumes were devotional, and it is around these books and their patronage that Hand shapes her study. Her aim is to better understand the lives of these women through their commissioned manuscripts, with particular attention to issues of identity.

The book is organized into four chapters. Chapter 1 sets the stage with a historical survey of the lives and manuscript activities of the women in question, most of whom receive deeper treatment later in the study. The chapter is shaped around specific individuals presented generationally and geographically beginning with Bonne of Luxembourg and ending with Joanna of Castille. Biographical details are woven into explorations of women's roles as educators and political agents. These themes are investigated more deeply in the three chapters that follow, which are organized around various expressions of identity that Hand sees in these women's manuscript commissions. Chapter 2 treats patronage activities as a means of such expression, with women's choices for illuminators, prayers and inscriptions, and hagiographic references in regard to specific manuscripts presented as evidence. Hand argues, for example, that the Netherlandish illuminator Gerard Horenbout's additions to the *Sforza Hours* commissioned by Margaret of Austria, Regent of the Netherlands, in 1517 represent Margaret's personal aesthetic preferences and a desire to connect with

her Burgundian forbears. These images differ stylistically from the earlier Italianate images of the manuscript, which Margaret inherited from her husband Philibert of Savoy in 1505. In the *Hours of Catherine of Cleves* (1442-43), St. Cecilia is depicted with a falcon. Hand proposes that this feature, which is unusual in the iconography of the saint, pertains to Catherine's birthplace in the Duchy of Cleves, adjacent to the Duchy of Brabant, an important center for the training of falcons.

Chapter 3, on "visual demonstrations of identity," examines portraits, coats of arms and mottos, and marginalia. Once again, individual women and their manuscripts shape the discussion. An example is a devotional portrait of Jeanne of Boulogne, second wife of Jean of Berry, in the *Belles Hours of Jean de France* (1405-08; 1409), in which the devotee is shown in prayer to the Trinity. Hand argues that the image would have conceptualized Jeanne's devotions sufficiently enough to permit imageless devotion, the next best thing to image-based devotion, and perhaps even as a catalyst for visionary experience: "Jeanne's goal as a reader may have been to see the same vision as her image sees (110)." Hand ties this approach back into the teachings of Geert Groot, founder of the *Devotio Moderna* and an advocate of image-text devotion among the laity. For the category of narrative portraiture, Hand addresses in a book of hours associated with Louise of Savoy a fluidity between the spiritual and the political spheres. Louise appears in the guise of the prophetess Anna in the manuscript's image of *The Presentation of Christ in the Temple*. Louise, at the time of the commission, was regent for her son King Francis I, who was a captive of Charles V in Italy. Hand suggests that the portrait advantageously connects Louise to the Virgin Mary, who also appears in the image and whose intercessory role parallels that of Louise's as regent. Such interpretations contribute to the now ample body of scholarship that demonstrates the use by early modern women of faith to negotiate political power.

The final chapter, Chapter 4, examines courtly women as teachers, proposing a "generational transference of identity" through that role and the manuscripts associated with it. The chapter is divided into two parts. The first assesses the use of manuscripts by women to shape the early education of children at the courts. Here, Hand argues that specific manuscripts helped women perpetuate a sense of self – religious and dynastic – to their progeny. The second section addresses a specific iconographical theme related to women as educators, namely, the Virgin Mary and St. Anne as teachers: Anne teaches Mary and Mary teaches Christ. Hand assesses how such images modeled for certain women the learned and competent female educator and the importance of the transmission of knowledge from one generation to the next. Noble women charged with the devotional education of children, could see themselves in these figures for they, like Anne and Mary, were teachers of royalty.

Hand's book will inspire fresh questions, both broad and specific. How did courtly women such as Jeanne of Boulogne see themselves in the teachings of popular religious movements such as the *Devotio moderna*, which arose in a non-noble context? What evidence do we have for their knowledge of such movements? How did lay women respond to the literature and images that crafted visionary experience as the privilege of holy women, as signs of their sanctity? Would readers of these volumes really expect that they too would have such experiences? Did female patrons always have – or even wish to have – textual and pictorial agency in their commissions? Two illuminated volumes belonging to Margaret of York, Duchess of Burgundy, suggest not. These works, the *Benois seront les miséricordieux* and *Le dyalogue de la duchess de Bourgogne à Jesus Christ*, were commissioned by Margaret shortly after her marriage to Charles the Bold in 1468 not as expressions of self but rather to obtain instruction as a foreign bride. Was the concept of identity not socially fraught in cases like this and, if so, how did women's manuscripts relate to such tensions? Indeed, readers seeking problematized discussions of patronage and identity will not find them here. Yet Hand's book nonetheless provides a welcome first-stop reference for anyone interested in women's manuscript culture in early modern northern Europe.

Andrea Pearson

American University

Carolyn Diskant Muir, *Saintly Brides and Bridegrooms: The Mystic Marriage in Northern Renaissance Art (Studies in Medieval and Early Renaissance Art History, 70)*. London: Harvey Miller; Turnhout: Brepols Publishers 2012. 275 pp, 100 b&w and 16 color illus. ISBN: 978-1-905375-87-5.

Although mystical experiences, by definition, are beyond the capacity of words and images, this did not discourage late medieval authors and artists from describing them. In this book, Muir discusses how texts and pictures promoted mystical marriage with the divine. As she states in her introduction, Origen of Alexandria, already in the third century, interpreted the Song of Songs as an allegory of the love between Christ and the Christian soul.

The desire for mystical marriage intensified during the twelfth century through the writings of St. Bernard of Clairvaux and William of St.-Thierry, who addressed their love for God in far more emotionally charged language. In his commentary on the Song of Songs, Rupert of Deutz extended Origen's allegory to include the Virgin Mary in the role of *Sponsa Christi*. In taking vows, women not only became nuns, they became, like the Virgin, brides of Christ. Late medieval female mystics, such as Marie d'Oignies, Hadewijch of Brabant, and Mechthild of Magdeburg, often described their longings for God with erotic overtones. By contrast, male mystics frequently addressed their desire with less passionate zeal. Words and images were used to promote the ideal of mystical marriage. Particular figures served as models for those longing to become spiritually wedded to Christ. Each chapter of Muir's book addresses a specific individual who served as a model for those seeking mystical love to imitate.

Chapter 1 focuses on St. Catherine of Alexandria. According to legend, the infant Christ placed a wedding ring on the

finger of St. Catherine to signify their spiritual union. This ceremony is often represented in depictions of the Virgo inter Virgines. For late medieval nuns, St. Catherine and the ritual of the ring had special significance. At their ordination, these women received wedding bands, symbolizing their lifelong commitment and fidelity to Christ.

St. Agnes of Rome is discussed in Chapter 2. According to Muir, one-third of the images representing St. Agnes show her mystical marriage to the infant Christ. In the majority of these pictures, however, St. Agnes has already received the ring. Depictions of the saint were particularly popular in the region of Utrecht, which contained many of her relics. Nonetheless, Muir suggests that the mystical writings of Geert Grote and Thomas à Kempis also may have played a significant role in promoting St. Agnes as Christ's bride.

The third chapter concentrates on St. John the Evangelist. According to legend, St. John was the bridegroom at the Marriage at Cana. He left his bride, however, to follow Christ. St. John apparently rejected his earthly spouse for a spiritual one. In numerous representations, St. John is shown sleeping in the arms of Christ. Their right hands are often conjoined (*dextrarum iunctio*), a gesture readily associated with marriage ceremonies since antiquity. Despite being male, Christ's most beloved disciple served as an effective model of spiritual love for St. Gertrude of Helfta, Margaret Ebner, and other female mystics. St. John, unlike Sts. Catherine and Agnes, is not rendered in conjunction with a ring and Christ is shown as an adult rather than as an infant. More importantly, the relationship between Christ and St. John is represented with greater physical and emotional intimacy.

In Chapter 4, Muir turns to St. Bernard of Clairvaux. The twelfth-century monk is often depicted embracing the crucified Christ. In these images, Christ miraculously bends down from the cross into the arms of an awaiting saint. Although textual sources state that the vision of St. Bernard's mystical embrace occurred within an ecclesiastical setting, in the majority of visual representations, the event occurs either outdoors or in an indeterminate location. Nonetheless, these images encouraged pious beholders to imitate St. Bernard in their desire for a loving embrace.

The final chapter addresses the author of the *Horologium Sapientiae* (1334), Blessed Henry Suso. Within this text, Suso declares his love and eventual marriage to Eternal Wisdom. The gender of Eternal Wisdom is traditionally feminine, but in Suso's writing, Wisdom is also masculine. Wisdom speaks as the suffering Christ in a male voice and refers to Suso as his bride. In visual representations, Suso is always shown as a man. Although he is sometimes crowned with rose garlands, an apparent attribute of his status as Christ's bride, it is important to note that in the late middle ages, both men and women wore chaplets to signify love. According to Muir, there is no record that either monks or nuns hoped to wed Wisdom as Henry Suso had.

In her conclusion, Muir cautions against superimposing contemporary notions of embracing unto late medieval culture. The gesture of love may have seemed too erotic in regard to the relationship between Christ and female saints. Although Christ embraces women in some pictures, representations of the ring ceremony are far more commonplace. To Muir's understanding, a loving hug between men posed less of a threat. Images of Christ embracing men may call attention to a power rela-

tion between a protector and the protected, but they need not elicit a homoerotic bond. Although Muir rightly notes that not all embraces need be sexual, she seems to underestimate that in matters of love, subtle distinctions between *eros*, *philia*, and *agape* can easily be lost. Any desire to unite with someone else involves an element of risk and this is no different in regard to the divine.

As Muir suggests, bridal mysticism offered a means to experience God directly, potentially bypassing ecclesiastical authority. Not surprisingly, the Church strove to keep mysticism under its control. Mystics who posed a danger to church doctrine were quickly deemed heretics or witches. However, there is no need to see mysticism and church doctrine or mysticism and the sacraments as necessarily in conflict. For instance, Muir seems to downplay the important nexus between mysticism and the Eucharist. Not only did participation in the sacrament offer a means to internalize the divine, it also could stimulate mystical experiences. Encountering the Real Presence of Christ in the sacrament could foster the desire for a closer relationship with the sacred. Despite this minor criticism, Muir deserves much praise for revealing the variety of ways that visual images could evoke mystical experiences among those who longed to marry Christ.

Henry Luttkhuizen

Calvin College

Ethan Matt Kavalier, *Renaissance Gothic: Architecture and the Arts in Northern Europe 1470-1540*. New Haven/London: Yale University Press 2012. xi, 332 pp, 280 illus. ISBN 978-0-300-16792-4.

It is always a cause for celebration when a book forces you to look at even familiar works of art with new appreciation. *Renaissance Gothic* is a remarkably stimulating analysis of architectural ornament from about 1470 to 1540. Yet this book offers so much more as Kavalier sensitively explores the aesthetic preferences and stylistic choices of artists and patrons across most of Europe. The author invites us to examine the walls, vaults, and minutiae of sacred and secular buildings. The bizarrely constructed vault or the decoration that threatens to obscure the object that it adorns are not the products of misguided masters. These reflect the enduring, if evolving, taste for Gothic-style ornament. These monuments exemplify artistic virtuosity at the highest level. Such works, however, have been deemed outmoded by many scholars because they conflict with the dominant art historical paradigm that the antique architectural forms revived in the Renaissance are the only true modern style. In France, Spain, and the Netherlands the word modern was used to distinguish the Gothic from the antique (17). Kavalier correctly remarks the “prevalence and prestige of this latest Gothic was consequently something of an embarrassment to many scholars of a northern Renaissance, especially in Europe” (2). It was “often regarded as a lithic manifestation of the Middle Ages exceeding its bounds” (3).

Kavalier describes his book’s title as “an ironic term, a joining of words that signal two radically opposed historical traditions” (3) or as a “provocative oxymoron” (22). Gothic and Renaissance are both loaded labels whose meanings are not as stable as many earlier art historians maintained. Instead of dismissing the late Gothic, Kavalier urges his readers to consider

the period’s stylistic pluralism. Realism and naturalism, often cited as prime traits of the northern Renaissance, apply better to painting than to architecture and sculpture. They obscure a deep-seated appreciation for the abstract principles of geometric composition, specifically how lavish surface decorations might convey the designer’s imagination, skill, and, at times, wit. Kavalier emphasizes the growing role of the viewer. Many monuments challenged the viewer by offering visual puzzles, intricate spatial designs whose underlying structure or order was revealed only upon close scrutiny. The introduction provides a succinct historiography of the late Gothic and how this era differs from earlier periods of Gothic art.

Chapter 1 (“Ornament and Aesthetics”) stresses the sensory pleasure of ornament. It is the clothing hung on the structure’s body. Geometry is at the heart of architecture and its decoration. Geometric figures were multiplied, rotated, or inverted. Their very complexity could signal artistic achievement and personal style as exhibited, for instance, in Jan Gosart’s painted architecture or Rombaut Kelderman’s buildings. Kavalier compares architectural ornament with the rhetorical strategies of contemporary music and literature, each with their reliance on patterns of repeated sounds or phrases that establish a perceptible aural or visual structure (90). His discussion of ornament is wide-ranging and highly stimulating. Only his efforts to discern ornament’s theological or narrative meaning are rather under-argued. Yet even here, Kavalier engages his readers in close looking and critical thinking about his chosen examples.

Chapter 2 (“Flamboyant Forms”) addresses the increasing abstraction of architectural forms during this period. Intricate geometric designs come to dominate the façades of churches, such as St. Maclou in Rouen or La Trinité in Vendôme. Their application, which unifies and dematerializes, seems almost independent of the building’s actual structure. Kavalier systematically examines the appearance of elaborate Gothic ornament on façades, interior walls, vaults, and spires across Europe. He is especially fascinated by the stunning diversity of vault patterns, which he categorizes as figured, curvilinear, prismatic (without ribs), flying ribs (a suspended layer of ribs that hangs beneath the actual vault), and examples from England and coastal France. Two-dimensional geometric designs are inventively translated into three-dimensional forms. Kavalier draws attention to the extensive collection of architectural drawings today in the Akademie der Bildenden Künste in Vienna and originally from the city’s architecture lodge. Many sketches (eg. pls. 33 and 41) display intricate vault designs based on the careful manipulation of geometric shapes. Some document solutions used elsewhere in the Holy Roman Empire. Kavalier suggests (133) that this explosion of invention follows great advances in engineering though what these innovations were, other than flatter vault shells, is never explained.

Chapter 3 (“Microarchitecture – Architectural Sculpture of the New Age”) presents a marvelous discussion of the elaborate architectural ornament on pulpits, baptismal fonts, choir screens or jubés, tombs, sacrament houses, and other church furniture. Kavalier defines microarchitecture as standing “between conventional sculpture and architecture proper” (167) and as “the most sophisticated geometrical sculpture – the extrapolation of mathematical shapes in space” (p. 197). Architects and sculptors could create showy, small scale works quickly; projects that if made for an actual building might be structurally impossible or might require decades to complete.

Here the personality of the individual master was on display. This chapter contains several extended examinations of specific projects, such as Hans Hammer's pulpit in Strasbourg Cathedral, Adam Kraft's sacrament house in St. Lorenz in Nuremberg, and Anton Pilgram's organ loft and pulpit in Vienna Cathedral.

Chapter 4 ("Natural Forms") considers the widespread use of vines, branches, and vegetal types to adorn everything from vault ribs and columns to sculpted altarpiece frames. Kavalier sees this manifestation on the one hand as a sign of divine sanctification or mystical apparition and in other contexts as nature's waywardness. He relates these architectural examples to the foliage in paintings by Bosch and Altdorfer or, later in the chapter, to humanistic views on ancient German heritage. The quest to ascribe meaning, which at times seems forced, needs to be balanced with the artist's display of his virtuosity and appeal to the careful viewer.

Chapter 5 ("Deconstruction and Hybridity") reminds us that by the second decade of the sixteenth century, artists and patrons could choose between two separate modes – the Gothic and the antique. Not surprisingly, architects like Benedikt Ried or later Bonifaz Wohlmut (see pl. 17) mastered both styles and at times combined them much as Gossart did within a single painting (see pls. 267-270). This hybridity might infuriate purists but then it demonstrated the master's knowledge. Particularly stimulating is Kavalier's treatment of intentional eccentricities. A rope, carved in stone, "repairs" tracery that seems to have pulled apart (see pl. 236) or bolts, again cut in stone, give the illusion of stabilizing malformed ribs (see pls. 239-240). Such whimsies call attention both to the materiality of the architecture and to the architect's playfulness.

Renaissance Gothic should be a required book for all specialists of this period. It is that good. I suspect, however, that many scholars will mistakenly overlook this book since it addresses architectural ornament rather than the more mainstream media. After all, Jan van Eyck and Albrecht Dürer are only mentioned in passing. Kavalier demonstrates that the Gothic was still the architectural style of choice deep into the sixteenth century (and beyond) for churches and their decoration. This vibrant history enriches our more entrenched narratives of the development of the northern Renaissance. At the risk of geographic whiplash, the author dashes with his readers across the continent from Bohemia to England to Iberia to show the truly pan-European preference for the Gothic. Kavalier's mastery of this vast body of material is impressive. With admirable descriptive and analytical skills, coupled with his own wonderful photographs, he has crafted a clear, compelling, and important account. Whether discussing Annaberg, Kutná Hora, and Belém or one of the dozens of less familiar sites, Kavalier compels his audience to look anew at the ornamental displays that so beguiled early modern viewers.

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Dominique Vanwijnsberghe, *'Ung bon ouvrier nommé Marquet Caussin'. Peinture et enluminure en Hainaut avant Simon Marmion.* With a preface by Christian Heck and contributions by Christiane Piéard and Baudouin Van den Abeele (*Contributions à l'étude des Primitifs flamands* 12). Brussels: Institut royal du Patrimoine artistique (IRPA) 2013. 502 pp, 445 color illus. ISBN 978-2-930054-17-9.

Ung bon ouvrier, the precluding title of this monograph (elegantly recalling two earlier books by the same author, *De fin or et d'azur*, 2001, and *Moult bons et notables*, 2007), might be just as applicable to the illuminator, Marquet Caussin, as to his biographer, Dominique Vanwijnsberghe. Grown from an aside of his earlier books on manuscript illumination in Tournai, the author here presents the oeuvre of a Hainaut painter and illuminator, Marc Caussin, active in Valenciennes in the second and third quarters of the fifteenth century.

After a short introduction acknowledging the genesis of the project and the state of research on Hainaut illumination, Vanwijnsberghe sets out to reconstruct the life and work of Marc Caussin. In the first chapter, he elucidates the contents of an exceptionally detailed contract for the production of a two-volume missal for Cambrai Cathedral in 1456-57, which supplies the name of the 'bon ouvrier' Marquet Caussin. Although known in excerpt since 1860, this contract had never been linked to any existing codices. Armed with information on their physical appearance gleaned from the contract, Vanwijnsberghe succeeded in tracing the two volumes to the Bibliothèque municipale de Cambrai as Ms. 146 (winter part) and Ms. 147 (summer part). Amplifying crucial information in the contract and analyzing the actual codices, he reconstructs the making of the Cambrai Missal (the winter part underwent important changes during the production process), convincingly ascribing their illumination to Marc Caussin and proceeding with a stylistic analysis of these manuscripts.

In the second chapter, Vanwijnsberghe discusses almost fifty documents mentioning Marc Caussin. The illuminator first appeared in the sources in 1432, and although he must have died between 1479 and 1481, his name remained connected to a territory of land formerly in his possession until 1528 at least. In fact, Caussin probably gained a substantial part of his income from real estate transactions. Caussin, who is called a 'peintre' in most of the sources, might also have produced panel paintings in addition to his activities as an illuminator, libraire and (possibly) scribe, but no work in oil can be linked to him. Vanwijnsberghe situates Marc Caussin in a milieu of artisans who specialized in luxury goods, noting that the arrival of Simon Marmion – one of the most innovative painters and illuminators of his time – in Valenciennes around 1458 does not seem to have affected Caussin's more traditional output.

In the next chapters, the author turns to the fourteen manuscripts he has grouped around the Cambrai Missal on the basis of stylistic evidence. In Chapter 3, three lavish prayer books are studied in great detail. Here as in the following chapters, Vanwijnsberghe invites the reader to join him on his investigations, even if not all of his attempts – for instance in identifying a patron – proved successful. Whereas many authors relegate dead-ends to footnotes, Vanwijnsberghe incorporates his research paths into the main text. Although this strategy might have been inspired by the nature of a HDR (the author

earned the grade of HDR [*l'habilitation à diriger des recherches*] from the Université de Lille III for the present study), Vanwijnsberghe clearly and convincingly states his conviction that this transparency will foster future research. In Chapter 4, three books of hours with general texts and illustrations are considered. As signaled by the author, a smaller center of manuscript production implied a higher number of manuscripts made on demand, which means that these manuscripts, although generic, are still not as standardized as the books produced in Bruges during the same period. This chapter also provides an analysis of the compositional models routinely employed by Marc Caussin. At the other side of the spectrum, the *Heures de Maubeuge*, discussed in the fifth chapter, shows the illuminator at the height of his powers, elaborating his standard compositions with additional figures and anecdotal details. This book of hours was probably made for one (or two) of the canonesses of Sainte-Aldegonde in Maubeuge. Remarkably, the original plan for this volume contained two miniatures depicting two female patrons, one in each miniature; perhaps they were relatives.

Chapter 6 discusses two miniatures and one border Marc Caussin contributed to the *Grandes Heures de Philippe de Hardi*, a fourteenth-century composite manuscript that Philip the Good had refurbished in 1451 under the direction of his court artist, Dreux Jehan. The production of another manuscript, a *Histoires martiniennes* for Philippe de Croÿ, was supervised by Jacquemart Pilavaine. In this context, the author mentions that painting miniatures and borders were separate specializations, although the rest of his book actually confirms the contrary, since Marc Caussin usually painted the borders around his own miniatures. For for these two important commissions Caussin collaborated with some of the most famous illuminators of his time.

Vanwijnsberghe discusses a relatively late work in Chapter 7, a *Golden Legend* containing 169 column miniatures. Although the production of this manuscript was supervised by Marc Caussin, probably in Valenciennes, he collaborated with three other illuminators. Chapter 8 contains a few late works, showing, on the one hand, a greater interest in spatial settings, with more complex interiors and landscapes instead of patterned backgrounds, but on the other, a less careful execution of figures.

The chapters on the individual manuscripts not only demonstrate in an exemplary manner the range of methods used in the field – especially for younger scholars and non-specialists – but they also incorporate a wealth of information about local contexts in the region of Hainaut, such as local cults and saints, local and regional families, institutions and networks. Vanwijnsberghe's aim to contextualize these manuscripts and the people for whom they were made is further confirmed by the inclusion of two intermezzos. The first, inserted after Chapter 3, is written by Christiane Piérard, who gives a concise history of the order of Saint-Anthoine-en-Barbefosse. A member of this important Hainaut order commissioned one of the books discussed in Chapter 3. In another intermezzo, following Chapter 5 on the *Heures de Maubeuge*, Baudouin Van den Abeele explains the hunting and falcon scenes included among the marginal vignettes in Caussin's manuscripts.

In Chapter 9, Vanwijnsberghe releases the thematic structure of the previous chapters, and proposes a chronology of the manuscripts in his corpus, using three manuscripts for which a certain or likely date could be determined as anchors. With the exception of the later works, there is such stylistic homogene-

ity among the manuscripts that only a limited development in style can be detected. The author situates the oeuvre of Marc Caussin in the larger context of manuscript illumination in the Low Countries. Vanwijnsberghe's conclusion that studying Marc Caussin's oeuvre contributes to the understanding of other, more talented illuminators, sounds a bit like an unnecessary apology for his hero, whose work is of quite decent quality. In addition to further art historical research into the manuscripts, Vanwijnsberghe signals a need for research into the historical context of the region, especially French Hainaut.

The book is completed by transcriptions of the archival documents on Marc Caussin and a catalogue of manuscripts with exhaustive descriptions. A useful appendix contains information on the calendars and liturgical use of Maubeuge and the key texts for three unidentified uses appearing within the Caussin corpus. The publication is abundantly illustrated in colour. The profound analyses and the many illustrations make *Ung bon ouvrier* into an important reference work on Hainaut illumination for years to come. Moreover, the book is a wonderful read because Dominique Vanwijnsberghe tells his story of Marquet Caussin with great animation and passion.

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Valentine Henderiks, *Albrecht Bouts (1451/55 – 1549) (Contributions à l'étude des Primitifs flamands 10)*. Brussels: Institut royal du Patrimoine artistique, Centre des études des Primitifs flamands; Turnhout: Brepols Publishers 2011. 458 pp, 400 illus. ISBN 978-2-930054-15-5.

In her revised monograph on the work of Dieric Bouts (2005), Catheline Périer D'Ieteren pointed to the importance of the artist's two sons, Dieric the Younger and Albrecht, in the development of their father's workshop. Nonetheless, very little has been written about Bouts's sons. Dieric the Younger remains a controversial figure in art historical scholarship. No paintings can be attributed to him with certainty. By contrast, a triptych with the *Assumption of the Virgin* in the Brussels museum can readily be attributed to Albrecht's hand. The Bouts family's coat of arms appears near the top of the triptych's right panel. Within the escutcheon the letter A can be seen, indicating Albrecht's presence. This also suggests that one of the donors witnessing the scene is likely a self-portrait. In many ways, this painting, completed in mid career around 1495, provides the lynchpin for Henderiks's other attributions.

Unlike Dieric Bouts the Elder, Albrecht's name is not mentioned in primary early modern sources such as Giorgio Vasari, Jean Lemaire, or Karel van Mander. Only Jan Molanus, professor of theology at the University of Louvain, takes note of the artist in his 1575 chronicle of the city. Molanus credits Albrecht with painting an Assumption for the chapel of Notre-Dame-hor-les-murs (Onze-Lieve-Vrouw-van-Ginderbuiten) in Louvain. It was the city archivist Edward van Even who in 1863 identified the painting described by Molanus with the triptych in Brussels.

In the first chapter of this lavishly illustrated volume, Henderiks provides a brief historical survey of the ways in which scholars have defined Albrecht's corpus of work. The ensuing lack of consensus warrants the need for further study. Like her

scholarly predecessors, Henderiks employs traditional tools of connoisseurship, stylistic and iconographical analysis. However, she also examines more recently discovered archival sources and makes use of scientific evidence gathered from infrared reflectography and dendrochronology.

The second chapter focuses on Albrecht's biography. His name is mentioned numerous times in civic archival records. It first appears in 1473, documenting the date on which his father acknowledged the independence of his two sons and eldest daughter from his workshop. Although Henderiks does not discuss Bouts's daughter Catharina in much detail, she must have been an active member in his atelier. From this archival source Henderiks extrapolates that Albrecht must have been born between 1451 and 1455. He must have had a long and productive career since in 1524, when he was near or in his seventies, he served as Dean of the Drapers' Guild. His name repeatedly appears in guild transactions.

In the third chapter, Henderiks examines works that she believes to have been completed by Albrecht's hand, beginning with his training and early career in his father's studio. Among the three works that she attributes to Albrecht during this period is a copy in reverse (Brussels) of Dieric the Elder's *Christ in the House of Simon* (Berlin). The two paintings are nearly identical in scale and appear to have been made in the same workshop.

According to Henderiks, Albrecht's style changed in the 1480s. He began to incorporate into his work stylistic features associated with Hugo van der Goes. For instance, in the outer wings of a triptych representing Moses and Gideon (San Antonio), the monumentality and assertive plasticity of the Old Testament prophets are reminiscent of Hugo's imagery, even though the figure of the burning bush is similar to that found in a painting of Moses attributed to Bouts's workshop (Philadelphia). This stylistic combination can also be seen in Albrecht's *St. Christopher* (Modena). The panel's composition closely resembles the right wing of the Pearl of Brabant Triptych in Munich, a Boutsian work often attributed to the Master of the Munich Taking of Christ. However, Albrecht's saintly giant is more dynamic, in a manner more akin to Hugo's style.

Around 1490, Albrecht seems to have returned to imagery more closely aligned with his father's workshop. Henderiks argues that Albrecht's decision may have been made in response to the growing demand among a local clientele for paintings after Louvain's former official painter, Dieric the Elder. Unfortunately, Henderiks does not adequately explain why Albrecht moved away from his father's oeuvre in the first place. After all, Dieric the Elder was dead for more than a decade before Albrecht reverted to his old style.

The final two chapters address work produced by Albrecht's atelier, including two paintings that Henderiks believes were collaborations between the master and his workshop. Albrecht's atelier copied paintings after Dieric Bouts the Elder in large quantities to be sold primarily on the open market. Not surprisingly, many of these images were made to foster private devotion. Henderiks includes these images within her extensive catalogue raisonné of works linked to Albrecht Bouts and his workshop.

The book closes with an epilogue. Shortly before its publication, Henderiks reattributed a *momento mori* portrait in the Brukenenthal Collection (Sibiu, Romania) to Albrecht's hand. Traditionally, the elderly man holding a skull has been considered

to be an unidentified sitter painted by the Master of the Legend of St. Augustine, yet according to Henderiks, the panel is a self-portrait, produced fifteen to twenty years after Albrecht depicted himself in the Brussels *Assumption*.

Although readers may question particular attributions or at times think that Henderiks is unnecessarily splitting hairs, the text and its comprehensive catalogue raisonné not only offer a deeper understanding of Albrecht Bouts and his imagery, but they also, and perhaps more importantly, encourage us to take a closer look at pictures produced by the Bouts workshop.

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Sixteenth Century

Bart Ramakers, ed., *Understanding Art in Antwerp. Classicising the Popular, Popularising the Classic (1540-1580). (Groningen Studies in Cultural Change 45). Leuven: Peeters 2011, 342 pp, 67 b&w pls. ISBN 978-90-429-2613-4.*

This volume addresses the interchange between what is often described as the native or vernacular tradition in Antwerp and the foreign or classical one as it was imported into that city. This compilation comprises fourteen extended contributions to a symposium at the University of Groningen (January, 2008), plus commentaries and a useful introductory overview by conference organizer Bart Ramakers. The visual arts, the literary arts, music, and particularly the plays produced by the chambers of rhetoric are all examined within this duality. The volume is a welcome addition to the bibliography of sixteenth-century Antwerp, especially since a major monument of Antwerp culture, the texts of the *spelen van sinne*, the allegorical plays performed at the 1561 *landjuweel*, are now available in a modern edition. That ambitious competition among Brabant *rederijkers* provides a useful barometer of rising tensions in a rapidly shifting urban climate. Given constraints of space, I will concentrate on those papers that I think give the art historian wider purview of this context.

In her "Lost in Translation? Thinking about Classical and Vernacular Art in Antwerp, 1540-1580," Joanna Woodall suggests the process of translation as a useful metaphor for examining the relationship between the two poles. Sixteenth-century Antwerp was "the most polyglot metropolis in the West" (5), yet was brought to its knees during the iconoclastic riots of the *Wonderjaar* of 1566. Afterwards, both the classical and vernacular idioms survived, although under repressive Spanish rule the relationship between the two is confused. Focusing on Bruegel's *Fall of Icarus*, Woodall concludes that the middle term between Icarus and the plowman on that canvas might be marked by the partridge positioned on the bank between the two, a metaphor for "ambivalent cunning" hidden in material nature. In the sixteenth century, "cunning" as Jeroen Vandommele notes in his contribution, signified knowledge, or the capacity to acquire knowledge. Woodall, then, posits an oscillation or fluctuation between these two poles of knowledge.

Most of the essays speak to that metaphorical pendulum, yet not always with the sense of flux.

Not surprisingly, the contribution closest to Woodall's "ambivalent cunning" also addresses Bruegel's compositions: Todd M. Richardson's "Pieter Bruegel and the Art of Vernacular Cultivation." In a sensitive analysis of the Vienna *Peasant Dance* – revisited in his subsequent book – Richardson shows how Bruegel directs the viewer's gaze from the foreground to a telling background detail with the pictorial manipulations of Italian artists that successfully convey their *historia*. The viewer not only negotiates the appropriate equilibrium between revelry and self-control for the pictured peasants, but also finds an analogous dilemma in the personal experience of the panel in its social setting within a wealthy patron's villa.

Caution was the operative mode in Antwerp at mid-century. When the *Violieren*, the Antwerp chamber that would host the 1561 *landjuweel*, submitted 24 possible topics for the *spelen van sinne* to regent Margaret of Parma, only three were accepted. Of those the *Violieren* chose perhaps the most conservative one, "*Dwelck den Mensche, aldermeest tot Consten verweest?*" usually translated as "What incites mankind most to the arts? Judging by the announcement on the invitation, the *Violieren* expected conservative answers as well, "All good arts," the invitation continues, "injure no state, say no trifles/ but lead to Wisdom, Charity and Unity." Several authors explore the cautionary stance of various texts from the 1560's, yet find signs of dissent. Jeroen Vandommele takes his cue from an English merchant, Richard Clough, whose 1561 letter translates the topic as "Whatt thinge doeth most cause the sprette [spirit] of man to be desyrus of conyng." As already noted, Vandommele observes that to the sixteenth century "conyng," our "cunning," denoted knowledge or the capacity of acquiring knowledge. This allows him to read the *spelen van sinne* from an epistemological perspective. He concludes that to the *rederijkers* and their audiences gathering knowledge of the material world is by no means purely secular, but rather, in the tradition of St. Augustine, the medium that gives insight into God as the Divine Creator. Despite this conventional attitude toward the pursuit of knowledge, in two of the plays he recognizes the influence of Calvin's *Institutes*.

Like the partridge that tempers its flight, never flying too high, the *rederijkers* consistently interspersed their classical learning with didactic or devotional themes. Femke Hemelaar offers a useful overview of Antwerp rhetorician Cornelis van Ghistele's translation of Virgil into a familiar *rederijker* format. As Ramakers points out in his introduction, Van Ghistele saw no inconsistency in adapting the Roman poem into the moral instruction typically found in the *spelen van sinne*. Of particular interest to art historians are two contributions devoted to Willem van Haecht, the *factor*, or leading poet and playwright of the *Violieren*. Ramakers examines the *factor's* three apostle plays, which dramatize events of Paul's life from his miraculous liberation from prison to his preaching in Rome. He characterizes Van Haecht as a painter with words, one who expertly mines possibilities inherent in his medium. The plays were first performed in 1563 and 1564, on the eve of the iconoclastic fury, and Van Haecht, who converted to Lutheranism and also supported William of Orange, fled the city after the riots. Here, however, Ramakers shows him to be a multi-faceted author who presents Paul as the ideal rhetorician counseling prudence in the face of adversity.

Yvonne Bleyerveld introduces several didactic allegorical engravings, devised by Van Haecht and designed by such leading artists as the Wierix brothers and Maarten de Vos. Published between 1576 and 1580, between the Pacification of Ghent and the fall of Antwerp to the Spanish in 1585, they were issued during a brief period of political and religious tolerance, when Van Haecht, newly returned to Antwerp, could express his previously forbidden political and religious bent.

In the opening chapter, in response to Woodall's address, David Rijser suggests that our established polarity between the vernacular and the classical might misrepresent the situation in Northern Europe and Italy, and that the classicism we associate with the High Renaissance was both eclectic and synthetic, despite the goal of linking the present with the storied past in Greece and Rome. The 1527 Sack of Rome disrupted that dream of incorporating the past into the living present. Rijser contends that in the face of a devastated Rome, Frans Floris's *Feast of the Gods* proposes Antwerp as the new home of the Olympian gods. His bold argument meets the conference directive to reconsider our conventional means of envisioning those two poles of sixteenth-century art in Europe. This volume responds compellingly to that challenge, and initiates a significant replotting of this critical period.

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Stijn Bussels, *Spectacle, Rhetoric and Power: The Triumphal Entry of Prince Philip of Spain into Antwerp (Ludus: Medieval and Early Renaissance Theatre and Drama 11)*. Amsterdam: Rodopi 2012. 258 pp. ISBN 978-90-420-3471-6.

Spectacle, Rhetoric and Power by Stijn Bussels is certainly a valuable and praiseworthy contribution to the growing literature on Netherlandish festivals. It offers a thorough monographic study of the most elaborate entry in Emperor Charles V's and Prince Philip's journey across the Netherlands: the Antwerp Triumphal Entry of 1549. This series of Triumphal Entries was celebrated to introduce Philip as the next sovereign of the Netherlands. The common characteristic of all these entries, starting with Brussels and ending with Antwerp, was their fusion of different traditions and their adaptation to the new imperial concept. But Antwerp executed a full assimilation of the classicist style and the imperial concept that Charles V tried to promote. As such, the Antwerp Entry of 1549 is fundamental to any understanding of the development of the *Joyeuse Entrée* in the Low Countries: to the interweaving of the Italian humanistic tradition of the imperial Triumphal Entry with the local tradition of the vow-taking ceremony, i.e., the *Joyeuse Entrée* or *Blijde Inkomst*. It is indeed remarkable – not to say astonishing – that researchers have until now mostly overlooked this important and grandiose event. This book thus fills a much needed gap and brings the reader an exhaustive, well founded and important case study.

Bussels's hypothesis, based on Max Hermann, the German literary historian and theorist of theatre studies, is that Joyous Entries in general, and *tableaux vivants* in particular, can and should be analyzed as a theatrical performance. Following Hermann, he posits a collective pageant in which the relation between the actors both established and reflected the

social order. From this initial hypothesis, Bussels explores the power relations between the Habsburgs and the 'city fathers' of Antwerp, as well as between the Habsburgs and Antwerp's populace. He assumes that the event was taken as an opportunity to open these relations for discussion – and to change them, thus seeking to pinpoint the strategies they employed in the process. These strategies, he argues, involved drawing from various theatrical genres in an effort "to bring about a renewal in the existing power relations" (11-12).

As the subject requires, the study is based on textual sources describing the ephemeral event and monuments, primarily those created by Antwerp's city secretary Cornelius Grapheus, the author of the official report. Grapheus, according to Bussels, was also the chief organizer of the entry. Along with sources by the Spanish courtier and humanist scholar Calvete de Estrella, Bussels also refers to other, more concise descriptions: by Vicente Alvarez, pantry master of Philip's royal household; by Josse de Weert, Antwerp's pensionary; and by Lodovico Guicciardini, Italian writer and merchant (Chapter 1). All these sources are used to trace the progress of the entry through the city and to present and analyze the themes and iconography of the various monuments, centering on the power relations between the monarch and the city. Bussels demonstrates how Antwerp used the entry as a 'bargaining' opportunity in its acceptance of the monarch (Chapter 2). He continues to examine the political ideas and power relations identified in the previous chapter in comparison to other contemporary and later entries in the Low Countries, Genoa, and France (Chapter 3). These comparisons allow Bussels to evaluate the 1549 Antwerp entry's distinctive contribution to the development of the Triumphal Entry as a visual discourse. In his final chapter Bussels focuses on the crucial point that since the entry is a humanistic product, it relates to, and is based on classical rhetoric, which he considers as an underlying structural model. Accordingly, the author claims that the humanist who organized the event followed rhetorical handbooks such as Cicero's *De Oratore* or Quintilian's *Instituio oratoria*, thus following specific classical characteristics of argumentation. Furthermore, the political arguments, expressed through the ephemeral monuments, follow the *dispositio*, that is, the rhetorical precepts for structuring an argument. These models are thereby used by the author to expose different layers of meaning in the creation of the Triumphal Entry.

Doubtless, these last arguments and Bussels's emphasis on the important relations between the *studia humanitatis* and the entry's design and visual imagery indeed hold great value. Bussels, however, does not seem to apply these same paradigms to his sources (i.e. the textual descriptions) as an *ekphrasis*, which is, after all, the rhetorical genre they belong to. Indeed, one can find in the documentation of these entries many parallels to the tradition of *ekphrasis*, above all the attempt to visualize the event and its monuments for the reader. Consequently, one may question whether Bussels's structural model, i.e. 'viewing' and analyzing the actual event by classical rhetoric, can be truly valid while it disregards the actual descriptive text as an *ekphrasis* text, which by definition is also classical rhetoric.

A second consideration may be suggested in light of the clear, basic differentiation Bussels makes between Grapheus' 'official' book and the other accounts, which he rightfully describes as 'eye-witnesses.' Unfortunately, he does not further elaborate on these sources, other than to make formal compari-

sons. But one may ask, for example, whether De Estrella's own distinction between his and Grapheus's book, cited on page 48, does not require also a methodological differentiation, since he acknowledges the superiority of Grapheus. In other words, Grapheus, the designer of the event's book, not only provides a more detailed description, but he also uses an *ekphrastic* text to reconstruct it, whereas De Estrella and the other eye-witnesses use the same rhetoric 'only' to describe it.

Nevertheless, the book presents for the first time a thorough, well documented, wide-ranging study of a prototype entry, which, no doubt will be of great value to both students and researchers of the renaissance triumph in the Low Countries.

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David R. Smith, ed., *Parody and Festivity in Early Modern Art. Essays on Comedy as Social Vision.* Burlington, VT: Ashgate 2012. 220 pp, 50 b&w illus. ISBN 978-1-4094-3030-8.

Comedy and laughter in the Early Modern period have been little addressed by scholarship, though Stephen Greenblatt and others have attended to laughter and Shakespeare (2004). Walter Gibson's *Pieter Bruegel and the Art of Laughter* (2006) is a notable exception, and I have also discussed humor, laughter, and scatology (Stewart, *Before Bruegel*, 2008, chs. 3-6). Now David Smith has assembled twelve essays, from a 2008 CAA session on parody and festivity, to address comedy in visual works, dating mostly from 1400-1700.

The first chapter by Smith introduces the volume and discusses subsequent chapters: folly, rabbit-hare imagery, charity and the lottery, three essays on Bruegel, Velázquez and Bacchus, Rouault's clowns, Baccio del Bianco's dwarfs, Jan van der Heyden's *Feast of Purim*, and Fluxus and gags. A helpful bibliography completes the volume.

As Smith explains in "Sociable Laughter, Deep Laughter," each essay addresses the comic "as an intellectual problem." He notes that life was richer in laughter in Early Modern Europe and that parody and festivity were closer together than today. Festivity was more communal, with many religious holidays dotting the calendar. Smith observes that "Academicians in particular have also tended to trivialize humor in general as frivolous, or at least less important, less serious than seriousness." Erasmus, Rabelais, and Shakespeare used humor with irony to express the period's "deepest thoughts" before Enlightenment cultivated rationality. This book would have benefited from a glossary of key terms (comedy, irony, parody, satire, festivity, even humor and laughter) outlined in historical terms.

The volume begins with Paul Barolsky's call to understand art as a form of play. Imagination, the ability to be fooled, to make fiction in the form of an image, thus illusion, is essential. Laughter and humor, Barolsky argues, have been rejected by art history today in favor of analysis.

Due to space limitations, this review will concentrate on essays by Diane Scillia on hunter-rabbit imagery and by Catherine Levesque, David Levine, and Yemi Onafuwa on works by Bruegel. Scillia discusses images of inversion through hunter and rabbits/hares after 1500 within the context of carnival. The

role reversal of hunter and rabbit was begun in earlier manuscript illuminations and continued by Bosch and Israhel van Meckenem. Erasmus recorded a proverb "to make a show of kitchen pots," indicating something ridiculous; in Van Meckenem's print the hunter's dogs are cooked in pots. Erasmus also remarked on how jokes relax the mind.

Scillia also addresses a later woodcut by Georg Pencz and links its Nuremberg origins to Hans Sachs (who penned the text added beneath the print) and the Meistersingers who, like the *rederijkers* in the Netherlands, wrote plays and poems that they performed from within the carnival tradition. Pencz's print shows hares standing and acting like people, tying the hunter to a tree, cooking dogs in pots and chopping canines like butchers. Scillia sees political relevance in the print, with rabbits representing peasant underdogs of the Peasants' War of 1525; she links Pencz's print to carnival plays by Sachs, as topical culturally based humor. However, her illustrations are too small as to be readable.

David Levine's article traces Bruegel's borrowings from Italian Renaissance art. In the *Peasant and the Nest Robber*, the main figure is compared to one of Michelangelo's putti from the Sistine ceiling for serpentine pose and plasticity. Levine argues that Bruegel's paraphrase both deflates and ridicules its illustrious models while elevating the lowly subject. *The Peasant and the Nest Robber* and Bruegel's *Bee Keepers* draw on such Italian models conforming to the Renaissance tradition of paradox. Both works by Bruegel make use of a well-known contemporary Dutch proverb, included at lower left: "he who knows where the nest is, has the knowledge; he who robs it, has the nest." Paradox, Levine states, can be understood within the contemporary context of proverbs, assembled by Erasmus and Sebastian Franck, where such statements as "Poverty is good for all things" indicates a defense, albeit cynical, of the status quo, while intending to "engender spiritual awakening." These proverbs thus function as contrary paradoxical calls for higher truth, one which the beekeepers and peasant and nest robber cannot see: "knowledge of God is the only possession of true value." Thus, Bruegel uses heroic figures in these anti-heroic contexts as a "low Netherlandish style" along with transcendent themes. Levine claims that Bruegel established "a fundamentally new, ironic rhetoric for metaphysical painting."

Catherine Levesque studies Bruegel's *Magpie on the Gallows* as comedic, a painting that both celebrates life and the artist's craft while acknowledging death. Comedic here does not mean hard laughter. Rather, it is meditative, contemplative, moving from exterior to interior. She discusses imitation, truth as an active process as seen by humanists, the painting process, and humans as earthy (with a defecator at lower left), thus material nature, along with travel and prudence. Also addressed are "optics of insight," viewer and audience, and the many copies of Bruegel's paintings by his sons that reveal Pieter the Elder's "process of discovery and judgment" in order to "attain (in Juan Luis Vives' words) 'prudence through art.'"

This sense of discovery discussed by Levesque, with its quiet meditation, is mirrored in recent essays on Bruegel (Todd Richardson, *Pieter Bruegel the Elder*, 2011) and another essay in this volume, which ask us to consider various ways of looking at Bruegel's art. Yemi Onafuwa on Bruegel's engraving *Big Fish Eat Little Fish* explores gluttony, the vice along with lust that starts and ends in the body. For this reason, gluttony "lends itself particularly well to parody." Overeating, not eating, is stressed in this print, made when cook books

turned from stressing health to the new culinary recipes after Europe's expanded spice trade. Tension between the supposed simple diet of the peasant and the food of their dreams, which Bruegel visualized in his prints *The Fat Kitchen* and *The Thin Kitchen*, derive from popular farces (*kluchten*), influenced in turn by *rederijker kamers*, or chambers of rhetoricians. Like the Meistersingers in Nuremberg, rhetoricians staged the plays, but they also included many visual artists. Although the poor may be worthy of emulation and compassion, Onafuwa states, he warns – as does Scillia – against any interpretation that is anachronistic, because both parties here need to be targets of humor if the humorous intent is not to be lost. This humor relies on the audience eating moderately, neither extremely under- or overfed.

Bruegel's depictions of overeating, including *Big Fish Eat Little Fish*, lead to discussion of imagery centered on defecation and an "irruptive purpose" (an unclear term). This discussion of vomiters and shitters may have relevance for other images by Bruegel, but only indirectly engages the prints under discussion. Ultimately, the author reads *Big Fish Eat Little Fish* as "a cover for laughter and merriment," like contemporary grobian literature, but also suggests that the print offers a parody, so one wonders whether it is possible to do both.

This volume effectively demonstrates that historical context is important for understanding images as comedic during the Early Modern period. A clearer linking of the sometimes complex relationships among meanings of comedy, parody, satire, scatology, and irony would allow easier understanding of these ideas. *Parody and Festivity in Early Modern Art* offers a most welcome beginning to future work on comedy. The volume innovatively discusses the tough topic of laughter and comedy.

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The other essays in the volume are:

Aneta Georgievska-Shine, *Drinking as Gods, Laughing as Men: Velázquez and the Gift of Bacchus.*

Jane Kromm, *The Early Modern Lottery in the Netherlands: Charity as Festival and Parody.*

Soo Y. Kang, *Bakhtinian Carnavalesque in the Clown Images of Rouault.*

Sandra Cheng, *Parodies of Life: Baccio del Bianco's Drawings of Dwarfs.*

David R. Smith, *Jan van der Heydens's Feast of Purim.*

Rosemary O'Neill, *La Cédille qui sourit: Aesthetic Research under the 'Sign of Humor.'*

Claudia Goldstein, *Pieter Bruegel and the Culture of the Early Modern Dinner Party (Visual Culture in Early Modernity)*. Burlington, Vermont and Farnham: Ashgate 2013. 188 pp, 69 b&w illus. ISBN 978-0-7546-6732-2.

Goldstein's book is the third volume on Bruegel published by Ashgate in as many years (Margaret Sullivan's 2010 *Bruegel and the Creative Process, 1559-1563*, reviewed <http://www.hnanews.org/archive/2011/11/sixteenth1.html>); and Todd Richardson's 2011 *Pieter Bruegel the Elder: Art Discourse in the Sixteenth-Century Netherlands*, to be reviewed). In this

case, however, the title of the book feels like a misnomer, since the author's primary contribution is to trace the emergence, function, and material culture of the sixteenth-century Netherlandish dinner party. While Goldstein discusses paintings by Bruegel documented in two Antwerp dining rooms – those belonging to Jan Noiroot and Nicolaes Jonghelinck – the strength of the book lies in its reconstruction of the visual, performative, and material aspects of early modern dining culture.

The first chapter analyzes the early sixteenth-century dining room of Mechelen humanist Jerome de Busleyden. Goldstein characterizes de Busleyden's dinner parties as "the realization of a humanist dream" (13), tracing his connections with such figures as Erasmus, Thomas More, and Pieter Gillis and detailing the range of images and objects on display in his palatial dining room. Here, Goldstein can draw on the remarkable survival of the Hof van Busleyden dining room's suite of wall paintings, which include *The Feast of Balthazar* and *The Banquet of Tantalus*, as well as de Busleyden's documented links to Erasmus and his famed 1522 text, the *Godly Feast*. There the words of Eusebius, Erasmus's fictional host ("Feast your eyes, feast your mind,") embody this chapter's argument, as Goldstein deftly amasses evidence for de Busleyden's dinner parties as a cultural nexus where the appreciation of antiquity and material luxury met.

The next chapter abruptly jumps fifty years forward in time to address the dining room of the Antwerp Mint Master Jan Noiroot. Goldstein argues that Noiroot was interested primarily in the opulent trappings of the humanist dinner party, rather than sharing de Busleyden's philosophical interest in the *convivium* tradition. Unfortunately, the question of how the dinner party was transformed from a humanist event to social, or even corporate, performance is left relatively unexplored. Goldstein's focus remains on the particular nature of the Mint complex, and Noiroot's home within it, as a public and private space. Goldstein argues that collecting art was particularly valued among higher-ups at the Mint, with the institution even employing a painter (the otherwise undocumented Henrik Schillemans) to produce wall paintings and other decorative features. Art allowed Noiroot to perform his social and career aspirations. According to Goldstein, Noiroot's reluctance to sell his paintings by Bruegel, even under extreme financial duress, indicates the importance of "keeping up appearances." (60) This is an intriguing argument, but as the author herself notes, Noiroot held no dinner parties for roughly four years preceding his 1572 bankruptcy, so it is unclear who viewed Noiroot's paintings during this period and under what circumstances.

The third and fourth chapters offer a broader view of mid sixteenth-century Netherlandish dining culture, beyond the case studies of de Busleyden and Noiroot. Chapter 3 connects the peasant subjects of many surviving *tafelspelen*, table plays often performed at dinner parties, to Bruegel's well-known peasant scenes. Goldstein argues that the social space of the dinner party enabled guests both to embody the socio-economic Other and to stress their differences from the peasant. In Chapter 4, Goldstein surveys a rich assortment of material goods – ceramics and glassware, hearth tiles, and spoons – depicting classical and religious subjects, as well as festive peasants. Majolica is conspicuously absent in her ambitious review of the material culture of the dining room. While she concludes that there is no strict typology for the early modern Antwerp dining room, Goldstein does propose that peasant imagery held a dominant role (125).

The book's final chapter considers the dining rooms of Italian merchant Gaspar Ducci in Antwerp, Nicolaes Jonghelinck's suburban pleasure villa *Ter Beke*, as well as others farther afield, at the Fugger and Farnese palaces. Goldstein connects the aims and functions of these geographically diverse spaces, arguing that paintings in early modern dining rooms offered "signs of status" and that the dining room was a space where "abundance, or the appearance of it, existed in all areas." (145) Given the scope of her examples, it would have been helpful if the author offered some comment on the question of national or regional dining cultures – for example, did the fashion for Venetian glass and classicizing wall paintings in dining rooms align with a broader interest in emulating Italian villa culture in the Low Countries?

Pieter Bruegel and the Culture of the Early Modern Dinner Party sheds light on the rich culture of the table in early modern Antwerp, suggesting the importance of this material evidence for viewing Bruegel's scenes of peasants at work and at play. Although Bruegel's paintings themselves often recede from view, methodologically Goldstein's holistic approach to the space of the dining room is a rewarding strategy. Indeed, a current research project at the University of Antwerp, led by Bruno Blondé and Peter Stabel (*De materialiteit van manieren en de gemanierdheid van de materialiteit. Tafelen en tafelcultuur in de laatmiddeleeuwse en vroegmoderne Zuidelijke Nederlanden*) seeks to mine related material in order to trace the evolution of "table manners" and bourgeois identity in the early modern Low Countries. The early modern dinner party brought together food, drink, paintings and other highly decorated objects, plays, and music. Goldstein offers a model for how scholars of all disciplines can begin to reconstruct and analyze such complex spaces.

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Alexandre Galand, *The Flemish Primitives VI: The Bernard van Orley Group. Catalogue of Early Netherlandish Painting in the Royal Museums of Fine Arts of Belgium*. Brussels: Koninklijk Instituut voor het Kunstpatrimonium; Turnhout: Brepols Publishers 2013. 446 pp, 370 illus., most in color. ISBN 978-2-503-54575-2.

At long last, the Flemish painters whose gaze turned towards Renaissance Italy are receiving their scholarly (and public) due. Sparking this "Northern Ren" turn, Maryan Ainsworth's seminal Jan Gossart exhibition at the Met in New York (2010) was followed last year at Leuven's M Museum with a remarkable (and even more urgently needed) exhibition on Michael Coxie, organized by the indefatigable Koenraad Jonckheere. Next year the Metropolitan will mount another critical exhibition in this vein, on Pieter Coecke van Aelst, featuring drawing designs and executed tapestries as well as major paintings. Into this mix, the *Primitifs Flamands* series, now published in English and concentrated on the rich collections of Brussels, has issued a new volume focused on Bernard [sic] van Orley, arguably after Gossart the *fons et origo* of the "Romanist" turn in Flemish painting.

We still have no modern monograph on Van Orley, despite his unrivaled eminence, during a period of activity from around 1515 to 1541, not only in Brussels painting but also

stained glass (also in Brussels) and tapestry designs (examined in Ainsworth's 1982 dissertation and in scattered catalogues). This volume, however, goes far towards establishing the foundations of that eventual *corpus*, covering fifteen panels by the artist and his circle, augmented by two early panels in the National Gallery, Washington, contributed by Carol Christensen and John Hand. Here that work is redated earlier, to the early teens. And of course the central panel of the *Legends of St. Thomas and St. Matthias* in Vienna is incorporated into that discussion of the Joiners' and Coopers' Altarpiece (146-171).

HNA readers will surely be familiar with the *Primitifs Flamands* volumes. But it should be noted that this Brepols production not only appears in English but with heightened production values, including numerous comparison photos (including tapestries), most of them in color. The discussion of the works, always a hallmark of the earlier reference volumes, retains its main outlines: physical description; provenance; exhibitions; restorations and condition; iconography; technical examination, including IRR and x-radiography, extended commentary, and bibliography. Artists are still studied as "Groupe Orley," a pioneering approach of the *Primitifs Flamands* from the outset but all the more welcome in our day of considering such paintings often to have workshop involvement and no longer the sole province of "the master" or some lesser epigone.

But because the Van Orley volume concentrates on a single artist, it thus expands its focus to important additional areas, starting with critical reception and historiography, including a (brief) consideration of the debated proposition of a trip to Italy, concluding somewhat ambiguously (32): "If the idea of van Orley having learned from the great Italian master [Raphael] is more fable than fact, nothing can prove or disprove these trips to Rome." A thorough biography follows, setting the stage for any future discussion of Van Orley and his artist family (led by father Valentin) but also his larger social networks (on p. 50 the Dürer portrait drawing in the Louvre, associated with Van Orley through the Lampsonius engraving – by Cornelis Cort? – is dismissed as misidentified: too young and dated 1521, rather than the year 1520, when it appears in Dürer's diary).

A very helpful section on Van Orley patrons starts with the Church but of course also attends to the court support of Habsburg regents Margaret of Austria and Mary of Hungary as well as Mencia de Mendoza, wife of Count Henry III of Nassau. Here the latest scholarship by Dagmar Eichberger and others joins the meticulous archival work of Alphonse Wauters over a century ago to provide indispensable documentation for Van Orley's career. The stained glass and tapestry activities are not slighted but remain documented with references to further scholarship. A key turning-point hinges on the 1527 trial for Lutheran heresy (67-70), which surely curtailed religious altarpiece commissions and led Van Orley thereafter into courtly assignments in newer media of stained glass (after 1536-37) and tapestry design. Documents remain mute for the period 1527-32.

The core analysis by Galand discusses questions of style and technique, with special attention given to Italian influence as well as Dürer. Here Galand insists (89-96) more strongly than received wisdom on basic continuities with earlier Flemish precedent. He also insists on the importance of Dürer as an influence along with Italy itself. And in terms of technique, he emphasizes the "copy/paste" principle as a kind of eclecticism with quotations from various pictorial sources. Discussion of painting technique examines the dendrochronology of panels

(most with *barbes*) and the development of underdrawing, including increased use of various transfer techniques, building upon but expanding upon earlier insights by Ainsworth (109-19). Galand draws the logical conclusion about the increasing role of the "rigorously controlled" workshop in absorbing prior designs for paintings: "the creative process now too place upstream of the physical production of the artwork." (112) Portraits, by contrast, show "scant underdrawing."

We are still not in a position to encompass the entirety of Van Orley's oeuvre, especially across media, nor is there any documentation of his own pupils, despite claims in the scholarship that both Coecke and Coxie were his apprentices. No firm evidence places him in Italy or links him to the weaving of Raphael's *Acts of the Apostles* tapestries in Brussels, though the influence of that cycle on his art is beyond question. Yet Galand notes that the artist also displays remarkable learning in his obscure religious themes and diverse tapestry commissions for courtly clients. His quotation from other artists and his attention to Italianate architecture further reveal an omnivorous, sophisticated eye. This insightful and thorough examination of Bernard van Orley as a painter through his Brussels works reminds us anew of his pivotal place in sixteenth-century Flemish religious and court artistic culture.

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Joris van Grieken, Ger Luijten, and Jan Van der Stock, eds., *Hieronymus Cock: The Renaissance in Print*. [Cat. exh. Museum M, Leuven, March 14 – June 9, 2013; Institut Néerlandais, Paris, September 18 – December 15, 2013.] Brussels: Mercatorfonds; New Haven: Yale University Press 2013. 416 pp, 320 illus. ISBN Mercatorfonds: 978-90-6153-953-7; Yale: 978-0-300-19184-4.

During the third quarter of the sixteenth century, Antwerp's Hieronymus Cock (1518 - 1570) was the most important publisher of printed imagery north of the Alps, if not in all Europe. Fittingly, he dubbed his printing concern *Aux Quatre Vents* (At the Sign of the Four Winds). From his presses in the Low Countries, he circulated countless prints of an astonishing array of subjects, styles, and functions to the four corners of the globe.

Joris van Grieken, Ger Luijten, and Jan Van der Stock have produced the present volume in conjunction with their large-scale 2013 exhibition of *Quatre Vents* prints and preparatory drawings at the M-Museum, Leuven and the Institut Néerlandais, Paris. This is the first sustained scholarship on Cock since Timothy Riggs's seminal dissertation of 1971 (Garland Press, 1977). The present volume is also the very first with copious prints by Cock in handsome high-resolution reproductions. Given the *Quatre Vents'* undeniable importance, it is tempting to express bewilderment at the forty-year interval between major studies. But the long wait is not surprising; the publishing house's oeuvre is so vast, so revealing of the diverse subcultures that Cock tapped, that to account for it in any way approaching completeness will always be a Herculean task.

In all aspects, this book reflects its editors' respect for the colossal scope of the *Quatre Vents*, not only under Cock, but also under the stewardship of his wife, Volcxken Diericx

(d. 1600). That it encompasses such a colossal achievement is thanks to the recruitment of a veritable parliament of experts who lend a variety of specialties to the proceedings; twenty scholars contributed essays and catalogue entries. Thus the expansive means for describing the *Quatre Vents* is commensurate with its historical ambitions.

Van Grieken et. al. have divided the subject into specific topic areas, presented in seven concise introductory essays. None exceeds ten pages. Van der Stock, Van Grieken, and Luijten entitled their brief introduction pointedly: "Challenging Talent and Letting it Grow." Framing the volume, this essay succinctly suggests the overarching theme developed in the book's remainder: Cock's recognition, cultivation, and monetization of work by great artists, cartographers, humanists, and engravers into a multifaceted form of artistic genius all its own, not an "abandonment of art" as Karel van Mander wrote in his *Schilderboek*.

The next two essays, by Van der Stock and Van Grieken, respectively, update some *Quatre Vents* fundamentals. Van der Stock describes the collaboration between Cock and his wife Volcxken Diericx (d. 1600). Van Grieken takes advantage of recent archival findings to reconstruct a *Quatre Vents* stocklist where none has survived. These essays are the first to give Diericx her due. It is now clear that she ran the *Quatre Vents* with conviction and savvy for thirty years after Cock's death (ten years longer than he himself oversaw operations). Her maintenance of the plates was exceedingly fastidious – some 1,604 have survived thanks to her. While there is still plenty of work to do on Diericx's *Quatre Vents* stewardship, we now have a solid foundation for further study.

Subsequent essays address the various categories of imagery that emanated from the *Quatre Vents*. Luijten explores Cock's publication of Italianate imagery, clarifying the *Quatre Vents'* relation to earlier Italian publishers of art prints. Il Baviera, Salamanca, and Lafreri were Cock's key exemplars, but he astutely synthesized their strengths. Peter Fuhring next traces the origins of Cock's ornamental prints back to Serlio via Cornelis Bos's circle and then reveals its subsequent influence in France, Flanders and Italy. Krista De Jonge convinces us that Cock's publications of prints with archaeological refractions helped to put the Low Countries into the vanguard of antiquarianism. Manfred Sellink notes the pervasive presence of landscape throughout Cock's publications – ruins, rustic scenes, and sacred narratives in landscapes. Sellink sees in this diversity Cock's awareness of beauty's theoretical indebtedness to *varietas*. Finally, Walter Bracke and Pieter Martens argue that Cock's maps indicate his continued contact with designers, cartographers, and printers in Rome. These essays elegantly progress from subject to subject.

The catalogue presents Cock's publications in sections based on similarly divided themes: Roman ruins; prints after Italian artists or of subjects related to Italian art; prints by Netherlanders working in an Italianate manner (especially Heemskerck, Lombard, and Floris); prints addressing Christian Virtue and Vice; imagery by the Bosch-Bruegel line in "the Netherlandish Tradition;" architecture and ornament; prints honoring Charles V; and prints that "map the world," including landscape. Each section receives its own short introduction. Entries are consistently concise but rich, indicating detailed editorial follow-through.

On such a successful publication, which must have been so difficult to make, one hesitates to turn critical. But we should signal some problems before concluding. This volume's inattention to how Cock's output refracts the age of exploration disappoints. This lack is especially acute, given prints' famous capacity for dissemination and the recent scholarly attention to an early modern Netherlandish global consciousness. Also, while parsing Cock's output into so many small sections, these divisions obscure synthesis and depth on some topics (despite Sellink's exceptional essay). For example, Rome's ruins were among the most combinative subjects Cock published; they were at once archaeological, architectural, and Italianate, while formatted as landscape. They were also the product of a Netherlandish gaze. But in the catalogue section, they receive short discussion, and they receive glancing mentions in essays on related subjects (De Jonge's essay on archaeology has a more general mission), but no sustained analysis. Similarly, while this volume's scholarship is deeply indebted to Riggs, no one engages one of his most important arguments: that the *Quatre Vents'* witnessed a considerable decline in the 1560s.

None of these problems impedes this book's resounding success. It is a stellar achievement. Doubtless, it will stand as the definitive resource on the *Quatre Vents* for quite some time.

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Seventeenth-Century Flemish

Blaise Ducos, ed., *L'Europe de Rubens*. With contributions by Marc Fumaroli, Jeroen Duindam, Arnout Balis, Corinne Thépaut-Cabasset, Paul Huvenne, and David Jaffé. [Cat. exh. Musée du Louvre-Lens, Lens, May 22 – September 23, 2013.] Paris: Éditions Hazan 2013. 360 pp, 460 color illus. ISBN 978-2-75410-694-8.

The present publication accompanied the first temporary exhibition held at the newly built off-site 'dépendance' of the Louvre in the former mining town of Lens in northern France. To mark the opening of the sleek SANAA and Imrey Culbert designed satellite museum, an ambitious loan show was mounted. *L'Europe de Rubens* presents the artist as a spider sitting at the heart of a web he himself spun over the continent through travel, correspondence and the business of art. Evoking the European social, political, and cultural landscape of the first half of the seventeenth century through a generous selection of paintings, drawings, prints, tapestries, sculptures, and objects, the exhibition also spanned the artist's entire career, from the early *Lamentation* lent by the Galleria Borghese, Rome, to the late *Landscape with Gallows* from Berlin.

Of the 170 assembled items, not even a third is from the holdings of the Paris mother house, with the Bibliothèque nationale as the second largest contributor, uniquely lending the spectacular *Grand Camée de France*, the largest object of its kind. The *Gemma Tiberiana*, discovered by Rubens's friend and correspondent Nicolas Claude Fabri de Peiresc in 1620, is shown in Lens flanked by the true scale drawing from the Antwerp

printroom, supplemented by a print after that drawing and by the painter's later, much larger rendering from Oxford. To that was added the 1614 Washington *Agrippina and Germanicus*, testifying to both Rubens's earlier interest in antique cameos and to the sympathy which many international lenders showed towards the new Lens museum. It will not come as a surprise that not all items have full catalogue entries. Instead a checklist is provided at the back of the publication where twenty-five items are reproduced with shorter notes. A further twelve have longer entries by Blaise Ducos, the exhibition's curator.

The main section of the catalogue contains seven essays, loosely corresponding to the seven exhibition rooms. Marc Fumaroli sets the broader scene in a long introductory essay in which Rubens's career is discussed against the background of post-Tridentine Roman Catholic ideology and Spanish Habsburg dynastic politics. The ensuing text by Jeroen Duindam is a general introduction to the mechanics of Renaissance and early modern court apparatus and to the role of artists in representational policy. Arnout Balis's essay discusses the nature of Rubens's education and the extent of his involvement in early seventeenth-century scholarship. Referring to his forthcoming volume on the so-called 'Theoretical Notebook' in the *Corpus Rubenianum Ludwig Burchard* series and to Rubens's correspondence with scholars across Europe, Balis sketches an evolution from youthful esoteric interests to the serious antiquarian pursuits of the *pictor doctus*.

Corinne Thépaut-Cabasset deserves praise for her concise essay on dress in Rubens's portraits. Her contribution illustrates how broad political power shifts are reflected in the fashions worn by Rubens's sitters. Paul Huvenne looks at how Rubens reengaged with the Flemish tradition after his return from Italy, both in painting technique and later in subject matter. David Jaffé on the other hand examines the impact of Italian art on Rubens, who drew inspiration from both antique and modern sculpture and from a range of painters, developing a pictorial vocabulary through a magpie approach and looking mainly at Titian for stylistic advice. The concluding essay by Ducos is a study of Rubens's engagement with the human body. Stressing the artist's indebtedness to Michelangelo, Ducos nuances the image of a painter focused solely on the female figure, illustrating the point with a series of Rubens's male anatomical studies and *écorchés* in different at times expansive poses that transcend sterile empirical studies. Ducos contrasts Rubens's aesthetic with that of the Dutch sculptor Adriaen De Vries and sees the most successful realization of Rubensian ideals in sculpture in the work of the German Georg Petel, and to a lesser extent that of the Fleming Gerard van Opstal, two artists whose portraits by Anthony van Dyck and Lucas Franchois the Younger are included in the show and who are well represented in Lens.

Good use was made of the available space in the fourth room, devoted to *monumentalité éphémère*, where two indeed monumental allegorical figures by Jan Van den Hoecke from nearby Lille were hung on both sides of a passage in the circuit, evoking the triumphal arches erected for the joyous entry of the Cardinal Infante Ferdinand. One of the real joys of the exhibition was a wonderful ensemble of four *modelli* for the ceiling decoration of the London Banqueting Hall in the same room, showing Rubens as a master colorist. Only the Louvre's own *Piety and Victory* was presented in a climate-controlled display case, somewhat detracting from the presentation's strong visual impact. Surprisingly, the *modelli* feature in the checklist without being discussed in the catalogue essays, which seems a missed

opportunity as the Whitehall ceiling is a brilliant defense of the fledgling Stuart dynasty and as the circumstances of its commission are highly informative of Anglo-Spanish diplomatic relations. More disappointing is that while two portraits of Marie de Médicis by Frans Pourbus the younger are included in the exhibition, no works relating to the Louvre's Medici series were present in Lens.

The inclusion of the two 'workshop' portraits of the Jesuits Nicolas Trigault and Petrus de Spira from Douai seems based on proximity to the venue rather than on added value for the exhibition's narrative. Though larger than life size, these paintings thrive in the company of Rubens's large drawing of Trigault from the Metropolitan Museum of Art, New York. The portrait of the Duke of Alba shown in the very first room as by Rubens is not accepted by the *Corpus Rubenianum Ludwig Burchard* and a few other paintings have questionable attributions. However, these are minor points of criticism for an enjoyable exhibition of challenging scope both in scale and concept. The handsome catalogue is beautifully illustrated and provides substantial essays on a range of topics and a bibliography. Though indexed, the book can be hard to navigate due to long series of full page illustrations and essays that are interspersed randomly with catalogue entries.

'Tout fait système chez le Flamand' writes Ducos. This adage is the strength and the weakness of both the exhibition and the accompanying catalogue. Mapping the entire sprawling artistic phenomenon that is Peter Paul Rubens in a systematic way is a truly Homeric task which no single exhibition, however ambitious, can hope to attain fully. As a suggestive endpoint in the smallest exhibition room, hangs the Louvre's own late *Landscape with Windmill and Bird-Trap*. The unassuming picture evokes autumn and transports viewers to a much more private space. After learning how the painter had been enmeshed in the intricate balancing act of Habsburg politics, how he was finely connected to networks of service, friendship, and knowledge stretching across the European continent, and how he became personally familiar with the trappings of power and wealth, the barely discernable net stretched between the trees – ambushing viewers only on close inspection of the picture – becomes a thing of rich symbolic significance.

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Veronika Kopecky, *Die Beischriften des Peter Paul Rubens. Überlegungen zu handschriftlichen Vermerken auf Zeichnungen*. PhD diss. University of Hamburg, 2012. Vol. 1: Text, 127 pp; vol. 2: Bibliography, Catalogue and Illustrations. No index. Published on-line at <http://ed-iss.sub.uni-hamburg.de/volltexte/2012/5813>

In 1959 Julius Held concluded the section on Rubens's inscriptions on drawings in his authoritative and stimulating discussion of the artist's graphic work (*Rubens. Selected Drawings*, 1959, rev. edition 1986) with the recommendation that the topic should be studied further ("The whole question of Rubens' inscriptions, both on drawings and on sketches, evidently deserves to be taken up in a special study"). More than fifty years later, Veronika Kopecky took him up on it. Generally clearly constructed and easy to recognize, Rubens's handwriting varies depending on whether he wrote in Latin, Italian, his *lingua*

franca (in cursive), or Flemish (in Gothic script). Through early signatures such as the one Rubens added to the *Album Amicorum* of Philips van Valckenisse of c. 1598-1600, accompanied by a perfect circle, Kopecky intends to familiarize the reader with the artist's handwriting. These are followed by excerpts from a selection of his letters from Italy and his extended correspondence with Duke Wolfgang Wilhelm of Pfalz-Neuburg, Franciscus Junius, Nicolas-Claude Fabri de Peiresc and others. As a sample of the handwriting the eleven-year old boy would have been taught in the Latin school in Antwerp the author includes a page from Balthasar Moretus's home work (fig. 24). Rubens's own handwriting from only a couple of years later can be seen in his Latin inscriptions underneath some of his copies after Holbein's woodcuts of the *Dance of Death* (No. 59).

In most cases, the inscriptions are meant for the artist himself, as aide-mémoire, but on designs for title-pages (Nos. 10-17) or sculptures (No. 31) they are intended for the respective person executing the design. On at least two occasions Rubens's instructions were directed to potential clients. In a letter to a 'Monse Felix' of January 18, 1618, the artist explains briefly that his enclosed 'pale' pen sketch of the *Miracle of the Loaves and Fishes* was all he had time for at the moment and that Mr. Felix had to change the composition himself according to his own needs (No. 7). In two further drawings of *Abraham, Isaac and Jacob* and *King David Playing the Harp* (Louvre; Nos. 5, 6) Rubens provided initial ideas for an oil sketch or painting. In the former the inscriptions referring to the three Old Testament patriarchs were cut from a larger sheet and carefully pasted beneath the framing line, presumably by Mariette who once owned the drawing. As in *The Miracle of the Loaves and Fishes*, Rubens excuses these quick drafts with the pen, alerting his correspondent that the final work will be rather different.

Listing no less than 32 different types of inscriptions on a selection of 74 drawings, Kopecky arranges them by function rather than chronologically. These range from simple notations on colours or materials of garments, most notably in the sketchbook in the British Museum known as the *Costume Book* (Nos. 18-21), or on the drawing of the Jesuit missionary Nicolas Trigault wearing the exotic gown of a Chinese scholar (Metropolitan Museum of Art; No. 67), to identifications of objects, persons or personifications and their actions, as in some of the copies after antique sculptures, gems and cameos (e.g. *Claudius and Agrippina*, Berlin; No. 25), or in a few compositional sketches, as in *Louis XIII Coming of Age* for the Medici series (Louvre; No. 38) or the oil sketch *The Triumphal Chariot of Callo* of 1638 (Antwerp; No. 44), where the identifications of figures and symbols are written in black chalk into the thinly applied *imprimatura*. In some cases, for lack of time or space on the paper, Rubens jotted down in words elements of the composition either vaguely or not at all indicated, such as "more space" on the drawing of the *Feast of Herod* in Cleveland (No. 50), or "Here are missing beggars with women, men and children" on the famous sheet with *Studies for a Kermesse* in the British Museum (No. 54). In other instances he went back to ancient authors to describe certain actions, as in the drawing of the *She-Wolf Suckling Romulus and Remus* (Ambrosiana; No. 63), where he added lines from Virgil's *Aeneid* to describe the tender efforts of the wolf. On the same drawing he also noted the damaged condition of the sculpture of the personification of the river Tiber from which he had copied the scene.

Of special interest are Rubens's notations on optical phenomena, dating back as early as 1601-03 to a drawing of the

Battle between Greeks and Amazons in Edinburgh (No. 51, verso) where he observes the effects of light, specifically the interplay of light and dust. Towards the end of his life he returned to the subject on the beautiful sheet *Trees at Sunset* in the British Museum (No. 56) where he describes the play of shadows on trees reflected in the water. Surprisingly few of Rubens's inscriptions are of a personal nature. The most touching is the note on his drawing of the twin heads of *Cupid and Psyche* in the British Museum, a vignette from c. 1617-18 that reads "Cupid is based on my young Albert" (No. 15).

A side benefit, as it were, of autograph inscriptions is the aid they may provide in attributing the work. In two cases drawings previously assigned to Rubens are now given to other artists on the basis of the handwriting: Joost Vander Auwera recognized the writing of Abraham Janssen on the *Study of a River God* in Boston (p. 22, fig. 14), and Martin Royalton-Kisch that of Anthony van Dyck on the sheet with a *Dead Tree Overgrown with Brambles* in Chatsworth (p. 27, fig. 18).

Each drawing in the publication is illustrated, for the most part in color, including the related paintings, oil sketches or gems; they are discussed in a general text at the beginning and catalogued individually with the exhibition history and bibliography at the end. All inscriptions are translated into German.

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Seventeenth-Century Dutch

Elizabeth A. Sutton, *Early Modern Dutch Prints of Africa*. Farnham: Ashgate 2012. 296 pp, 6 color and 47 b&w illus. ISBN 978-1-4094-3970-7.

This book builds fruitfully on earlier scholarship relating to illustrated travel books, cartography and the book trade in the Northern Netherlands to present a convincing account of the working practice of the Amsterdam publisher Cornelis Claesz. From this it proceeds to a specific consideration of the content and influence of Pieter de Marees's description of the Gold Coast, *Beschryvinge ende historische verhael vant Gout koninckrijck van Gunea...*, first printed by Claesz in 1602. In the process we are shown how the book, and in particular the illustrations, which were variously copied and adapted, often with an emphasis on sensational features, not only served "to inform and delight" (to borrow the title of one of the chapters) but came to play a part in a growing current of racist thought which went hand in hand with colonial and imperial projects (and not just those of the Dutch Republic).

Elizabeth Sutton highlights the relationship between the Claesz publishing house and that of the De Bry family in Frankfurt in their production of travel literature, with both parties imitating and publishing in new translations and editions of works printed by the other – a process that seems to have involved a mixture of collaboration and rivalry. Already within a couple of years of Claesz's publication in Amsterdam, De Marees's text had been reprinted, with some revisions, in the De Bry collection of *Voyages*, first in German (1603) and then

in Latin (in *Indiae Orientalis Pars VI*, Frankfurt, 1604). Here, as Michiel van Groesen and Ernst van den Boogaart have demonstrated, the Frankfurt publishers followed their practice of exaggerating certain features and inserting new illustrations and even new sections of text. As far as international readers were concerned, it must have been this version of De Marees's text that made the most impact. But Sutton devotes more attention to the original since her primary concern is the Dutch context, and the image of Africa that the book projected there. Unlike the De Brys, Claesz was a publisher of maps, and Sutton is concerned to show the implications of the figurative imagery used in Dutch cartography which is often borrowed from the accounts of travelers, as well as, for example, from print series of the Four Continents.

In his dedication to the volume of 1602, De Marees says he took care not only to set out his narrative in good order, but to adorn it with some attractive plates, "met sommige fraeye Fygueren te vercierem," so that people might see what the men and women of Guinea look like and understand how they live. Despite this apparent claim to responsibility, Sutton believes that the idea for the illustrations came from Claesz, and that the designs for the prints were entirely composed in the workshop of the publisher, by printmakers who interpreted the text in the light of familiar formulae of Netherlandish illustration. At one point (88) she adds that De Marees probably supplied "explicit written instructions" to the engraver(s). There is no doubt, as she indicates with some comparisons, that the pictures follow certain norms of travel guides and costume books. But De Marees was an acute observer, and Sutton does not present a real argument against those scholars who have supposed that he must have supplied the engravers with some sort of drawings, at least of details of Guinean objects. It is all the more curious that Sutton does not address this issue more directly, nor in fact quote De Marees's statement on the subject, given that she writes interestingly of the perception at this period that illustrations to travel writings provided readers with the assurance that they were confronted with eye-witness observations. She quotes (220) the comments of a later traveler, Jean Barbot, on the importance of illustrations as a guarantee of authenticity, and notes his claim that he had learned to draw for the purpose. His book on Guinea, finished in 1688, was published only in 1732, ironically with plates simply borrowed from De Marees.

Sutton, however, aims to show not just that the illustrations to the *Beschryvinge* correspond to familiar Netherlandish models in books and prints, but that this conformity would have attuned the book's readers to the cultural differences between their own codes of conduct and the contrasting manners of the Africans depicted. Indeed the very fact that the figures are left uncolored – though some are 'blackened' in certain later adaptations of De Marees's illustrations – and the circumstance that they do not look particularly African in their facial features would, she believes, have enhanced this effect. Yet the comparisons she provides are telling for their differences as well as their similarities. This is true, for example, of the plates from Claesz's editions of the travel books of Linschoten and of Lopez and Pigafetta (104-05), and it is even more obvious when it comes to the images of personifications in contemporary Netherlandish engravings that she cites. Jacques de Gheyn's scraggy Envy eating her heart out may have pendulous breasts but I find it hard to believe that an early seventeenth-century viewer would have thought of her emaciated figure when contemplating a sturdy African woman with a child suckling over her

shoulder. More telling are the analogies between the manners of Guineans and that of lower class Netherlanders, as represented in the imagery of the period. To my mind, it would have been interesting to pursue a class analysis further, as a point of comparison and contrast – all the more so as in the general discussion of the image of the African 'other' which takes up a considerable part of the book, Sutton emphasizes the perceptions of Africans as prone to sexual license, a tendency which, as she indicates, was associated in Netherlandish art with the (drink-fuelled) lower orders. At the same time it seems to me that the imagery of African sexuality is not as uniformly negative as Sutton implies. Maarten de Vos's elegant personification of Africa, engraved c. 1590 by Collaert in Antwerp and much imitated in maps and frontispieces, presents an eroticism that is surely meant to be alluring as well as exotic.

Altogether, however, Sutton's book makes an important contribution to the debate about European views of African people in the early modern period, while also providing a very valuable account of De Marees, Claesz and the illustration of travel writing. The book is nicely produced and the illustrations are clear. Still, given the focus of the study, it is a pity the space was not found for more than seven of the twenty illustrations in the 1602 edition. It is also a pity that, as so often these days, the size of the illustrations is not related to their importance to the argument but determined by their shape, so that comparative illustrations often appear in unnecessarily large format, while the detail of crucial pictures is at times so small as to be almost indecipherable.

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Laurinda S. Dixon, *The Dark Side of Genius: The Melancholic Persona in Art, ca. 1500-1700*. University Park, PA: The Pennsylvania State University Press 2013. 264 pp, 30 color and 110 b&w illus. ISBN 978-0-271-05935-8.

In tackling the discourse on melancholia and its impact on the visual arts of the early modern era, Dixon is returning to a theme explored in such seminal studies as Kris and Kurz's *Die Legende vom Künstler* (Vienna 1934), Klibansky, Panofsky and Saxl's *Saturn and Melancholy* (London 1964) and Rudolf and Margot Wittkower's *Born under Saturn* (New York 1964). Dixon came to this important topic from her earlier book, a study of love-sickness in Dutch art, *Perilous Chastity* (1995). Yet despite the obvious relevance of this idea for early modern art and intellectual discourse, the prevailing socio-historic methods of more recent decades have discouraged this avenue of research, most likely because of its implied importance of the artist as an individual, rather than a socially constructed persona. This shift has been particularly true in the study of Northern European art, with notable exceptions, such as Perry Chapman and Joseph Koerner, who have made artistic self-fashioning central to their research.

While Dixon's study is broad in scope, here too artistic self-fashioning looms large. Both the title of her book and Rembrandt's dimly-lit self-portrait on the jacket announce the importance of the artist in any investigation of the "melancholic persona." This first impression, however, proves misleading. Chapter Five is the only segment of this volume dedicated to

the artist per se (115-143), though Chapter Six (remedies for melancholy) and the summary epilogue are also relevant. The first half of Dixon's book essentially offers a historicized survey of discourse on melancholia and its main character-types: the hermit, the lover, and the scholar (1-115). While she posits that all these personae are subsumed, to some extent, within the artist's self-portrayal as a melancholic genius (6), none of them fits within the historical construct of the genius.

Dixon's overview of the history of this malady (Introduction and Chapter One) provides a solid background and demonstrates her interdisciplinary bent. She persuasively discusses the growing relevance of the discourse on melancholia in early modern Europe and its culmination in the seventeenth century. What she does not sufficiently address is why the theme of melancholia assumed such importance during this period, especially in the visual culture of the Northern Netherlands. She provides little analysis beyond a cursory mention of well-rehearsed ideas, such as disenchantment resulting from the Thirty Years' War, the persistent threat of death due to diseases, overall political instability, and severe climate change (the so-called "little ice age").

Her marked reliance on English literary and visual sources, particularly Robert Burton's *The Anatomy of Melancholy* and the tradition of love miniatures is explained as an aspect of close cultural ties between the two countries (5). While this may well be the case, it still does not sufficiently probe the reasons for the ubiquity of melancholia in the visual arts of the Northern Netherlands. One is left to wonder why Dixon does not investigate the precarious political position of the country, the religious controversies within Protestant creeds, and the epistemological and moral uncertainties arising from competing claims concerning the human capacity for knowledge and free will. A more sustained thinking about those and other factors would arguably shed additional light on the importance of scholar iconography in seventeenth-century Dutch art. Instead, one reads about the "general anti-intellectualism of the age" (83), which sounds positively perplexing in view of the intellectual giants in seventeenth-century Holland, from Grotius and Huygens to Descartes and Spinoza.

Given the interdisciplinary aims of this study, one should expect greater specificity in her references to key ideas of the period. Van Eyck's *Man in a Red Turban* (fig. 10) is included to epitomize "cool detachment" and "sang-froid," and related to Renaissance revival of Stoicism (22), though that revival really did not happen before Lipsius. Dixon notes that Burton's self-identification as Democritus Junior reflects a long-standing association of the ancient philosopher of Abdera with anatomy, but she does not mention the preference for the "laughing" philosopher over his "crying" counterpart as an alter-ego among numerous early modern thinkers, especially Erasmus. She emphasizes Burton's complaint about the difficulties of scholars and philosophers to earn a living in society – but how do these complaints differ from earlier thinkers, beginning with Socrates and the Cynics? How is the status of the seventeenth-century scholar any worse?

The real value of Dixon's study comes from the remarkable collection of visual images that she has assembled. Her comments, especially those based on close visual analysis, often lead to new insights or enhance existing interpretations. Examples include Morelsee's *Portrait of a Scholar* (Toledo; 103-106) or Willem Drost's *Self-Portrait* (Uffizi). She suggests that statues of Hercules in representations of artists' studios allude to

the "psychic and physical hardships" of the profession, which could lead to depression (Hercules thus becomes a paragon of melancholia instead of merely a figure for artistic *virtù*).

Some analyses defy more scrupulous looking, however. The landscape painting on the easel in Frans van Mieris's *The Artist in the Studio* (Dresden; fig. 109) is seen as "an allusion to the realm of nature, the carefree shepherd's life, and perhaps the idyllic golden age of Saturn;" however, its despondent figure is seated against a backdrop of ancient ruins. In Elsheimer's *Minerva as Patroness of Arts and Sciences* (Fitzwilliam Museum; fig. 86) Dixon proposes that the goddess of arts looks "dejectedly" over her domain, "her downturned torch" symbolizing "the spent fires of creativity" (117). Though one can barely make this out in the small, dark painting itself, Hollar's etching (1646; her fig. 87) clearly shows that the "downturned torch" is actually a spear.

Reflections of melancholia in Vermeer's oeuvre remain insufficiently examined. While works such as the *Astronomer* or the *Music Lesson* go unmentioned, the *Berlin Glass of Wine* (fig. 105) gains a surprisingly central place in Dixon's discussion of remedies against this malady. The young man becomes a melancholic lover who finds solace in the seated lady who drinks the wine he has offered. She goes on to suggest that the very sight of this "rosy beauty" would have provided a "powerful talismanic force against melancholia," without acknowledging any moral ambiguities in the scene.

Admittedly, disagreements over interpretations of seventeenth-century Dutch paintings are perennial, especially over the sophisticated inventions of artists like Rembrandt and Vermeer. The bigger debate this book should provoke concerns the reasons for the remarkable currency of melancholia as a topos throughout the seventeenth century, especially in the Northern Netherlands.

In her epilogue, Dixon argues that the suffering melancholic type (artist, hermit, scholar or lover) lost favor with the advent of the Enlightenment. In support, she offers a self-portrait by Maurice-Quentin de la Tour as the epitome of the *honnêteté* associated with salon culture. This may be another generalization, but she is correct in noting that the melancholic genius only resurfaced significantly with the Romantics. Though this very fact carries important implications concerning the centrality of the melancholic genius in the early modern period – especially the seventeenth century – the wider cultural analysis will have to be addressed in future studies.

Final words of praise are due to Penn State University Press for its lovely production, especially the color illustrations supported by a Millard Meiss grant from CAA. This beautiful book is all the more precious as a bulwark against the onslaught of digital humanities. Yet another reason for melancholia.

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Rudolf Dekker, *Family, Culture and Society in the Diary of Constantijn Huygens Jr, Secretary to Stadholder-King William of Orange (Egodocuments and History Series, 5)*. Leiden/Boston: Brill 2013. 195 pp, 37 b&w illus. ISBN 978-90-04-25094-9 (hardback) / ISBN 978-90-04-25095-6 (eBook).

In Leiden and The Hague, 2013 was declared a "Huygens Year," with several publications and exhibitions celebrating the achievements of Constantijn Huygens, Sr., and his son Christiaan. (See <http://www.library.leiden.edu/news/huygensyear.html>.) While Constantijn is renowned today as a poet, musician, art patron and secretary to Stadholder Frederik Hendrik, his son Christiaan was a gifted inventor and astronomer who played a key role in the Scientific Revolution. The impetus for the Huygens Year was the discovery of the two men's graves in the Grote Kerk in The Hague, today a venue for concerts and public events; the exhibition staged there included not only portraits and memorabilia but also a full-scale mock-up of the Oranjezaal in Huis ten Bos, a project to which Constantijn contributed as advisor to Frederik Hendrik and later to his widow, Amalia van Solms.

Apparently overlooked in these festivities was Christiaan's elder brother, Constantijn Huygens Jr. (1628-97), who inherited not only his father's name but also his penchant for diplomatic service. The present book helps to rectify this omission. At a slim 195 pages and with some repetitious passages that could have benefited from closer editing, it may well have been rushed to press in order to appear in 2013. Nevertheless, it provides a solid, well-informed introduction to a fascinating document in the history of Anglo-Dutch court culture.

While Constantijn Jr. shared Christiaan's interests in scientific inquiry, especially optics, and in sketching outdoors, his principal achievement was his service, from 1672 to 1695, as secretary to Willem III of Orange-Nassau, Stadholder of the Netherlands and, following the Glorious Revolution of 1688, King of England. While Huygens's own political power was minimal, his position brought him into contact with a variety of important figures and enabled him to experience the Battle of the Boyne and other significant events of his time. Indeed, it was his role as observer that led to his most valuable legacy: the diary he kept off and on from 1649 to 1696. The manuscript, running to 1,599 pages and preserved in the Koninklijk Bibliotheek in The Hague, was discovered in 1823; it has never been thoroughly edited or translated. Its contents range from public politics to private life experience. An edition published in the 1870s was heavily censored due to the frankness with which Huygens recounts the sexual escapades of his fellow courtiers. In the more tolerant climate of recent times, this very aspect of the document has helped to bring it new attention, as in the article published by Rudolf Dekker in 1999 ("Sexuality, Elites, and Court Life in the Late Seventeenth Century: The Diaries of Constantijn Huygens, Jr.," *Eighteenth-Century Life*, 23, no. 3: 94-109).

In thirteen short chapters, Dekker's book explores the wide range of topics addressed by Huygens, from the political events of the Glorious Revolution and the Nine Years' War to his relations with fellow courtiers in England and the Netherlands (and with the Stadholder-King himself) and his interests in the supernatural, jokes and puns, pornography, quacks and witches, household management, and gossip of all kinds. One topic surprisingly absent from Huygens's commentary is reli-

gion (112), and philosophical musings seem minimal: he is very much a chronicler of the here and now.

Dekker's introduction makes the interesting point that linear, measurable time as we conceive of it today was a relatively new concept in Huygens's era. His brother's experiments in clock-making contributed to this, but more to the point, his diary is one of the first to show concern for accurately recorded times of day. According to Dekker, it was Huygens who introduced the concept of "time management" into the Dutch language (29). Both the diary's temporal structure and its concern for the private and the personal are modern concepts that set it apart from earlier egodocuments. Following the introduction and a biographical summary, Dekker focuses on recounting Huygens's own words and ideas, offering minimal analysis and contextualization. While this approach may leave some readers wishing for more background, it brings Huygens and his thoughts to life with a refreshing directness and immediacy.

Huygens's diary is often compared with that of Samuel Pepys, whom he certainly knew (16); other British acquaintances, encountered through the Royal Society, included Hooke, Newton, Boyle, and Wren (23), as well as fellow expatriates such as Isaac Vossius (52-54). While contacts in the scientific and political communities reflect the breadth of Huygens's concerns, readers of *HNA Review of Books* will be most interested in his activities as an art collector and art advisor to Willem III, discussed in Chapter 7. (Occasional inaccuracies in describing works of art here betray the fact that Dekker is not a specialist in art history, but the value of the information provided outweighs these minor flaws.) Huygens's practice of diary-keeping originated with a grand tour of France and Italy in 1649. Over time, he gained a reputation as a connoisseur; judging from comments in the diary, his opinions could be quite harsh. Entries record visits to private collections in the Netherlands and England and purchases at dealers' shops and auctions. The catalogue of his extensive library (discussed in Chapter 8) lists many art books; he read Vasari and Baglione, Van Mander and De Piles. He also compiled his own encyclopedia of art and artists, but the manuscript has been lost (67-8).

Dekker observes that Huygens was more a follower of fashion than a tastemaker. He met several contemporary artists, including Jordaens, Teniers, Lairese and Kneller, but, in keeping with the classicizing trend of his era, his comments show greater admiration for Rubens, Van Dyck, and the Italian Renaissance (71-73). In the late 1680s and 1690s, Huygens played a role in the formation and arrangement of the royal collections, consulting directly with King Willem and Queen Mary (75). He made careful lists (now lost) of his own collections of paintings, paper art, medals and coins, dispersed after his death (79-80). One acquisition stands out above the rest: in 1690, he purchased from the widow of the Flemish artist Remigius van Leemput, for three and a half guineas, "a book by Leonardo da Vinci on the proportions and movements of figures" (79). While the authorship of the drawings has been disputed, the Codex Huygens, today in the Pierpont Morgan Library in New York, remains an important resource for scholars of the Renaissance.

In summarizing the contents of an important and understudied manuscript, and bringing it to the attention of English readers, Dekker has done a real service. As scholarly interest in later seventeenth- and eighteenth-century Dutch visual culture continues to grow, so, too, will the importance of Constantijn Huygens Jr. as a commentator on the arts and patronage of the time. This book should be a reference point for anyone con-

cerned with early modern court culture, and especially with the complex history of cultural exchange between the Netherlands and Britain.

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Rudi Ekkart, *Dutch and Flemish Portraits 1600-1800; Holland és flamand 17-18. századi arcképek (Old Masters' Gallery Catalogues Szépművészeti Múzeum Budapest, vol. 1)*. Leiden: Primavera Press; Budapest: Szépművészeti Múzeum 2011. 303 pp, 128 color, 92 b&w illus. ISBN 978-90-5997-100-4. English-Hungarian text. Translated from Dutch into English by Kist & Killian, and from Dutch into Hungarian by Júlia Tátrai.

It is heartening that collection catalogues are still being produced in printed format, especially those devoted to museums previously lacking scholarly catalogues, or ones in which color illustrations and comparative images were lacking. Although it may be true that such volumes are out-of-date even before they appear on shelves, there can be no argument about their long-term accessibility and usefulness. Rudi Ekkart's meticulously researched and beautifully produced volume devoted to the Dutch and Flemish portraits in Budapest is a case in point. Researchers now have easy access to a vast collection that may have previously been unknown to them.

Representing the largest holding of Dutch and Flemish old master paintings outside of the Low Countries, the Szépművészeti Museum should be commended for undertaking the cataloguing of their collections. After issuing a summary catalogue in 2000, it embarked upon an ambitious plan to publish detailed, multi-volume catalogues organized by artistic genre. Ekkart's book on the collection's Dutch and Flemish portraits was the first to appear. A volume by Ildikó Ember devoted to Budapest's Dutch and Flemish still life paintings (also reviewed in this issue) came out shortly thereafter, and Susan Urbach's volume on Early Netherlandish painting, published by Harvey Miller and Brepols, is scheduled to come out later in June.

As the leading authority on Dutch and Flemish portraits and former director of the Netherlands Institute for Art History (RKD), Rudi Ekkart brought a depth of knowledge and wealth of professional experience to his authorial task. His book begins by providing a brief overview of the history of this important collection. As the author notes, it was the acquisition of the remarkable Esterházy collection in 1871 that set the tone for the gifts, purchases, and bequests to follow. Although interesting and available to readers in English and Hungarian, as are the individual entries, one wonders if in his introduction greater scrutiny might have been directed towards some of the purchases and acquisitions made in the decades following World War II.

In the catalogue that follows, one cannot help but be impressed by the handsome, easy to navigate layout used for each entry. Ekkart followed a proven path in conveying relevant information, with the provenance, exhibition, literature, and brief technical section appearing before rather than after his insightful discussions. Still, considering the large number of lesser-known masters found in the Budapest collection, separate biographies devoted to painters would have been welcomed.

Although it contains many high-quality color illustrations, including many details reproducing signatures, and nearly a hundred black-and-white comparative images, the catalogue reproduces no technical photographs. This lacuna, when considered alongside the rather brief 'technical information' section provided for each painting, represents the one major shortcoming of the volume. It is one that undoubtedly skews our understanding of the genesis of some of the individual paintings. As the museum expands its conservation capabilities, one hopes to see – perhaps in an online version – more information gleaned from technical examinations of the paintings.

The Budapest collection is remarkable for its scope, as the 105 entries covered here represent a virtual survey of all of the types of Dutch and Flemish portraits produced during the century. All of the paintings are authoritatively discussed by Ekkart, as his concise and persuasive arguments bring an unmatched wealth of information to the reader. While lacking an autograph Rembrandt or Rubens, there are outstanding examples by painters such as Gonzales Coques (no. 7), Aelbert Cuyp (no. 8), Gerbrand van den Eeckhout (no. 24), Frans Hals (nos. 27, 28), Bartholomeus van der Helst (nos. 30, 31), Jan Lievens (no. 40), Jacob van Loo (no. 42), Nicolaes Maes (nos. 45-49), and Johannes Verspronck (no. 80). These works are joined by excellent examples assigned to many 'minor' masters. Here, one counts pictures by Harmen de Bye (no. 5), Lodewijk van der Helst (32), Cornelis Janson van Ceulen (no. 36), Peter van Lint (no. 41), Frans Luyckx (no. 43), Nicolaes Elias Pickenoy (no. 65, 66), Gilles van Tilborg (no. 74), and Jan Weenix (nos. 85-87).

In reading the various entries one becomes quickly aware of Ekkart's skill in identifying individual sitters – discussed in an 'iconography' section for all applicable paintings – and in connoisseurship. Consequently, scores of re-attributions and sitter identifications appear throughout the volume's pages. This two-tiered approach coalesces in one of the author's most convincing and important entries (no. 35). In it, Ekkart argues that the *Portrait of a Family*, a work previously attributed to Jan Weenix, is, in fact, a late work by Samuel van Hoogstraten. He also identifies the sitters as Arent Muys van Holy and his family.

Although the author brings scholarly rigor to all of the paintings he catalogues irrespective of whether classified as 'autograph', 'attributed to', 'workshop of', 'circle of', or 'copy,' Ekkart is especially attentive to so-called minor works. He offers readers two of his strongest arguments in discussing a copy after Thomas de Keyser (no. 39), and a painting assigned to an artist in the circle of Gerard ter Borch (no.3), reconstructed after having once been divided into three sections. Rather than being dismissive of these works – the type often relegated to checklist status on the back pages of collection catalogues – here they take center stage alongside their more important counterparts.

As with any catalogue filled with new attributions and sitter identifications, some of the author's conclusions remain open to discussion. In addition, the obscure nature of many of the painters discussed here falls well outside the comfort zone of most researchers, including this reviewer. It is hoped that closer scrutiny of some of the attributions will be taken up by scholars specializing in little-known painters such as Theodoor Boeyermans, or the eighteenth-century artist Louis Francois Gerard van der Puyl, to name just two.

That said, Ekkart's new attributions for a few of the better-known painters raise questions with this reviewer. Foremost among them is the picture on the cover of the catalogue, *Portrait of a Woman* (no. 53) from about 1635. In one of his lengthier entries, Ekkart identified the picture as 'attributed to Jan Miense Molenaer'. While the author is correct in discarding its previous attribution to Paulus Moreelse, the new one to Molenaer should be reconsidered. Among other things, he illustrates and discusses a JM monogram found on the canvas to bolster his arguments in linking the picture to Molenaer. This cursive monogram, however, is not to be found on paintings he executed in the 1630s or 1640s. In addition, one is equally justified in doubting the new attribution on stylistic grounds. The Budapest painting displays a much softer touch and more subtle lighting than Molenaer's one known formal portrait from 1633 (a work illustrated in my 2002 exhibition catalogue on the painter). Should Dirck Santvoort or someone working in the circle be considered in connection with the *Portrait of a Woman*? The attributions of *Portrait of a Family* (no. 34) to the 'circle of Pieter de Hooch' and *Portrait of a 25-Year-Old Woman* (no. 26) to Frans de Grebber may also be questioned.

Despite perhaps overplaying his hand in a few instances, Ekkart is, in general, cautious in making new attributions. The book catalogues more than a dozen portraits, both Dutch and Flemish, to which the author wisely decided not to attach names. The overall quality and stylistic individuality found in a number of these works (e.g. nos. 94, 99, 100, and 102) may eventually lead scholars to find the names of the painters responsible for their execution.

Ekkart must be commended for taking the research on Budapest's magnificent collection of Dutch and Flemish portraits to the next level. In the best tradition of collection catalogues, his book lays out the facts as we know them now, and leaves it up to others, including the next generation of scholars, to amend and update the material. Despite my reservations about certain points expressed above, it represents a considerable accomplishment.

Dennis P. Weller

North Carolina Museum of Art

Ildikó Ember, *Dutch and Flemish Still Lifes 1600-1800; Holland és flamand 17-18. századi csendéletek (Old Masters' Gallery Catalogues Szépművészeti Múzeum Budapest, vol. 2)*. Leiden: Primavera Press; Budapest: Szépművészeti Múzeum 2011. 308 pp, fully illustrated. ISBN 978-9-059-97101-1. English-Hungarian text. Translated from Hungarian into English by Lara Strong and Axel Vécsey.

The depth and richness of the Szépművészeti Múzeum's collection of Dutch and Flemish still life paintings, long known to European audiences, first came to the attention of Americans in 1989, when a selection of forty still lifes from Budapest toured eight different venues throughout the United States. A supplement to the accompanying catalogue reproduced the balance of the Dutch and Flemish still life paintings owned by the museum, and presented basic information about the provenance, exhibition history, and scholarly treatment of individual works in the collection. Although remaining useful, that catalogue only hints at the significance of Budapest's extraordinary

holdings. Numbering some ninety-two paintings, the collection boasts both great range and superb quality. These factors more than justify the publication of the independent volume authored by Ildikó Ember, chief curator of the museum's Old Masters' Gallery, here under review.

The book begins with a brief essay by Ember, providing a clear overview of the subject. Focusing first on questions of collection formation, the author discusses the important acquisition of the Esterházy collection in 1871. Few additions came from other aristocratic sources since European nobility in the late eighteenth and early nineteenth centuries did not commonly collect still life paintings. A robust acquisitions policy during the Directorship of Gábor Térey (1904-26) significantly increased the size and scope of the museum's holdings; during this period the number of Dutch and Flemish still life paintings more than doubled. In recent decades acquisitions have been made primarily by opportunity. Nevertheless, twenty-four additional paintings have come into the collection since the 1940s.

Ember underscores the crucial foundational role that Ágnes Czobor, Old Master Gallery's previous chief curator, played in the understanding of the still life collection. Czobor worked on a key 1962 exhibition, and also published a series of articles on the collection. Her plans for a more substantial publication of the still life paintings were unfortunately left unrealized, however. Although Ember generously and rightfully acknowledges the work of her predecessor, it is clear that Ember's own work on the collection has been both steady and tireless. The RKD was central to the realization of the project. Not surprisingly, Fred G. Meijer, Curator of Dutch and Flemish Still Life and Genre Painting at the RKD, was deeply involved, contributing three entries to the catalogue.

The organization of the catalogue is straightforward and clear. All information appears in both English and Hungarian in facing columns. The entries are organized alphabetically by artists' last names. Each entry begins with basic tombstone information, followed by provenance, exhibition history, references, technical information, iconography and finally the text of the entry itself. Provenance information seldom goes back further than the 1800s, with a few notable exceptions such as cat. 44, *Corner of a Room with Curiosities* by Jan van der Heyden. The references are thorough, making this work a fundamental resource in any further research on the collection. Technical information describes not only the physical construction and condition of each painting, but details any conservation work that has been carried out on the piece. The section detailing the iconography of each painting sometimes feels somewhat redundant for the accompanying entry usually covers similar ground. However, it is a useful key for a quick assessment of each painting.

The entries themselves are thorough and vigorously argued. Ember not only lays out important details such as attribution history, but she also provides brief biographical sketches of each artist and provides a thorough visual analysis of each painting. It is abundantly clear that she is extremely familiar with these paintings, for these entries reveal a command of the scholarship and an attentiveness to subtle detail and nuance that can only come from an extended relationship with a work of art. Comparative illustrations are provided when necessary, along with detail images of signatures and images that support provenance, such as collector's seals. Included among entries on more traditional still lifes are discussions on some of the museum's animal paintings by Melchior d'Hondecoeter and others.

The catalogue concludes with a thorough bibliography, along with a helpful index of previous owners and a numerical index with notes on changes in attributions – a feature that secures this catalogue's place as a crucial resource on the collection. The index of previous owners, furthermore, underscores the significant role that certain collectors, such as the Esterházy, played in the formation of the museum's formidable group.

The volume is beautifully produced, with generous, full-page color illustrations of each entry, and a clear and logical structure. It is written in a direct and accessible style, with thorough and complete documentation on each piece. A significant resource for all subsequent research in the field, this volume will long stand as the definitive catalogue of the Budapest museum's fine collection of still life paintings.

Tanya Paul

Milwaukee Art Museum

Lawrence W. Nichols, *The Paintings of Hendrick Goltzius, 1558-1617. A Monograph and Catalogue Raisonné (Aetas Aurea. Monographs on Dutch & Flemish Painting, XXIII)*. Doornspijk: Davaco Publishers 2013. 464 pp, [144] pp. of plates (some col.). ISBN: 978-90-7028-828-1.

While Goltzius's prints and drawings have received a great deal of attention in recent years, his painted oeuvre has more frequently been left out of the conversation. This paucity of discussion may be due in large part to the fact that, since his paintings had never been assembled in a complete and generously illustrated catalogue raisonné, the extent of his work in this medium was not widely known. Otto Hirschmann's *Hendrick Goltzius als Maler, 1600-1617* (1916) was the last monograph on this subject. Lawrence Nichols provided a taste of the paintings in the final section of *Hendrick Goltzius (1558-1617): Drawings, Prints, and Paintings*, the exhibition held in the Rijksmuseum, Metropolitan Museum of Art, and Toledo Museum of Art in 2003-04, yet the sixteen pieces shown there, though some of the best, did not provide the full picture. Nichols's splendid, beautifully produced catalogue raisonné on Goltzius's paintings is thus a welcome and long-awaited contribution, one that delves into the last part of the artist's career when he gave up printmaking to become a painter. Already internationally famous for his engravings, Goltzius devoted the last seventeen years of his life to painting and during that time he created a surprisingly large number of works. Nichols has now located almost double the number of existing pieces assembled by Hirschmann: 59 extant original paintings, another 148 works known only from written sources or from reproductive prints, and another 21 unspecified pieces mentioned in documents. The corpus of paintings parallels the earlier printed work in subject matter; it is composed of religious, mythological, and genre subjects, as well as portraits. The nude predominates. Yet, stylistically, it is very different; Goltzius left his twisting Mannerist figures behind for large, classically-posed nudes, many seemingly based on live models.

The book is divided into three main parts: the first delves into various aspects of the final seventeen years of Goltzius's career; the second catalogues the work; and the third transcribes all known documents and references to the artist in pre-1800 publications. Nichols opens by posing the million-

dollar question: why did Goltzius give up a successful career as a printmaker and publisher and turn to the art of painting? He views the shift as a result of various experiences and influences: the trip to Italy, the theories of his friend Van Mander about the primacy of painting, local competition, and a long abiding interest in color. Certainly the artist's trip to Italy taken in 1590-91, which exposed him to Roman sculpture and great works of the High Renaissance, played the most important role in this transition. Van Mander wrote of the lasting impression that paintings by Raphael, Correggio, Titian, and Veronese left on the artist, memories of which are evident in his subsequent painted work. According to Nichols, Goltzius's preoccupation with other projects accounts for the nine-year lag between the Dutch artist's inspirational encounter with Italian Renaissance painting and his stylistic and technical transformation. Nichols rejects the interesting suggestion made by Eric Jan Sluijter (*Essays for Ernst van de Wetering*, 2005) that Goltzius spent that time learning how to paint from his colleague Frans Badens on the grounds that earlier oil sketches and other works created with the brush show the artist to have been long familiar with painting technique. Nichols further argues that Goltzius had a long-standing interest in color, citing as evidence the artist's earlier drawings, oil sketches, and chiaroscuro woodcuts.

Nichols constructs a biography of Goltzius's life during the artist's late period based on documents and other contemporary written evidence. Repeated mentions of his poor health are contrasted with significant productivity and wealth. Goltzius received great praise from contemporaries but his reputation was also tarnished by rumors spread by his enemies and an obsession with alchemy that led to his being taken in by a con man. The author also looks into Goltzius's creative process, his sources of emulation, and his subject matter. He devotes a chapter to his reputation and, most notably, the high esteem with which Goltzius's paintings were regarded in his day. Nichols situates Goltzius as the precursor to Haarlem classicism. Indeed, his documented pupils include Salomon de Bray and Pieter de Grebber.

In addition to classical and Renaissance art, and the paintings of Rubens, Nichols identifies the work of Albrecht Dürer, Lucas van Leyden, and Maarten van Heemskerck as Goltzius's key sources. He might have cast the net a little wider. Goltzius's classical representation of nudes is mixed with a strong dose of reality, a spot lit fleshiness and lack of idealization that, in some instances, distances the artist's work from those of the Italians and Rubens and looks more like some of the great sixteenth-century Italianate Northerners such as Jan Gossart and Frans Floris. In fact, *The Fall of Man* and *The Baptism of Christ* (A1 and 13, St. Petersburg, Hermitage) which depict in confined vertical spaces pairs of life-size nudes, whose active poses suggest that they are ready to walk right out of their panels, bear a close resemblance to a work by Gossart. Nichols relates *The Fall of Man* to Dürer's *Adam and Eve* but both compositions look even more like Jan Gossart's large-scale *Adam and Eve*, with its figures that almost stride out of their tight vertical compositions (Berlin, Gemäldegalerie). Indeed, Gossart's painting may be the *Adam and Eve* that Van Mander saw in the collection of Marten van Papenbroeck on the Kalverstraat (Van Mander 1604/1994-99, vol. 1, pp. 160-61, fol. 225 v; vol. 3, p. 150). Goltzius's large bust-length figures are reminiscent of the large heads by Floris and his *Fall of Man* in Washington (A2) seems compositionally close to the painting attributed to Vincent Sellaer, *Venus and Mars* in the Rubenshuis. Nine years following his return from Italy,

Goltzius may have needed to refresh his experience and must have looked to other Italianate sources that were close at hand.

Goltzius's painted oeuvre has numerous high points, most notable among them the early *Danïe* and *Juno Receiving the Eyes of Argus from Mercury* (A33 and 56; Los Angeles County Museum and Rotterdam, Museum Boijmans Van Beuningen). Also, the two versions of *Without Ceres, Bacchus and Venus Would Freeze* fabulously hover somewhere between drawing and painting (A31 and 32; Philadelphia Museum of Art, and St. Petersburg, Hermitage). But the oeuvre is a mix of style and quality. One criticism that may be directed towards Nichols's assessment of Goltzius is that he so emphasizes the artist's standing as a widely respected painter who, having left behind the extravagances of his mannerist period, follows in the tradition of the great masters of the medium, that he neglects to point out the less conventional aspects of the work. The purposes of some unusual pieces deserve more discussion. The *Venus/Pictura* (A42; private collection), for example, is discussed in terms of its distinguished provenance (Henry, Prince of Wales, about 1610) and iconography but no mention is made of the fact that Goltzius, who could paint beautiful figures, depicts the goddess of Love like a pudgy, bare-breasted peasant woman. Goltzius's famous *Hercules and Cacus*, part of the trio of canvases with *Mercury* and *Minerva* (A35, 39 and 40) on loan from the Mauritshuis to the Frans Hals Museum, also deserves some speculation as to what would possess Johann Colterman, father or son, to have himself portrayed as a life-size nude. In fact, this was not the only such portrait that Goltzius created; now lost is a portrait of friend Tobias van Swartsenburgh described by Van Mander as depicting "Swartsenburgh sitting naked large as life, whom he has fitted out as some Indian archer or other" (B79). Were there precedents for this? Despite such minor misgivings, Nichols's book on Goltzius is a much appreciated addition to the literature on Dutch art. It brings to the fore a little-known body of work, some of it odd and challenging, that demonstrates conclusively Goltzius's remarkable range and ambition as a painter. Clearly this neglected aspect of Goltzius's work can no longer be left out of the conversation.

Nadine M. Orenstein

The Metropolitan Museum of Art

Shorter Notice

Donna R. Barnes and Peter G. Rose, foreword by Arthur K. Wheelock, Jr., *Childhood Pleasures: Dutch Children in the Seventeenth Century*. Syracuse: Syracuse University Press 2012. 191 pp, 57 illus, mostly color. ISBN 978-0-8156-1002-1.

In the preface to *Childhood Pleasures*, authors Barnes and Rose state their intention to explore "the pleasures of Dutch children" in the hope that "today's children and adults will discover that while some pleasures enjoyed by Dutch youngsters four hundred years ago have changed, some of those childhood pleasures remain sources of delight and amusement even in the twenty-first century." [xiii] To this end, they illustrate and comment upon some fifty Dutch paintings, prints, and drawings from the late 1620s to about 1710 representing children

engaged in numerous activities. The book also contains two longer essays about how Dutch children played and what they ate, and several other brief sections including a bibliography, but no footnotes. Towards the end of the book, the authors state their guiding premise, that "Dutch children in the seventeenth century had many opportunities for pleasurable moments from the early days of infancy through their childhood and youth." [153]

Barnes and Rose affirm from the onset that much of their evidence derives from the pictorial record left behind by Dutch artists, a testimony represented by the very paintings, prints, and drawings illustrated in the book. This declaration is cause for concern. As few readers of these pages need reminding, historical study of Dutch art conducted over the past fifty years has established that, despite sometimes masquerading as unadorned reportage, Dutch paintings, prints, and drawings of the period have a very sketchy relationship to reality. By emphasizing, deemphasizing, selecting, deselecting, inventing, and suppressing, they represent a world different from the world that really was. Any attempt to draw meaningful conclusions about the lives of seventeenth-century Dutch children that relies principally upon evidence supplied by seventeenth-century Dutch art thus faces a major obstacle.

The authors press ahead nonetheless, generalizing about the pleasures of Dutch childhood and imputing particular emotions and behavioral patterns to Dutch children on the basis of individual representations and the pictorial record. Meanwhile, recent controversies about the status and treatment of children in the seventeenth-century Netherlands receive no mention. Nor do manifold childhood pleasures, public and private, licit and illicit, not subject to artistic representation. The effect is to perpetuate stereotypes and fantasies about seventeenth-century Dutch childhood that might better be challenged. Granted, the authors did not write *Childhood Pleasures* for scholars. Even the children and adults at whom the book is targeted deserve sound methodology and a critical appraisal of the subject, however.

A lucid foreword written by Arthur Wheelock deftly introduces readers to historical and interpretive problems surrounding the study of Dutch art. The essays and entries helpfully provide names and terms for many of the activities and objects represented in the pictures. A brief section toward the end of the book contains recipes for traditional Dutch delicacies. I tried a few of them and found them yummy.

David A. Levine

Southern Connecticut State University

German Art

Jochen Sander, ed., *Albrecht Dürer. His Art in Context*. [Cat. exh. Städel Museum, Frankfurt, October 23, 2013 – February 2, 2104.] Munich: Prestel 2013. 400 pp, 303 color, 72 b&w illus. ISBN 978-3-7913-5317-3.

Hard on the heels of the blockbuster Nuremberg exhibition, *The Early Dürer*, of last year (reviewed in this journal November 2012), Frankfurt now presents its own reassessment with a wider reach. Let me start by saying that I love this cata-

logue, which could serve if widely available as a contemporary survey of our state of knowledge. Like his single-authored overview of the Städel's collection of Early Netherlandish works, *Die Entdeckung der Kunst* (1995), Jochen Sander provides a comprehensive yet analytical overview, this time with very able co-authors to cover the multi-faceted Dürer. The catalogue entries of some 190 Dürer works in all media are interspersed with penetrating thematic essays by an international team of authorities who (as the subtitle suggests) connect the artist to both predecessors and contemporaries to draw out influences in both directions. Particularly significant is the reconstruction and close examination of the lost/dismembered *Heller Altarpiece*, a work produced after all for a Frankfurt patron between 1507-09. That essay (Chapter 8) by Sander with Johann Schulz provides a highlight in the volume.

In a short review the best one can do to assess this volume is to itemize its contributors and their topics. Sander introduces Dürer and Frankfurt not only with the *Heller Altarpiece* and the transit point in Dürer's late journey to the Netherlands but also with the importance of the book fair for his Nuremberg publications. The artist's earliest training as a goldsmith is the subject of Karoline Feulner's essay, where metalwork links to the Schongauer circle are underscored besides the prints themselves. A later study of Dürer as designer by Berit Wagner complements this multi-faceted approach to the artist's relation to craft production. If Katrin Dyballa's essay on "Early Years: Training and Travels" does not emphasize the Nuremberg painting heritage as much as last year's exhibition and Robert Suckale's major book, it reiterates the links to early printmaking, the Rhineland of Schongauer and the Master of the Amsterdam Cabinet. The Frankfurt exhibition features the entire run of Dürer's early Basel drawings on uncut blocks for the comedies of Terence (no. 2.20). Following Panofsky, Hans Körner argues in "The Apelles of Black Lines" that Dürer would have carved the Apocalypse blocks himself, because so great was the quantum leap in conception that no woodcut artist had the vision yet to realize its bold refinements of modeling or intricate curves. A colored version of these new woodcuts (Dresden; no. 3.3) shows how Dürer's black and white images altered the conventions and history of early woodcuts.

Like the recent Vienna/Munich exhibition, *Die Entdeckung des Menschens* (2011), Stephan Kemperdick focuses on portraits and self-portraits, a relatively new field in German art where Dürer also vastly expanded the range of imagery in all media. While Bodo Brinkmann re-examined Frankfurt's canvas *Young Woman* and the version in Berlin (Frankfurt/Leipzig/Berlin 2006; nos. 4.3-4), Sander's entry still emphasizes the mystery of a unique duplicate rendering of a female sitter. A particular strength of the exhibition is chalk portraits, both independent and studies for paintings.

To accompany Almut Pollmer-Schmidt's essay on Dürer's ongoing theory of proportion, the exhibition emphasizes links with contemporaries – de' Barbari's engravings, Antico's gilt bronzes – as well as his study sheets (the Dresden sketch-book final draft on human proportions appears at no. 5.21). The reverse contact, Dürer's influence on Renaissance Venice, is surveyed by Andrew Morrall. Here the exhibition includes (no. 6.1) an unfamiliar Aldus sheet with marginal illustration of jousting putti in antique armor, attributed to Dürer (accepted by Strauss, 1504/47) and flanking the arms of Pirckheimer. This image compares well to the marvelous *Pastoral Landscape with Shepherds* (Washington, National Gallery; illustrated in

the 2013 Washington exhibition of Albertina Dürer graphics, p. 27). However, that Washington image is dated to the undocumented "first" Venice visit and appears on Theocritus's *Idylls* (1495), whereas Sander's entry places this newer image, though on the margin of an Aristotle volume of 1495, to the later career moment on the eve of Dürer's trip to Venice in 1505. Thus the question remains moot about whether Dürer actually visited Venice a decade earlier, as challenged in Nuremberg (2012). Morrall gently reasserts the conventional wisdom about two trips to Venice, and the consensus still recognizes undoubted influence of Italian prints on Dürer, perhaps reinforced by these illustrated Greek folios by the Aldine Press. Whether he was actually in la Serenissima remains debatable, but Frankfurt seems still to affirm the proposition.

Christof Metzger's essay on Dürer's workshop fruitfully addresses a lacuna in Dürer scholarship. So often the genius of the «master» is reaffirmed that his copious use of associates, such as Schaufelein (a specialty of Metzger) and Kulmbach, gets neglected. This situation also underscores the attribution difficulties surrounding the *Green Passion*. The unusual relationship to Hans Baldung Grien is underscored by a new attribution by Sander to Baldung of the Mainz replica of Dürer's Prado *Adam and Eve* (no. 7.6), also echoed again by a Baldung variant in the Uffizi. This thoughtful entry typifies the fresh imagery and evaluations in the Frankfurt catalogue, reinforced by the following essay by Sander and Schulz on the *Heller Altarpiece*.

Dürer's prints take center stage next, just as they did after the Heller project. Karoline Feulner examines the 1511 *Life of the Virgin* for its influence as well as its early issues of copyright and plagiarism in Venice. Jeroen Stumpel thoughtfully returns to the *Meisterstiche* as Dürer's supreme command of engraving. Among the objects on view here is the copper plate for the 1515 etching, *Christ on the Mount of Olives* (no. 10.5). Also particularly welcome, because neglected in conventional monographs, is Almut Pollmer-Schmidt's discussion, "Conjoined Twins, a Monstrous Pig, and a Rhinoceros. Dürer's Broadside." This study notes the importance of early scientific observation, recently reaffirmed in Harvard's 2011 exhibition, *Prints and the Pursuit of Knowledge in Early Modern Europe* (not cited; there the *Rhinoceros* received its own special segment). In addition, to focus on broadsheets underscores how much prints spread visual as well as verbal information, including portents along with battles and other embryonic "news" reports.

Jeffrey Chipps Smith surveys Dürer's "service" to Emperor Maximilian and other princes; interested students should consult the glorious Maximilian exhibition of 2012 from Vienna's imperial collections. A large catalogue section on Dürer and the Netherlands with many contemporary Flemish paintings follows an overview by Erik Eising.

The catalogue concludes with unconventional authors of thoughtful essays. Christian Feest, a specialist in early collections, discusses Dürer and the New World, a topic assessed so well only by Jean-Michel Massing (not cited). Finally, Ulrich Pfisterer, well-known for his Italian expertise, provides the last word, "Dürer in Discourse: Art Theories around 1500 and the Paths They Took North and South of the Alps." When we recall how much of the actual recording of perspective and proportion studies, so often seen as the very hallmark of the Renaissance era in art, emerged from Dürer's own publications, then his proper period significance clearly emerges. But the Frankfurt exhibition and its well chosen essays go further, to

show the larger range and manifold career achievements of the Nuremberg artist as successfully as any of the best one-volume studies of Albrecht Dürer.

Larry Silver

University of Pennsylvania

Stephanie Buck and Stephanie Porras, *The Young Dürer: Drawing the Figure*. [Cat. exh. The Courtauld Gallery, London, October 17, 2013 – January 12, 2014.] London: The Courtauld Gallery in association with Paul Holberton Publishing, 2013. 287 pp, fully illustrated in color. ISBN 978-1-907372-53-7.

Marcus Andrew Hurttig, *Antiquity Unleashed: Aby Warburg, Dürer and Mantegna*. Translation from the German by Kristin Lohse Belkin. [Exh. The Courtauld Gallery, London, October 17, 2013 – January 12, 2014.] London: The Courtauld Gallery and Paul Holberton Publishing, 2013. 55 pp, b&w illus. ISBN 978-1-907372-58-2.

The practice of writing a history of art involves drawing boundaries that distinguish between styles, functions, and the periods of an artist's career. Categorization allows for the pronouncement of changes and the examination of similarities. Since the first decades of the twentieth century, with monographs by Kurt Pfister and Hans and Erika Tietze, "the early Dürer" has referred to works created prior to the artist's journey to Italy in 1506. More recently, in the summer of 2012, the Germanisches Nationalmuseum in Nuremberg mounted an exhibition, *Der frühe Dürer* (reviewed in this journal November 2012), which provided a fresh look at the formative years. In collaboration with the Nuremberg team, the Courtauld Gallery in London developed a focused segment of the research in *The Young Dürer: Drawing the Figure*. The Courtauld presentation treats the work of the 1490s from the artist's *Wanderjahre*, which began when he finished his apprenticeship with Michael Wolgemut and traveled beyond his native town.

The exhibition's catalogue, edited by Stephanie Buck and Stephanie Porras, provides technological data and interpretive models that mark an outstanding contribution to scholarship on Dürer. The book will also engage readers interested in early modern drawings, the role of prints in inter-artistic influence, theories of copying, and notions of stylistic development. Together the entries build a picture of how, through the practice of drawing, Dürer gathered sources from artistic predecessors and scrutinized his own body, combining the study of both art and nature to "form his hand."

The catalogue's four essays are exemplary for the manner in which they forge connections and articulate distinctions. Stephanie Buck carefully describes the components of Dürer's travel years that are secured by documentation (his visits to Colmar, Basel, and Strasbourg), and the destinations about which we can reasonably speculate (Würzburg, Frankfurt, Mainz, Cologne). In "Dürer's Limbs," David Freedberg promotes two anatomical studies on opposite sides of the Courtauld's drawing from 1493 as prototypes that appear in other compositions. On one side the artist drew his own leg from two viewpoints; on the other the hand of the Wise Virgin bends back at the wrist. In the second half of his essay, Freedberg

describes the artist's attention to musculature as evidence of his desire to arouse feeling in his viewer, thereby prying open the discourse surrounding an artist so given to self-portraiture by positioning him as thinking across the boundary of the frame to communicate with the beholder.

The next two essays in the catalogue offer important organizing principles for the study of drawings and prints. Stephanie Porras's "Dürer's Copies" argues that it was through the emulation of the techniques and compositions of others, such as Schongauer's cross-hatching and Mantegna's figural groups, that Dürer developed a distinctive style. His graphic line became increasingly expressive and adept at volume and texture even as he borrowed compositions from Franconian and Italianate sources. These auto-didactic exercises seem to have been confined to the period prior to 1496. His later copies that he documented as such render monstrous beasts and births – inventions belonging to God, not man. Michael Roth's "The Young Dürer and Drawing for a Purpose" argues that in developing his graphic line Dürer learned how to advance the pictorial qualities of both woodblocks and engravings, importing cross-hatching into relief carving, and enhancing the modeling effects of intaglio to increase the medium's tonal range. Roth's study reminds the reader that two techniques that are often classified under the rubric "prints," in fact originated in separate craft traditions. Dürer, recognizing drawing as "a common denominator," advanced the expressive capabilities of both.

With entries by eight different authors, the middle section of the catalogue presents the findings of analysis of seven ink drawings from the *Wanderjahre*. (The extended report can be found on the website <http://duerer.gnm.de/tintenwiki/Tintenprojekt>). The results of microscopy, reflectography and X-ray treatment distinguish between iron gall and carbon-based inks and offer new distinctions and connections across the early drawings. Some were drafted in single campaigns while others progressed over stages; some include monograms and dates inscribed coevally with the image, while others point to a later documenting hand. As he gained confidence in his graphic expression, Dürer began using the thin corner of the quill tip (instead of charcoal underdrawing) to plan. These analyses also help to interpret what the eye can see. A drawing that looks as though it is comprised of separate inks may be showing the effects of time, over which thinner applications of iron gall fade to brown, while thicker coats retain a grayer hue.

At the center of the study is the Courtauld's own sheet, whose front displays one of the wise virgins from the New Testament parable. On the back is Dürer's repeated rendering of his own left leg, and the date, 1493. The double-sided page establishes oppositions about the pace of execution and the source of subject matter. Through a careful comparison with other works from the 1490s, the authors demonstrate how both sides of the drawing belong to larger programs: one to a sequence of Dürer's engagements with Schongauer (on whom Dürer based the virgin), the other to a series of studies of the self that lead to the incorporation of parts of the artist's body into narrative compositions.

The third segment of the catalogue organizes the works exhibited in the gallery into four thematic groups: Drawing the Figure; Responses: The Animation of Tradition; The Wise and The Foolish; and Saints and Lovers. The comparisons across the gathered prints and drawings show Dürer collecting the art of his predecessors, working through awkward attempts

at foreshortening, and finally surpassing the styles that he studied. The focused study on the artist's travel years reveals a generative competitive spirit that drove him to gather, record, and improve upon.

What is the significance of reconsidering the early years of Dürer's career? One answer is to see an increasing interest in the movement of images and the role played by prints in the facilitating of exchange as an occasion to recalibrate what was considered "local" and what was "foreign." The *Wanderjahre* come into focus because the program for such artistic training was predicated on the notion that an artist learned from being away before he established his workshop at home. Another impulse has been to scrutinize the means by which certain artists have achieved canonical status by filling in the maps of their influences. Robert Suckale's *Erneuerung der Malkunst vor Dürer* (2009) has reminded us of just how much work there is to be done to survey fifteenth-century art in German-speaking lands.

To best understand the stakes involved, consider the *Young Dürer* alongside two other exhibitions (and catalogues) that attend to the artist's pre-1506 work. The Germanisches Nationalmuseum's *Frühe Dürer* describes Dürer's local environment: his neighborhood, the culture of humanists that surrounded him, the emerging changes to the status of the craftsman, and the printing and collecting of books in Nuremberg. The attention to what his Franconian culture offered quiets what another exhibition revives: an argument for Dürer's status within the canon of Renaissance artists due to his assimilation of lessons from Italian art. *Antiquity Unleashed: Aby Warburg, Dürer, and Mantegna*, organized by Marcus Andrew Hurttig, originated in Hamburg and opened at the Courtauld Gallery simultaneously with the *Young Dürer*. The aim was to recreate an exhibition that Warburg designed to accompany his lecture of October 5, 1905, on the influence of Italian antiquity upon Dürer's art. It was on this occasion that Warburg introduced the term *Pathos-formel* to describe the survival of Dionysian passions through classical poses.

Although the fifty page manuscript at the Warburg Library has been published only as an abbreviated abstract, its application of the Burckhardtian notion of the Renaissance as a revival to Germany's most famous early modern artist had an indelible impact on the terms by which "northern" and "southern" have been compared. In an essay first published in 1921-22, Panofsky broadened Warburg's claims and asserted that it was through the mediation of Quattrocento art that Dürer came to know the classical past. *Antiquity Unleashed* combines Warburg's original grouping (drawings and prints by Dürer, engravings by Mantegna and anonymous Florentine and Ferrarese artists) with documents from his library (the slide list that he distributed to his lecture's attendees, his notes that map the appearance of classical myth in fifteenth-century art and literature). Taken together, the three exhibitions form a rich sense of the many roles that movements play in tracking artistic influence and development. Images circulate, artists travel, figures lunge, compositions slide between cultures, and scholars shift the terms by which distinctions are made between epochs in the history of art.

Shira Brisman
Columbia University

New Titles

Acres, Alfred, *Renaissance Invention and the Haunted Infancy*. London: Harvey Miller; Turnhout: Brepols Publishers 2014. ISBN 978-1-905375-71-4, EUR 100.

Aillaud, Gilles, Albert Blankert, and John Michael Montias, *Vermeer*. New edition. Paris: Hazan Editions 2013. ISBN 978-2-7541-0724-2, EUR 59.

Baert, Barbara, Catrien Santing, and Anita Traninger (eds.), *Disembodied Heads in Medieval and Early Modern Culture (Intersections 28)*. Leiden: Brill 2013. ISBN 978-90-0425-354-4.

Beirendonck, Walter van, *Kunst. Antwerpen. Academie. 350*. Wommelgem: BAI 2013. ISBN 978-90-8586-645-9, EUR 35.

Berliner, Rudolf, *Ornamentale Vorlageblätter des 15. bis 20. Jahrhunderts*. Munich: Klinkhardt & Biermann 2014. ISBN 978-3-943616-13-2, EUR 30.

Biermann, Veronica, *Von der Kunst abzudanken. Die Repräsentationsstrategien Königin Christinas von Schweden*. Cologne: Böhlau Verlag 2012. ISBN 978-3-41220-790-8, EUR 40.

Blanc, Jan, *Vermeer, la fabrique de la gloire (Les phares)*. Paris: Citadelles & Mazenod Editions 2014. 978-2-85088-579-2. EUR 189.

Bleyerveld, Yvonne, Albert Elen, and Judith Niessen, *Bosch to Bloemaert. Early Netherlandish Drawings*. Bussum: Uitgeverij Thoth 2014. ISBN 978-90-6868-644-9, EUR 40.

Borchert, Till-Holger, *Meesterwerk. Van Eyck tot Rubens in detail*. Ghent: Lannoo 2013. ISBN 978-94-0141-285-8, EUR 125.

Büttner, Nils, *Rembrandt: Licht und Schatten. Eine Biographie*. Stuttgart: Philipp Reclam jun. 2014. ISBN 978-3-15-010965-6.

Campagnolo, Matteo, Marielle Martiniani-Reber, Giselle Eberhard-Cotton et al., *Héros antiques. La tapisserie flamande face à l'archéologie*. Milan: 5 Continents Editions 2014. ISBN 978-88-7439-520-0, EUR 40. – Exhibition Musée Rath, Geneva, November 29, 2013 – March 2, 2014.

Dacosta Kaufmann, Thomas, and Michael North (eds.), *Mediating Netherlandish Art and Material Culture in Asia (Amsterdam Studies in the Dutch Golden Age)*. Amsterdam University Press 2014. ISBN 978-90-8964-569-2, EUR 99.

Damm, Heiko, Michael Thimann, and Claus Zittel (eds.), *The Artist as a Reader: On Education and Non-Education of Early Modern Artists (Intersections 27)*, Leiden: Brill 2013. ISBN 978-90-0424-224-1.

De Bruyn, E., N. Dockx, and J. Pas (eds.), *Contradicties. Koninklijke Academie voor Schone Kunsten Antwerpen 2013-1663*. Ghent: MER 2013. EUR 35.

Dekoninck, Ralph, Caroline Heering, and Michel Lefftz (eds.), *Questions d'ornements ((Théorie de l'art/Art theory [1400-1800], 6)*. Turnhout: Brepols Publishers 2014.

Deurbergue, Maxime, *Visual Liturgy. Altarpiece Painting and Valencian Culture (1442-1519) (Etudes Renaissantes 8)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-54497-7, EUR 80.

Dixon, Laurinda S., *The Dark Side of Genius: The Melancholic Persona in Art, ca. 1500-1700*. University Park, PA: Penn State University Press 2013. ISBN 978-0-271-05935-8, \$90. Reviewed in this issue.

Dudok van Heel, S.A.C., and M.J. Bok, *'Frans Halsen' aan de muur. Omgang met familieportretten in Haarlem: Voocht-Olycan-Van der Meer (Publicaties van het Genootschap 4)*. The Hague: Koninklijk Nederlandsch Genootschap voor Geslacht- en Wapenkunde 2013. ISBN 978-90-805689-7-6. To be reviewed.

Eldinger, Astrid, and Marlies Raffler (eds.), *Der Schüler Ferdinand. Unterrichtstafeln für die "jüngeren" Erzherzöge aus den Sammlungen des Joanneums (Joanneum 4)*. Graz: Universalmuseum Joanneum 212. ISBN 978-3-90209-543-5, EUR 30. – Archduke Ferdinand Anton (1754-1806).

Erasmus Quellin. *Dans le sillage de Rubens*. Ghent: Snoeck Ducaju & Zoon 2014. ISBN 978-94-6161-143-7, EUR 32.

Foucart-Walter, Élisabeth, *Catalogue des peintures britanniques, espagnoles, germaniques, scandinaves et diverses du Musée du Louvre*. Paris: Musée du Louvre / Gallimard 2013. ISBN 978-2-35031-454-9, EUR 79.

Frehse-de Jonge, Caroline, *Drie eeuwen Nederlandse geschiedenis in Sint-Petersburg*. Amsterdam: Hermitage Amsterdam 2013. ISBN 978-90-78653-40-0, EUR 16.

Fritzsche, Claudia, Karin Leonhard, and Gregor J.M. Weber (eds.), *Ad Fontes! Niederländische Kunst des 17. Jahrhunderts in Quellen*, Petersberg: Michael Imhof Verlag 2013. ISBN 978-3-86568-786-9, EUR 40.

Gotzkowsky, Bodo, *Die Buchholzschnitte Hans Brosamers in naturwissenschaftlichen, humanistischen und satirischen Drucken des 16. Jahrhunderts. Ein bibliographisches Verzeichnis ihrer Verwendungen (Studien zur deutschen Kunstgeschichte 364)*. Baden-Baden: Verlag Valentin Koerner 2012. ISBN 978-3-87320-364-8.

Gruber, Gerlinde, *David III Ryckaert (1612-1661): Dulle Griet (Point of View 6)*. Vienna: Kunsthistorisches Museum 2013. ISBN 978-3-99020-051-3, EUR 12.

Haskell, Francis, *The King's Pictures: The Formation and Dispersal of the Collections of Charles I and His Courtiers* (Paul Mellon Centre for Studies in British Art: Paul Mellon Lectures). New Haven/London: Yale University Press 2013. ISBN 978-0-30019-012-0, £30. To be reviewed.

Hayward, Maria, Philip Ward (eds.), *The Inventory of King Henry VIII. Textiles and Dress (HMINV 2)*. Turnhout: Brepols Publishers 2013. ISBN 978-1-905375-42-4, EUR 140.

Heck, Christian (ed.), *Thèmes religieux et thèmes profanes dans l'image médiévale: Transferts, emprunts, oppositions (ETRI-MA 4)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-503-54603-2, EUR 65.

Hemptinne, Thérèse de, Veerle Fraeters and María Eugenia Góngora (eds.), *Speaking to the Eye. Sight and Insight through Text and Image (1150-1650) (Medieval Identities: Socio-Cultural Spaces)*. Turnhout: Brepols Publishers 2014. ISBN 978-2-503-53420-6, EUR 90.70

Herremans, Valérie, *Rubens Unveiled. Paintings from Lost Antwerp Churches*. Antwerp: Koninklijk Museum voor Schone Kunsten; Ghent: Snoeck Ducaju & Zoon 2013. ISBN 978-94-6161-134-5. To be reviewed.

Hendrikman, Lars, *Bonnefantenmuseum: Collectie Nederlandse en Duitse schilderkunst*. Maastricht: Bonnefantenmuseum 2013. ISBN 978-90-722251-61-9, EUR 15. Dutch and English.

Hindman, Sandra, and James Marrow (eds.), *Books of Hours Reconsidered*. London: Harvey Miller; Turnhout: Brepols Publishers 2013. ISBN 978-1-905375-94-3, EUR 135.

Hond, Jan de, and Paul Huys Janssen, *Pieter Saenredam in Den Bosch*. Eindhoven: Lecturis 2013. ISBN 978-94-6226-003-0. Exhibition Noordbrabants Museum, 's-Hertogenbosch May 25 – July 21, 2013.

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Ijpma, Frank, and Thomas van Gulik, *Amsterdamse anatomische lessen ontleed*. Amsterdam: Uigeverij Boom/SUN 2013. ISBN 978-90-895318-7-2, EUR 20.

Jolly, Penny Howell, *Picturing the "Pregnant" Magdalene in Northern Art, 1430-1550: Addressing and Undressing the Sinner-Saint*. Farnham (Surrey), Burlington (Vermont): Ashgate 2014. ISBN 978-1-4724-1495-3. To be reviewed.

Kamermans, Johan (ed.), *Glazed Charm / Verglaasde charme. The Beauty of Dutch Tiles / De schoonheid van de Nederlandse tegel*. Zwolle: SPA 2013. ISBN 978-90-8932-115-2. EUR 59.50

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Kern, Ulrike, *Light and Shade in Dutch and Flemish Art. A History of Chiaroscuro in Art Theory and Practice in the Netherlands of the Seventeenth and Eighteenth Centuries (Théorie de l'art/Art theory [1400-1800], 7)*. Turnhout: Brepols Publishers 2014.

Kroesen, Justin E.A., Victor M. Schmidt (eds.), *The Altar and its Environment, 1150-1400*. Turnhout: Brepols Publishers, 2013. ISBN 978-2-503-53044-4, EUR 95.

Lampo, Jan, *In het spoor van de academie. Kunsten in Antwerpen*. Wommelgem: BAI 2013. ISBN 978-90-8586-659-6, EUR 14.50

Langer, Axel (ed.), *The Fascination of Persia. Persian-European Dialogue in Seventeenth-Century Art & Contemporary Art of Teheran*. Zurich: Scheidegger & Spiess 2013. ISBN 978-3-85881-396-1. – With contributions by Gary Schwartz and Claudia Swan. Exhibition Museum Rietberg, Zurich, September 27, 2013 – January 12, 2014.

Lauterbach, Iris, and Thomas Weidner (eds.), *Die Münchener Moriskentänzer. Repräsentation und Performanz städtischen Selbstverständnisses (Veröffentlichungen des Zentralinstituts für Kunstgeschichte 32)*. Munich: Zentralinstitut für Kunstgeschichte 2013. ISBN 978-3-9806071-9-3, EUR 20. – Sculptures by Erasmus Grasser (c. 1450-1518).

Lombaerde, Piet (ed.), *The Notion of the Painter-Architect in Italy and the Southern Low Countries (Architectura Moderna 11)*. Turnhout: Brepols Publishers 2014. ISBN 978-2-503-54850, EUR 95.

Moraht-Fromm, Anna, *Das Erbe der Markgrafen. Die Sammlung deutscher Malerei (1350-1550) in Karlsruhe*. Ostfildern: Thorbecke 2013. ISBN 978-3-7995-0792-9, EUR 98.

Motture, Peta, Emma Jones, and Dimitrios Zikos (eds.), *Carvings, Casts & Collectors: The Art of Renaissance Sculpture*. London: V&A Publishing 2013. ISBN 978-1-8517-7640-0, \$74. Includes discussion of the Nuremberg sculptors Hans Vischer and Johan Gregor van der Schardt.

Muller, Welleda (ed.), *La nature, rythme et danse des saisons dans les stalles médiévales*. Turnhout: Brepols Publishers, 2013. ISBN 978-2-503-53094-9, EUR 55.

Münch, Birgit Ulrike, and Z.Á. Pataki (eds.), *Jordaens. Genius of Grand Scale – Genie grossen Formats*. Stuttgart: Ibidem-Verlag 2012. ISBN 978-3-89821-951-8, \$95.

Nakamura, Toshiharu (ed.), *Images of Familial Intimacy in Eastern and Western Art (The Intimate and the Public in Asian and Global Perspectives, 4)*. Leiden: Brill 2014. ISBN 978-90-04-24820-5, \$160.

Périer-d'Ieteren, Catheline, et al., *Le retable du couronnement de la vierge / Het retabel van de kroning van Maria. Eglise de l'assomption d'Erresteria / Kerk van Maria-Tenhemelopneming te Erresteria*. Kortrijk: Groeninghe N.V. 2013. ISBN 978-94-6136-036-6, EUR 65. – Work of Brussels origin, probably from the workshop of Jan Borman.

Peters, Famke, and Christina Ceulemans (eds.), *A Masterly Hand. Interdisciplinary Research on the Late-Medieval Sculptor(s) Master of Elsloo in an International Perspective. Proceedings of the Conference Held at the Royal Institute for Cultural Heritage in Brussels on 20-21 October 2011 (Scientia Artis)*. Turnhout: Brepols Publishers 2013. ISBN 978-2-930054-19-3, EUR 60.

Pyun, Kyunghee, and Anna Russakoff (eds.), *Jean Pucelle. Innovation and Collaboration in Manuscript Painting*. London: Harvey Miller / Turnhout: Brepols Publishers 2013. ISBN 978-1-905375-46-2, EUR 120.

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Scheel, Johanna, *Das altniederländische Stifterbild. Emotionsstrategien des Sehens und der Selbsterkenntnis (Neue Frankfurter Forschungen zur Kunst, 14)*. Berlin: Gebr. Mann 2014. ISBN 978-3-7861-2695-9, EUR 79.

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Tricot, Xavier, Hildegard Van de Velde, and Katharina Van Cauteren, *Van Patinir tot Ribera. De heilige Hiëronymus in woord en beeld*. Antwerp: Rockoxhuis 2013. No ISBN, EUR 18.

Tuinen, Ilona van, *Het vroegste Amsterdamse schetsboek. Een zestiende-eeuwse zakboekje uit het atelier van Jacob Cornelisz. van Oostanen*. Ed. by Andrea van Leerdam, Daantje Meuwissen and Jan Piet Filedt Kok. 2 vols. Oostzaan: Stichting Jacob Cornelisz. van Oostanen 2014. ISBN 978-90-821731-0-9, EUR 23.

Urbach, Susan, *Early Netherlandish Painting Budapest (Distinguished Contributions to the Study of the Arts in the Burgundian Netherlands 1)*. London: Harvey Miller / Turnhout: Brepols Publishers 2014. ISBN 978-1-909400-09-2, EUR 165.

Veen, Jaap van der, *Dat kan beter! / Room for Improvement! Rembrandt en de oude meesters / Rembrandt and the Old Masters*. Amsterdam: Museum Het Rembrandthuis 2013. – Exhibition Rembrandthuis, November 9, 2013 – January 19, 2014.

Veldman, Guusta, and Michiel Kersten, *25 jaar vereniging Vrienden van het Frans Hals Museum / De Hallen Haarlem, 1987-2012*. Haarlem: De Hallen Haarlem 2012. ISBN 978-90-79691-00-5, EUR 32.50

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Wilkojc, Ewa, *Christ Blessing the Children by Lucas Cranach the Elder in the Collection of the Wawel Royal Castle. Study and Conservation*. Cracow: Zamek Królewski na Wawelu 2012. ISBN 978-83-61-866-25-1. Polish and German.

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historians of netherlandish art

Historians of Netherlandish Art is an international organization founded in 1983 to foster communication and collaboration among historians of Northern European art from medieval to modern times. Its membership comprises scholars, teachers, museum professionals, art dealers, publishers, book dealers, and collectors throughout the world. The art and architecture of the Netherlands (Dutch and Flemish), and of Germany and France, as it relates to the Netherlands, from about 1350 to 1750, forms the core of members' interests. Current membership comprises around 650 individuals, institutions and businesses.

HNA organizes and sponsors a major research conference every four years. It also holds an annual meeting in conjunction with College Art Association conferences, where members share interests and information in debates, symposia, or lectures. HNA offers news of exhibitions, acquisitions and other museum news, conferences, recent publications, and members' activities, as well as extensive book reviews on its webpage at www.hnaneews.org. Twice a year this information is also offered in hard copy. A Membership Directory is available on HNA's website.

HNA grew out of a national symposium on Netherlandish art held in the spring of 1982 at Memphis State University. Its initial research conference, held at the University of Pittsburgh in 1985, drew over two hundred participants from seven countries. The Pittsburgh meeting set the standard for four further international conferences held in Cleveland (1989), Boston (1993), Baltimore (1998), Antwerp (2002), Baltimore/Washington (2006) and Amsterdam (2010). HNA has been an affiliated society of the College Art Association since 1984, and was incorporated in New York State as a not-for-profit corporation in 1988.

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

HNA also publishes an online scholarly, peer-reviewed journal twice a year: www.jhna.org

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