
From the President

Dear colleagues,

We have had a busy and productive year, with occasions to get together at conferences, including our own last June, and at College Art Association in February. At the Renaissance Society of America in Berlin, the HNA co-hosted a reception with the Italian Art Society on March 27. The collaboration continues at the RSA in Boston next year, where HNA and IAS will co-sponsor a session. At the next ANKK (Arbeitskreis für Niederländische Kunst- und Kulturgeschichte) October 2-4, 2015, which meets in Bonn and Cologne, the HNA will be organizing a workshop and participating as a co-sponsor.

We are pleased to announce that the next HNA conference will take place in Ghent in 2018, with Koen Jonckheere and Max Martens as organizers. Details and the call for participation will follow as plans progress.

Looking ahead, several board members will be ending their terms, and Dawn Odell, our treasurer, will be taking a sabbatical. We will be seeking to replace them. Please consider nominations and self-nominations for these positions for elections in the fall.

This newsletter includes an obituary and remembrances of Walter Liedtke, who died in a tragic accident on February 3. There will be a memorial service at the Metropolitan Museum of Art, April 21, 10:00. Walter had been a member of HNA since its inception. An issue of JHNA in 2016 will be dedicated to Walter, co-edited by Alison Kettering, Nadine Orenstein, Maryan Ainsworth, and Stephanie Dickey.

And in closing, thank you as ever 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. Encourage colleagues and students to join our thriving organization, which has reached a new record of 744 members. Keep an eye on our website, and don’t forget to like us on Facebook.

Amy Golahny
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President, Historians of Netherlandish Art

In Memoriam

Walter A. Liedtke
(1945 – 2015)

Walter A. Liedtke, Curator of Dutch and Flemish Paintings at the Metropolitan Museum of Art, died on February 3, 2015, in Valhalla, New York, in the crash of a commuter train en route from New York City. He was 69. Walter took the Metro North train nearly every day to and from his home in Bedford Hills in Westchester County, where he lived with his wife, Nancy, a math teacher, artist, and equestrienne. In their tidy cottage, surrounded by paintings, prints, and exquisite Chinese porcelain, Walter wrote many of the publications that made him a leading authority in the field of Dutch and Flemish art. Yet he was equally at home outdoors, sharing with Nancy a passion for horses, dogs, and country life. A neighbor recalled that one snowy morning shortly before his death, Walter had risen early to plow the neighbor’s driveway with his pickup truck before heading off to work at the Met. Those of us who remember Walter as an urbane scholar and fellow historian of Netherlandish art should also be reminded that his was a well-rounded life, enriched by love, friendship, and wit as well as the joys of professional achievement and intellectual curiosity. There are many people besides us for whom Walter’s absence will be keenly felt, but our hearts go out especially to Nancy, who became his partner in all things more than forty years ago.

Walter Liedtke was born on August 28, 1945, in Newark and grew up in Livingston, New Jersey, spending summers on Block Island. He discovered art history as a student at
Rutgers University (BA 1967) and went on to receive his MA from Brown University in Providence, RI (1969) and his PhD from the Courtauld Institute of Art at the University of London (1974). His dissertation research led to the book Architectural Painting in Delft: Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte (1982). He was building an academic career at Ohio State University when a Mellon Postdoctoral Fellowship in 1979 placed him in the Met’s Department of European Paintings under the supervision of Sir John Pope Hennessy. He joined the museum staff permanently in 1980 and served the Met as Curator of Northern European Painting for thirty-five years. For his efforts as a distinguished scholar and promoter of Netherlandish art, Walter was named a Knight in the Order of Leopold by King Albert II of Belgium in 1993 and Officer in the Order of Orange-Nassau by Queen Beatrix of the Netherlands in 2007.

While accepting the practical challenges of museum work, Walter remained an influential and prolific scholar, authoring over a hundred articles, books, and exhibition catalogues. He organized a sequence of exhibitions including Vermeer and the Delft School (2001), Liechtenstein: The Privately Collections (1985), Rembrandt/Not Rembrandt in the Metropolitan Museum of Art (1995), and Vermeer: The Milkmaid (2009). Among his books are The Royal Horse and Rider: Painting, Sculpture and Horsemanship 1500-1800 (1989), A View of Delft: Vermeer and his Contemporaries (2000) and Vermeer: The Complete Paintings (2008), but perhaps his most monumental scholarly contributions are the meticulously researched catalogues of the collections in his care: Flemish Paintings in the Metropolitan Museum of Art (1984) and Dutch Paintings in the Metropolitan Museum of Art (2007). Far from the dry rehearsal of facts such catalogues can be, these volumes are packed with the original insights and strong opinions that were the hallmark of Walter’s scholarship. In 2007, the Dutch catalogue was celebrated with an exhibition in which all of the Met’s Dutch paintings were placed on view. The show drew over half a million visitors and revealed the depth and breadth of a collection that testifies both to American collectors’ long fascination with Dutch art (a substantial component of the Met’s earliest holdings) and to the range of judicious acquisitions achieved during Walter’s tenure as curator.

In interviews about the Met’s Dutch paintings, Walter acknowledged as personal favorites Vermeer’s Young Woman with a Water Pitcher and Rembrandt’s Aristotle with the Bust of Homer. His thoughts on the latter, which he called “one of the central monuments of Western culture,” are recorded in a short video filmed by the Met in 2013 (www.youtube.com/watch?v=B2dCeTPDEKY). One of his recent projects was a re-installation of the Dutch galleries in which paintings and material objects are juxtaposed, and familiar works converse in new ways. At the time of his death, he was engaged in a new endeavor: a scholarly catalogue of the Met’s Spanish paintings. His last exhibition was El Greco in New York (2014). Fortunately, Walter’s notes remain as source material for whoever takes up the Spanish catalogue, but the sharp connoisseurial judgment for which he was widely admired is irreplacably lost.

Walter remained committed to education, lecturing widely, teaching occasional courses for the Institute of Fine Arts (New York University) and, most importantly, mentoring generations of interns and fellows at the Met. The acknowledgments in the Dutch catalogue reflect his own gratitude for consultation with senior colleagues and his avuncular affection for the many younger scholars who were privileged to assist with his research. Walter observes that the names of the “research fellows, graduate interns, and curatorial assistants... mentioned in the entries and... fondly remembered here... are already familiar or will soon become known to historians of Dutch art” (p. xvi) and, indeed, many of those whose small discoveries are generously credited in his notes are now established professors and museum professionals. By advice and by example, Walter taught us to look closely, to write with spirit and precision, and, most of all, to think independently. What we continue to make of that gift (and how we pass it on) will be an enduring component of his legacy.

Walter Liedtke was a founding member of HNA and remained a supporter throughout his career. In fact, the current issue of the HNA Review of Books includes his review of the catalogue of the Hohenbuchau Collection (Vienna) and the related exhibition that closes April 15 at the Bruce Museum in Greenwich, CT, before moving to Cincinnati. (The review was posted on our website in January.) Walter was named an honorary member in memoriam at our annual meeting in February. In 2016, a volume of HNA will be published in his honor.

The Metropolitan Museum has also gathered a number of obituaries and tributes on its website: http://www.metmuseum.org/about-the-museum/now-at-the-met/2015/walter-liedtke. A memorial will be held at the Met, in the Temple of Dendur space, on Tuesday, April 21, 2015, at 10:00 AM (entrance beginning at 9:30). HNA members are welcome.

Stephanie Dickey
Bader Chair in Northern Baroque Art
Queen’s University

HNA Remembers Walter Liedtke

Donna Barnes:

When food historian, Peter G. Rose, and I worked on the exhibition Matters of Taste: Food and Drink in Seventeenth Century Dutch Art and Life for the Albany Institute of History and Art, Walter showed us a painting, then in storage at the Metropolitan, that he thought would amuse visitors.

Painted in the 1620’s by Peter Wtewael, son of the noted Dutch mannerist painter Joachim Wtewael, it was a “lascivious” kitchen scene. (See next page top.)

The Metropolitan Museum of Art had purchased the painting in 1906 from Baron Van Loo of Ghent, and displayed it (as a Jan Steen) in April 1906. For much of its history in the Met, the painting was not on public display, although Walter laughingly noted that curatorial staff enjoyed it.

After the painting was shown in Albany in 2002, it was returned to storage. However, in 2009, when Walter organized the small exhibition, Vermeer’s Masterpiece ‘The Milkmaid’ he again displayed the Wtewael.

Wtewael’s smiling, seductive kitchen maid skewering a plucked bird and ribs to roast on a spit, and the leering young farmer boy with his basket of eggs who offered her a game bird to add to her larder, are diametrically opposed to the calm, serene kitchen maid pouring milk from her earthenware pitcher in Vermeer’s small painting. But Walter was absolutely correct.
HNA Remembers Walter Liedtke

Walter and Wayne Franits at HNA reception, CAA 2013 (courtesy Stephanie Dickey).

Walter at CODART 15 Years conference, 2013 (photo from Carla van de Putelaar)

Walter and Volker Manuth at Rembrandt conference, Herstmonceux Castle, East Sussex, 2009 (courtesy Ronni Baer)

Walter and Michael Zell at Rembrandt conference, Herstmonceux Castle, East Sussex, 2009

Walter and Wayne Franits at HNA reception, CAA 2013 (courtesy Stephanie Dickey).
in his sense that today’s visitors, whether in Albany or Manhattan, would enjoy the rollicking earthy sexual innuendos in the large Wtewael genre painting.

Alice Davies:

Shortly after Walter’s tragic death, Zoya Slive spoke with me at length about the warm relationship that existed between Seymour and Walter. The situation was much like the one described so vividly in the “Appreciation” written by Seymour’s pupil, Arthur Wheelock, for the February 10th issue of The Wall Street Journal. Zoya’s voice glowed with pleasure as she recalled their behavior at the “Scholar’s Day” arranged on a Monday for the “Vermeer and the Delft School” exhibition Walter mounted at the Met in 2001. Walter and Seymour went through the show together stopping at each object to share their opinions. The discussion between the two brilliant scholars got intense enough that Zoya eventually peeled off from the combat to enjoy the exhibited works in a more tranquil fashion. Still, she noticed that, after they finished parrying over the final work on view, they gave each other a big hug. Who else would have provided each one of them so much fun?

Veronique Dulack:

Walter was a humanist whose greatest joy was to communicate his passion and scholarship for Netherlandish art. He was a warm, generous and caring mentor, and a great personal friend. We are so very fortunate that he left us with such a rich body of work.

Wayne Frantis:

It was difficult to select a “memory of Walter” to share with everyone, because I have so many! Our relationship was largely constructed around email exchanges because we did not have opportunity to see each other very often (one disadvantage of living in the sticks, on my part). Walter would always take the opportunity to work into our emails his snippy yet witty (and thus, ultimately entertaining) comments about my publications, regardless of whether that was the purpose of my having contacted him. One particularly memorable set of “Walterisms” arose from an email I sent to him in early December of 2001, when I was in the throes of writing my Dutch genre painting survey. He answered my query about Carel Fabritius’s pupil, Arthur Wheelock, for the February 10th issue of The Wall Street Journal. Zoya’s voice glowed with pleasure as she recalled their behavior at the “Scholar’s Day” arranged on a Monday for the “Vermeer and the Delft School” exhibition Walter mounted at the Met in 2001. Walter and Seymour went through the show together stopping at each object to share their opinions. The discussion between the two brilliant scholars got intense enough that Zoya eventually peeled off from the combat to enjoy the exhibited works in a more tranquil fashion. Still, she noticed that, after they finished parrying over the final work on view, they gave each other a big hug. Who else would have provided each one of them so much fun?

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Dr. Gordon J. Gilbert:

Not only a brilliant scholar of Dutch and Flemish 17th century art, Walter was also a great human being, very helpful to collectors like me and always generous of his time and deep knowledge. Together we enjoyed a performance of Turandot at the other Met which will remain in my memory.

Emilie Gordenker:

The news of the accident and Walter’s death reached me quickly through the art history network. Messages continued to flow in over subsequent days as the news became more generally known. Not surprisingly, given Walter’s enormous reach, many people were deeply affected by the news.

From my personal point of view, news of the horrible accident was further colored by the realization that Walter should not have been on that train. Nancy and Walter were meant to be in the Mauritshuis in The Hague on Monday February 2 to attend an opening dinner for our exhibition of works from The Frick Collection. The snowstorms of the previous weeks had forced a change of plans. Walter let me know with his usual wit and charm that he and Nancy would not be flying to Europe to attend our opening after all. If they had come to The Hague, Walter would not have been on that train on Tuesday evening.

My own clear memories of Walter begin when I was a graduate student. I returned from a period in Amsterdam, where I worked for the Rembrandt specialist Ernst van de Wetering, and landed a job helping Walter with the catalogue for his exhibition Rembrandt/Not Rembrandt. This was in 1994. The week before I started, Walter attended a lecture at the Institute of Fine Arts, where I was a student. He sat in the back of the room. After the lecture was over, Walter stood up and asked a challenging question. He was so fierce that I was quite terrified to go work for him. I discovered very quickly that under that polished and sometimes intimidating exterior there was a gentle and kind man. And a devoted husband who was very much in love with his dear Nancy.

Luckily, I never lost touch with Walter as my career took a few twists and turns that ultimately landed me at the Mauritshuis. It was always a great pleasure to encounter him, and luckily this was often, thanks to the American Friends of the Mauritshuis, the art fair in Maastricht, CODART, and most
accomplishments possible.

That assured him the quiet and companionship that made his love and helpmate, who sustained him and created a home of the Mauritshuis for me and my colleagues here.

He assisted me in so many ways that a mere “thank you” does not suffice. Humane is a word that properly comes to mind.

He was ready to help. Humane is a word that properly comes to mind. In our conversations, his wit could be light or sharp, but it emanated from a man whose life experiences reflected his tastes and ambitions, and his humanity. Never was Walter dull. His passion for art was apparent to all, whether discoursing with another scholar, a popular audience, students or discerning collectors. He cultured the study of the fields he had selected as his areas of expertise, in his numerous publications and superb exhibitions where Dutch and Flemish art were presented with consummate expertise and eloquence. In these superbly crafted venues, the world that was, the historical past, and the current era, coalesce.

But Walter’s interests extended beyond the borders of the north; a stunningly insightful essay about Irving Penn’s still-life photographs demonstrates his comfort with media removed from his better-known areas expertise. It should be emphasized in writing about Walter that, initially, he was a visual artist, and practiced “artisanal” skills, before turning to history. This practical foundation was never jettisoned; it was put to good use when studying the visual. As I try to express my sentiments, I sense his presence at my side, reading or listening closely to my thoughts, always critical, always probing, and also receptive to views other than his own. He was eager to learn and eager to integrate the new with the old. A consummate scholar, whose work is so rich and foundational, yet one who recognized the shoulders on which he stood. For his reading of Rembrandt’s Aristotle, perhaps his most favored picture, Walter was indebted to Julius Held’s seminal investigation of that piece, which he acknowledged in texts, words, and deed, visiting the elderly Held in his last years.

Which anecdote to recount among the treasure trove of reminiscences? The one I have chosen is Walter’s tale about the Throne of Charlemagne, a tale that must date to an “ancient era,” when the Palatine Chapel was not a prime tourist attraction, almost empty of visitors. Not under lock and key, Walter mounted the stairs and sat on the throne, enjoying my astonishment as he told me this story; Walter, I think, wanted to experience the site physically, the better to grasp its importance, but then there was a Walter laugh and luminous twinkles in his eyes. He animated history for himself through this act, the better to understand what was.

This is my brief recollection of Walter Liedtke, a man upon whom I could call when I had queries, and who always was ready to help. Humane is a word that properly comes to mind. He assisted me in so many ways that a mere “thank you” does not suffice. My research was always furthered through Walter’s words and deeds.

My deepest sympathy to Nancy Liedtke who was Walter’s love and helpmate, who sustained him and created a home that assured him the quiet and companionship that made his accomplishments possible.

Susan Koslow:

How difficult it is to write in the past tense about Walter, a friend for almost four decades; his presence is palpable, as I recollect my memories of him: his distinctive voice and mode of speech, his bearing and appearance, his incisive intellect, a man of astonishing knowledge who bore its weight with grace and ease. In our conversations, his wit could be light or sharp, but it emanated from a man whose life experiences reflected his tastes and ambitions, and his humanity. Never was Walter dull. His passion for art was apparent to all, whether discoursing with another scholar, a popular audience, students or discerning collectors. He cultured the study of the fields he had selected as his areas of expertise, in his numerous publications and superb exhibitions where Dutch and Flemish art were presented with consummate expertise and eloquence. In these superbly crafted venues, the world that was, the historical past, and the current era, coalesce.

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Susan Kuretsky:

Tall as he was, Walter seemed even taller and his cool, dignified demeanor and immaculate formality of dress seemed to come from some earlier, far more mannerly time. This, and his erudition and sharply articulate way of stating an opinion, could make him more than a bit scary at first meeting to students and younger colleagues. But everyone soon discovered the great warmth and humor within which was always evident in his writings about Dutch art, even wall labels (I’m recalling his wonderful small Hals exhibition at the Met. which even included a witty New Yorker cartoon). A meticulously thorough cataloguer, he also took those crucial extra steps to find his own personal words, beyond information alone, to help a viewer or reader connect with the full aliveness of a painting. He was, indeed, as generous a scholar as he was a friend.

And he could take you by surprise. Not long after we first met in the ‘70s we returned to New York on the same flight from some distant, now forgotten conference. On arrival I casually asked, “and where are you off to now?” to which he responded very enthusiastically that he “had tickets to the big Stones’ concert.” (?! Some years later he and Nancy came to our house for lunch on a winter day and, having been warned that the driveway was navigable but quite long and steep, he roared triumphantly up the hill in a pickup truck with a huge plow which he’d have driven over large highways and back roads all the way from Bedford to Poughkeepsie. I’d known that Walter was immensely competent but this moment revealed unexpected dimensions of Walterness. So many dimensions, so great a loss, so much we will always be missing him.

Carla van de Putelaar:

Fred Meijer and I are so shocked to hear of Walter’s death, which is a deep tragedy indeed. He was a great personality and a wonderful connoisseur. We so enjoyed his inspiring talk at CODART 15 Years in 2013. Our thoughts are with his widow Nancy and we hope that she will find a bit of comfort in all the contributions.

Dorothy Limouze:

I’ve recently returned to a project that I discussed with Walter Liedtke about a decade ago. I keep thinking back to that conversation and the graciousness and enthusiasm that Walter exhibited on that occasion and in his subsequent correspondence. While I didn’t know Walter well, I feel I’ve lost a friend and mentor. My deepest sympathy to Nancy Liedtke and to everyone who has experienced this tragedy at close hand.

Toshiharu Nakamura:

I was deeply shocked to hear of the sudden death of Walter. It was indeed my great pleasure and honor to collaborate with Walter for the study exhibition “lots” of Rubens at the National Museum of Western Art, Tokyo in 1993. On that occasion, Walter and Nancy also came to Kyoto, and we made a day trip to Nara. I remember the day as if it were yesterday. Our last meeting was in Antwerp in 2011, also concerned with Rubens. I've recently returned to a project that I discussed with Walter Liedtke about a decade ago. I keep thinking back to that conversation and the graciousness and enthusiasm that Walter exhibited on that occasion and in his subsequent correspondence. While I didn’t know Walter well, I feel I’ve lost a friend and mentor. My deepest sympathy to Nancy Liedtke and to everyone who has experienced this tragedy at close hand.

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Franklin W. Robinson:
We all knew Walter as a superb curator, scholar, and connoisseur – the fruits of that side of the man are obvious to one and all – but only his friends and colleagues, perhaps, can attest to his unfailing kindness, courtesy, and helpfulness. I have an offprint he sent me in 1977 with a long and very informative inscription, with information about a collector in Ohio I would never have come across otherwise; in more recent years, he was equally generous in discussing his brilliant reinstallation at the Met. He was a wonderful friend and colleague, and he will be missed by everyone who knew him.

Joanna Sheers Seidenstein
To speak with Walter Liedtke about Rembrandt was a privilege one does not forget. I am deeply grateful to have had the opportunity to meet with him last fall, when he generously agreed to speak with me about my dissertation. While I was of course intimidated, having read – repeatedly and admiringly – his brilliant, fascinating, and witty scholarship, his kindness and warmth were immediately apparent and set me at ease. It meant so much to me to hear his insights about his own early experiences working on the artist and to receive his encouragement – a reflection not of the worth of my ideas but of his own sense of duty to the field and to the next generation of art historians. I will always remember this meeting and his inspiring example as a scholar, curator, and mentor.

Larry Silver:
For me the great moments were those discussions led by Walter about issues of attribution, not only in print like the Rembrandt/Non-Rembrandt catalogue, but also the ones that took place right in front of the painting. I particularly remember the lively three- or four-person discussion during the Delft show in front of the newly surfaced Vermeer Woman at the Keyboard, which Walter had managed to borrow, even though it was hors catalogue. And then on Scholars’ Day, he eagerly sought the eyes and minds of all who attended in order to discuss what was then quite a controversial – and as I recall, largely negative – response to the prospect of having a truly new Vermeer in front of us. What better interlocutor on Delft? What better setting for real discussion? That kind of serious yet joyful professionalism epitomized the life and warmth were immediately apparent and set me at ease. It meant so much to me to hear his insights about his own early experiences working on the artist and to receive his encourage-ment – a reflection not of the worth of my ideas but of his own sense of duty to the field and to the next generation of art historians. I will always remember this meeting and his inspiring example as a scholar, curator, and mentor.

Alejandro Vergara:
Leticia Ruiz (curator of Spanish sixteenth- and early seventeenth-century paintings at the Prado) and I wish to join our colleagues in remembering Walter. We are so saddened by his death... He was a frequent visitor to Madrid, where he enjoyed meeting with us. He would mail to announce his visit, and make arrangements for lunch, and to discuss or see a given picture – Flemish or Dutch, and also Spanish, as he had been working on the catalogue of Spanish paintings at the Met. He enjoyed learning about odd inflexions in the Spanish language, and about news from the art market in Spain. At first, years ago, his subtle sense of humor could leave us guessing; soon it made us laugh. His frankness, his independence of spirit and the sheer enjoyment which he brought to the job were lessons for us; more so now.

Lyckle de Vries:
In the mid-seventies Horst Gerson established contact between Walter and me. Walter was working on his great book about Dutch church painters and I had just published an article on Gerard Houckgeest.

This was the start of an exchange of letters, the subject of which widened over time: technical problems of perspective construction, attributions, but also matters of quality and taste.

Was Houckgeest’s small painting of 1651 in the Mauritshuis an improved version of the much larger Hamburg panel of 1650? Or was the older painting better by far? The fact that we could have this kind of friendly but utterly serious discussions was important for me, not their final decision. Later exchanges were about Jan Steen, Frans Hals, Gerard de Lairesse ... As we all know Walter was an eagle-eyed connoisseur. Whatever the subject, his opinion was always a valuable contribution to my writing and thinking.

From time to time there was an opportunity to meet each other. I cherish the memory of two of these occasions especially. In 2008 Walter received my wife Johanneke and me in the Dutch galleries of the Metropolitan that just had been rear ranged. Much earlier (in 1988?) I had the pleasure and honor of being Nancy’s and Walter’s house guest.

Dennis Weller:
I first met Walter as a young graduate student in 1977 at Ohio State. Over the years to follow he continued to be my teacher, mentor, and friend. Always generous with his time and knowledge, I will miss Walter greatly. He was unique in all the best ways. My deepest sympathies are extended to his wife Nancy.

Mariet Westermann:
The community of historians of Netherlandish art and the public at large were blessed to have had Walter as curator of Netherlandish painting at the Met. He could just as easily have continued his promising career in university life, and it would have been a great one. In many ways, he did stay with the academy. His publications were thorough, serious of purpose, and written with scholarly gusto. He admired art historians who spoke their minds: Julius Held was one of his heroes, and their respect was reciprocal. He also remained a teacher.

I first met Walter in that role, in 1988, when he taught a curatorial studies seminar on Dutch paintings for the Institute of Fine Arts. He opened up the collection and the resources of the Met to us neophytes in innumerable ways, introducing the class to the Rembrandt Research Project, the questions of Vermeer’s patronage, the rise and demise of iconography as reigning intellectual dispensation for the field, the then exotic...
technologies of IR reflectography and autoradiography. He was fluidly conversant and delightfully opinionated on all of these topics, but most engaging on connoisseurship. Spending hours in the galleries, the storage rooms, and the painting conservation studio, he helped us see what he saw. His decisions on attribution were based not only on composition, color schemes, and brushwork, but also on what one might call the painter’s mental set. Employing iconography in narrative and psychological ways, he would argue why a painting, even if it looked plausibly attributed on the level of design or facture, could not have been by Rembrandt or Jan Steen. And he encouraged and allowed us to disagree – a rare gift to a graduate student.

Walter realized the importance to emerging art historians of entering established networks of scholars, curators, and conservators. A who’s who of the field in the time passed through the course. After hearing Julius Held defend his interpretations of Aristotle and The Polish Rider, showing vulnerability as well as grit, we could imagine him as a colleague – a very senior and distinguished one, but a colleague nonetheless. Seeing Arthur Wheelock hold The Woman with a Water Pitcher out of its frame, and hearing him talk about its human fragility, made both him and the painter approachable to us. As a true graduate mentor, Walter made us part of his scholarly community.

Of the many gifts for which I will remember Walter, his teacherly generosity may come first.

HNA News

HNA Grants 2015-2016

HNA Grants were awarded to five candidates:

Nadia Baadj, Jan van Kessel I (1626-1679): Crafting a Natural History of Art in Early Modern Antwerp, forthcoming, Brepols, 2015

Angela Jager, Dutch Seventeenth-Century Paintings in Ledreborg, Holsteinborg and Gavnø Castle (Denmark): Survival of Amsterdam Mass Production in Danish Collections?

Stephanie Porras, Pieter Bruegel’s Historical Imagination, Penn State University Press, 2016.


We urge members to apply for the 2016-17 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, 2015, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: paul.crenshaw@providence.edu; Postal address: Providence College, 1 Cummingham Square, Providence RI 02918-0001.

Journal of Historians of Netherlandish Art (JHNA)

The Journal of Historians of Netherlandish Art (www.jhna.org) announces its next submission deadline, August 1, 2015. Please consult the journal’s Submission Guidelines.

JHNA is an open-access, peer-reviewed journal published twice per year. Articles focus on art produced in the Netherlands (north and south) during the early modern period (c. 1400-c.1750), and in other countries and later periods as they relate to this earlier art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, art conservation, museum studies, historiography, technical studies, and collecting history. Book and exhibition reviews, however, will continue to be published in the HNA Newsletter.
The deadline for submission of articles is **August 1, 2015**.
Alison M. Kettering, Editor-in-Chief
Mark Trowbridge, Associate Editor
Dagmar Eichberger, Associate Editor

**HNA at CAA Washington DC 2016**

The College Art Association annual conference will take place in Washington DC February 3-6, 2016. The HNA-sponsored session will be a one-and-half-hour session on self-portraiture, chaired by Jacquelyn Coutré. See the Call for Papers below (Opportunities).

**Board Nominations**

Nominations and self-nominations are in order for three new board members to be installed at the CAA convention in Washington in 2016. The chair of the nominating committee, Lloyd DeWitt, invites your suggestions. We shall accept nominations until June 15, 2015. At this time, the committee will assemble a slate for membership approval. The ballot will be sent via listserv in November 2015. We encourage nominations from those representing the various sub-fields of our discipline.

Please send your suggestions to:
Lloyd DeWitt
Curator of European Art
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4 Canada
lloyddewitt@gmail.com

**Personalia**

Till-Holger Borchert and Hubert De Witte have been appointed as Co-Directors of Musée Brugge, replacing Manfred Selink, who is the new director of the Koninklijk Museum voor Schone Kunsten Antwerpen, after the retirement of Paul Huvenne (see November 2014 Newsletter). Borchert, as Artistic Director, is responsible for both the artistic program as well as the content of the museums; De Witte, the former Adjunct-Director and an archaeologist by training, is the new Business Director.

Dana Cowen has been appointed Associate Curator of European Art at the Joslyn Art Museum in Omaha, Nebraska.

Eldikó Ember was awarded a knighthood in the Order of Orange-Nassau on the occasion of the opening of the “Rembrandt and the Dutch Golden Age” exhibition in Budapest October 28, 2014.

David Freedberg, Pierre Matisse Professor of Art History at Columbia University and Director of the Italian Academy for Advanced Studies in America, has been appointed director of The Warburg Institute, London, as of July 2015.

**Exhibitions**

**United States and Canada**

Masterpieces from the Golden Age of Dutch Art: The Rose-Marie and Eijk van Otterloo Collection. Yale University Art Gallery, New Haven, opened in early October, 2014. Accompanied by six lectures by John Walsh: Abraham Bloemaert’s Deluge (ca. 1590-95) and the Dawn of the Golden Age (Jan. 23); Jan Steen’s Card Players (ca. 1660) and Dutch Genre Painting (Jan. 30); Jacob van Ruisdael’s Windmill at Wijk bij Duurstede (ca. 1668-70) and Dutch Landscape (Feb. 6); The Night Watch (1642): Rembrandt, Group Portraiture and Dutch History (Feb. 13); Frans Hals’s Portrait of a Preacher (ca. 1660): Virtuosity and the Rough Style (Feb. 20); Vermeer’s View of Delft (ca. 1660-61): The Prose and Poetry of View Painting (Feb. 27).

1. Reception
2. Amy Golahny
3. Erica O’Brien, Joanna Sheers
4. Walter Melion
5. Bret Rothstein, Henry Luttikhuizen, David Levine, Maureen Warren, Dawn Odell, Paul Crenshaw
6. Anne-Marie Logan, Perry Chapman, Chris Atkins
7. Gero Seelig, Chris Atkins
8. Yao-Fen You, Gero Seelig

Photos courtesy of Ute Edda Hammer


Europe

Austria


Belgium


Denmark


England and Scotland


France

La Flandre et la mer. Musée départemental de Flandre, Cassel, April 4 – July 12, 2015. With publication La Flandre et la


Germany


The Creation of a Masterpiece. Rembrandt’s Berlin Susanna and the Elders. Staatliche Museen zu Berlin, Gemäldegalerie, March 3 – May 31, 2015. Technical analysis has revealed that significant changes were made to the painting by Joshua Reynolds who owned the painting at one point.


Dialog der Meisterwerke. Hoher Besuch zum Jubiläum. Städel Museum, Frankfurt, October 7, 2015 – January 24, 2016. Celebrating the museum’s 200th anniversary, important works from other collections will be partnered with works from the Städel, among them Jan van Eyck’s Annunciation from the National Gallery of Art, Washington, with the Städel’s Luca Madonna.

Italy


Lo Studio di del Duca [Federico da Montefeltro]. Palazzo Ducale, National Gallery of the Marches, Urbino, March 7 – July 5, 2015. The paintings by Justus van Ghent and Pietro ‘Spagnolo’ (1472-1475) for the studiolo of Federico da Montefeltro (now in Urbino and in the Louvre) will be reunited for the first time since 1631.

The Netherlands


De Atlassen. Het Scheepvaartmuseum, Amsterdam, April 1, 2014 – April 1, 2018.

Spain

Rogier van der Weyden. Museo Nacional del Prado, Madrid, March 24 – June 28, 2015. The Miraflores Triptych (Berlin), Descent from the Cross (Prado), Crucifixion (Escorial), Seven Sacraments altarpiece (Antwerp) and the Duran Virgin (Prado) will be on view together with sculptures, drawings, a manuscript and a tapestry. For the symposium (May 5-6, 2015), see under Scholarly Activities: Conferences.

Switzerland

Masterpieces from the Kunstmuseum Basel: Holbein, Cranach, Grünewald. Museum der Kulturen, Basel, April 11, 2015 – February 28, 2016. Select works will be on view while the Kunstmuseum is closed for renovation. Curated by Bodo Brinkmann.

Museum and other News

Alkmaar

The Stedelijk Museum Alkmaar has received a gift of a magnificent ebony cabinet dating from around 1680, made by Pierre Gole (Pieter Goolen, c. 1620-1684), supplier to Louis XIV. Gole’s son-in-law was the cabinet maker André-Charles Boulle. It is displayed in the museum’s Golden Age room.

Amsterdam

- The Rijksmuseum has acquired a sculpture of Atlas by Adriaen de Vries. There is no other statue by De Vries in Dutch collections.
- With the support of the Vereniging Rembrandt, three of the largest Dutch printrooms have acquired at auction in London six important drawings from the collection of Van Regteren Altena, former director of the Rijksprentenkabinet. Among them is a study for The Lamentation over the dead Christ by Abraham Bloemaert, acquired by Museum Boijmans Van Beuningen and two drawings for the Rijksmuseum, one by Matthijs Cock and one by Jan Cornelisz Vermeyen. The Teylers Museum received A Group of Trees by Johan Lagooor, a drawing by Hans Savery and one by Adriaen Hendricksz Verboom. A fourth drawing, by Jacques de Gheyn II, was too expensive for the Teylers Museum and was acquired by the Metropolitan Museum.

Brussels

The Cultural heritage Fund of the Belgian King Baudouin Foundation has acquired an album containing 13 drawings of Hans Bol. The album contains the complete and previously unpublished set of preparator drawings for the Emblemata evangelica ad XII signa coddestica series of prints designed by Bol, en-

Bruges

The Groeningemuseum acquired the graphic collection of the Bruges print dealer Guy van Hoorebeke. This collection consists of more than 1,500 prints of exceptionally high quality, ranging from the early sixteenth century to the present. It contains rare early Netherlandish works by Lucas van Leyden, Pieter Bruegel the Elder and Lambert Suauvisus, and works by well-known international Masters such as Giovanni Battista Piranesi, Giambattista Tiepolo, Claude Mellan and Francisco de Goya, as well as modern works by Fernand Khnopff, James Ensor, Henri de Toulouse-Lautrec, Frans Masereel, and Maurits Cornelis Escher. The Van Hoorebeke collection will be on view to the public in various staged exhibitions at the Groeninge Museum.

Dordrecht

The Dordrechts Museum purchased Shepherdess and Child in a Landscape by Jacob Cuyp. The painting, once in the possession of textile producer and art collector Jacques Hedeman, was confiscated and sold off by the Nazis. The museum acquired it from a German dealer in 2002. It will now stay in Dordrecht since heirs of Hedeman who died in 1948 have sold it to the museum. The transaction is the result of the provenance research by the Netherlands Museums Association in October 2013. (Codart News, Jan. 2015)

Frankfurt

The new Städel Digital Collection provides individual search paths through 700 years of art history accessible at http://digitalesammlung.staedelmuseum.de.

Hamilton, Ontario

The Art Gallery of Hamilton has agreed to return Portrait of a Lady by Johannes Verspronck (1600-1662) to its rightful owner, Sarah Solmssen, great-granddaughter of Alma Bertha Salomonsohn whose husband had acquired it together with other paintings. After the Nazis confiscated his collection, the picture was sold at auction in 1941. The museum was unaware of its provenance when it received the portrait from the Gallery’s Volunteer Committee in 1987 after it had been purchased at Sotheby’s, New York. (Codart News, Nov. 2014)

‘s-Hertogenbosch

For the Bosch exhibition in 2016, The Last Judgement (Groeninge Museum, Bruges) will be restored by Griet Steyaert at the Groeninge Museum and Saint Jerome (Museum of Fine Arts, Ghent) will be restored by the Royal Institute for Cultural Heritage (KIK) in Brussels.

Kassel

The Gemäldegalerie Kassel, Old Masters, launched its online database in November 2014: http://altemeister.museum-
Leiden

Museum De Lakenhal has acquired a sixteenth-century cartoon for a stained glass roundel. The drawing, made around 1525 in the region of Leiden, was part of a series on rich children and poor parents. (Codart News, Febr. 2015)

Madrid

The Museo del Prado has acquired an important notebook known as the Bordes manuscript, one of four known partial copies of Rubens’s *Theoretical Notebook*, the so-called ‘Pocketbook’ which was destroyed by fire in 1720. It includes at least two original drawings by Rubens. The album and and the other versions of Rubens’s manuscript are the subject of a forthcoming volume by Arnout Balis and David Jaffé in the *Corpus Rubenianum Ludwig Burchard*.

Minneapolis

A *Self-Portrait* by Anthony van Dyck that was dismissed a decade ago as a copy is now hanging in the Minneapolis Institute of Arts as an original work. The attribution is accepted by four experts: Susan Barnes, a co-author of the 2004 catalogue raisonné, Christopher Brown, former director of the Ashmolean Museum, David Jaffé, former senior curator at The National Gallery, London, and Malcolm Rogers, director of the Museum of Fine Arts, Boston. The artist wears a gold chain around his neck originally thought to have been given to him by Charles I. This raised difficulties because the brushwork is atypical of Van Dyck’s English period. However, recent research has shown that the chain is one given to the artist by Archduchess Isabella in December 1628 when Van Dyck was working in Antwerp. Stylistically the picture fits much better with this period. (From The Art Newspaper, March 2015)

Prague

Rembrandt’s *Scholar in His Study* has been returned for display at the Sternberk Palace following extensive restoration thanks to a grant from Bank of America Merrill Lynch through its global Art Conservation Project. More technical information on the restoration [www.codart.nl/images/Return%20of%20the%20Rembrandt_National_Gallery_Prague.pdf](http://www.codart.nl/images/Return%20of%20the%20Rembrandt_National_Gallery_Prague.pdf).

St. Petersburg

- In December 2014, the so-called Tent Room in the Hermitage Museum reopened after undergoing restoration. It is the largest room for Dutch paintings, named for its unique gabled roof. The exhibition space for Dutch masters has been expanded to include half of the Petrovskaya Gallery, the whole of which will be used at some future point.
- Also at the Hermitage: The restoration of Rembrandt’s *Portrait of a Young Man in a Black Suit with a Lace Collar* was completed in February. The results of the technical research are published in the catalogue that accompanied the exhibition “Conservation in the Hermitage. Through the Prism of Time,” October 29, 2014 – March 1, 2015. (Codart News, Febr. 2015)

The Hague

New since the reopening of the Mauritshuis is a library focused on the Mauritshuis collection. It is open to visitors by appointment only.

Winterthur

The Museum Briner & Kern had to close its doors October 31, 2014. The museum holds an excellent collection of Dutch masters, including Jacob van Ruisdael, Jan Both, Pieter Lastman, Samuel van Hoogstraten, Ferdinand Bol, Pieter de Hooch and others. Some of the works are temporarily being housed in the Oskar Reinhard Museum, others will be sold off. (Codart News, Nov. 2014)

Scholarly Activities

Conferences

**United States**

*The Global Reception of Heinrich Wölfflin’s Principles of Art History (1915-2015)*


Speakers include Hans Aurenhammer, Wojciech Balus, Oskar Baetschmann, Jens Baumgarten, Paul Binski, Horst Bredekamp, Adi Efal, Reindert Falkenburg, Monica Juneja, Peter Krieger, Eric Michaud, Alina Payne, Andrea Pinotti, Shirahara Yukiko, and Zhang Ping.
Europe

Considering Women in the Early Modern Low Countries

Rubenianum, Antwerp, April 24-25, 2015.
https://clas-pages.uncc.edu/consideringwomen/

Panel I: Writing and Public Culture, Lia van Gemert (University of Amsterdam)

Judith Keßler (Radboud University Nijmegen), The Perception and Self-Fashioning of the Antwerp Poetess Anna Bijns (1493-1575) in Male Vernacular Literary Society.

Martine van Elk (California State University, Long Beach), Publicizing Female Virtue: Mariamne in Plays by Elizabeth Cary and Katharina Lescault.

Panel II: Picturing Nuns, Paul Vandenbroeck (Koninklijk Museum voor Schone Kunsten Antwerpen)

Andrea Pearson (American University, Washington DC), Disability and Salvation in a Mechelen Besloten Hofje.

Margit Thofner (University of East Anglia), ‘Adorned with the Pictures of Many Devout Women’: Portraying Nuns in the Low Countries.

Martha Howell (Columbia University), The Problem of Female Agency: Assessing Gender Relations in the Early Modern Low Countries (keynote I).


Marta Moffitt Peacock (Brigham Young University), The Maid of Holland – Allegory or Role Model?

Manon van der Heijden (Leiden University), Criminal Women in Early Modern Holland.

Mirjam de Baar (University of Groningen), Representations of Female Dissenters in the Seventeenth-Century Dutch Republic.

Panel IV: Aesthetics of Authority and Aging, Bert Watteeuw (Rubenianum).

Cordula van Wyhe (University of York), The Fabric of Female Rule in Leone Leoni’s Statue of Mary of Hungary, c. 1555.

Frima Fox Hofrichter (Pratt Institute), Wrinkled Old Women (WOW!) – The Overlooked in the Early Modern Period.

Panel V: Writing & Convent Culture, Ellen Decraene (University of Antwerp).

Patricia Stoop (University of Antwerp), Religious Women and the Writing of Vernacular Sermons in the Southern Low Countries (1550-1600).

Ping-Yuan Wang (Ohio University, Lancaster), Sisters for Life: Narratives of Sisterhood in the Visitationist Necrologies in the Spanish Netherlands, ca. 1668-1715.

Diane Wolflthai (Rice University), Foregrounding the Background: Images of Dutch and Flemish Household Servants (keynote II).

Panel VI: Marriage, Money and Work, Adriane Schmidt (Leiden University).

Danielle van den Heuvel (University of Kent), Considering the Economic Role of Women in the Dutch Republic.

Tine de Moor (Utrecht University), Yes, I do! Marriage Patterns in Early Modern Amsterdam.

Katlijne Van der Stighelen (Katholieke Universiteit Leuven), Anna Francisca de Bruyns (1604-1656): The Artist, the Mother and the Wife. A Contextual Approach to Her Early Career.

Rogier van der Weyden and the Iberian Peninsula


Speakers: Laura Alba; Loreto Arranz; Lorne Campbell; Francisco de Paula Cañas; David Chao; Bart Fransen; Jose de la Fuente; Lola Gayo; Maite Jover; Stephan Kemperdick; Maria Antonia Lopez; Jaime Maiquel; Lisa Monnas; Jose Juan Perez; Catherine Reynold; Griet Steyaert; Yao-Fen You.

They will address questions raised in the exhibition, particularly the significance of the restored Crucifixion from the Escorial but also the relationships between Rogier’s paintings and sculpture produced in the Low Countries and in Castile, the career of the Brussels sculptor Egas Cueman, who settled in Castile, and the impact of Rogier’s work on the artists of the Iberian kingdoms. Works on a massive scale by Rogier and his followers – paintings, sculpture and tapestries – provide one of the principal themes of the exhibition and the symposium.


Landesmuseum, Mainz, May 7-9, 2015.

Wolfgang Dobras (Mainz), Zu Einer Churfürstlichen Gnaden, deren Erztwift und dieser Statt Dienst und Nutzen. Die Mainzer Hofhandwerker in der frühen Neuzeit.


Anna-Victoria Bognár (Marburg), Posten und hierarchische Strukturen an Hofbauämtern des Alten Reiches. Ein Vergleich.


Matthias Meinhardt (Halle an der Saale), Zwischen höfischer Freiheit und städtischem Zunftzwang. Konflikte unter den Dresdner Hofkünstlern um 1600.

Philipp Eller (Dresden), Die Hofbefreiten am sächsisch-polnischen Hof in Dresden unter August III. (1733–1763).
Yasmin Rescher (Vienna), Hofbefreite Künstler und Handwerker als Deliquenten am Wiener Hof.

Martin Pozsgai (Einsiedeln), Hautelissiers der Pariser «Gobelins» in München. Arbeitsbedingungen, Werk und soziale Stellung der kurbayerischen Hoftapissiers.

Jonas Leysieffer (Bern), Wandbehänge als politisches Medium. Tapissierer und Fürsten als Gestalter von Machträumen.

Axel Gampp (Basel), Die Misoxer Baumeister und Stuckateure als Hofkünstler (17. Jahrhundert).

Elke Valentin (Stuttgart), Das Aufscheibuch des Stuttgarter Hofmalers Georg Nikolaus List (um 1610–1685) – ein landkindt, der die Burgerlichen beschwerden ... leydet.

Peter Heinrich Jahn (Munich), Matthäus Daniel Pöppelmann (1662–1736) – premier Architecte du Sa Majesté. Sein Wirken und künstlerisches Selbstverständnis als Dresdner Hofbaumeister unter August dem Starken


Maria-Luisa Hadaschik (Würzburg), Die Auswirkungen der Säkularisierung auf die Hofkünstler am fürstbischöflchen Hof zu Würzburg am Beispiel des letzten Würzburger Hofmalers Johann Christoph Fesel (1737–1805).

Jan Mende (Berlin), Johann Gottfried Höhler – Ein Berliner Hoftöpfermeister um 1800.

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

Nuremberg, June 11-14, 2015.

Paul Coremans: A Belgian Monuments Man and His Impact on the Preservation of Cultural Heritage Worldwide

KIK-IRPA, Brussels, June 15-17, 2015.

Scientific Committee: Christina Ceulemans, Marie-Louise Haesendonckx, Hilde De Clercq, Dominique Vanwijnsberghen.

Likeness and Kinship. Artistic Families from the Sixteenth and Seventeenth Century Portrayed


Art and Science in the Early Modern Low Countries (ca. 1550-1730)

Rijksmuseum and Trippenhuis, Amsterdam, September 17-18, 2015.

In preparation for a future exhibition organized by the Rijksmuseum and the Huygens Institute for the History of the Netherlands (Royal Dutch Academy of Arts and Sciences).
Regina Urbanek (Fachhochschule Köln) and Ulrich Schäfer (Münster), Traces of Polychromy on an Organ Case of 1541 in Kempen (Germany, NRW).

Sophie Guillot de Suduiraut (Musée du Louvre, Paris) and Juliette Levy (Institut national du patrimoine, Paris), Exemples de sculptures allemandes du xviie siècle partiellement polychromées conservées en France.

Kim Woods (Walton Hall University), The Polychromy Schemes of Late Gothic Alabaster Sculpture.

Marco Collaretta (Università di Pisa), Monochrome in Italian 15th-Century Art

Delphine Steyaert (Royal Museums of Art and History, Brussels), The Influence of the Saint-Denis Altarpiece on Partial Neo-Gothic Polychromy in Belgium.

Julien Chapuis (Staatliche Museen Berlin), Perceptions of Partial Polychromy and General Conclusions.

Material Culture. Präsenz und Sichtbarkeit von Künstlern, Zünften und Bruderschaften in der Vormoderne


www.kuenstlersozialgeschichte-trier.de/tak-sharc/artifex

For more information Karina Wiencz: wiench@uni-trier.de

Organizing committee: Andreas Tacke, Dagmar Eichberger, Birgit Ulrike Münch.

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.

Tier im Bild – die menschliche Perspektive

Arbeitskreis Niederländische Kunst- & Kulturgeschichte (ANKK), Kassel, November 13-14, 2014.

Martina Sitt (Kassel), Michelangelo als Löwenkopf – JHW Tischbeins Tierphysiognomik und Johann Blumenbachs Kommentierung.

Claudia Brinker, Susanne Schul (Kassel), Einbildung, Abbildung und Wortbildung: Der Elefant in mittelalterlicher Literatur und Kunst.

Silke Förschler (Kassel), Echte Tiere. Konzepte von Lebendigkeit bei Joris Hoefnagel.

Marvin Altner (Kassel/Berlin), Lebende Tiere in der Kunst. Über den performativen Realismus des Tiers im Ausstellungsraum von den 1960er Jahren bis heute.

Justus Lange (Kassel), Affe, Hund, Papagei – Was sagen uns Tiere über Menschen?

Steffen Schäferjohann (Kassel), In der Sammlung beim Goethe-Elefanten: Wie ein Tier musealisiert wurde.

Silke Gatenbrücker (Braunschweig), Exotische Rarität und lebendiges Naturmodell: Tethart Philipp Christian Haag malt den ersten lebenden Orang Utan in Europa.

Daniel Wolf (Kassel), Der Affe an der Kette – Ein Motiv zwischen Unterhaltung und Unterdrückung.

Inke Beckmann (Göttingen), Zur Bedeutung von Wild- und Nutzgeflügel in Bild und Brauchtum der frühneuzeitlichen Niederlande.

Stefanie Milling (Kassel), Die Ratte als “anthropologisches Tier” und agent provocateur der Kunst.

Anna Degler (Berlin), Warum auf Tiere schauen? Das Tier als ‘Affektmedium’ in der Malerei der frühen Neuzeit.

Christian Presche (Kassel), Steinerne Tiere in der hessischen Residenzstadt Kassel in Barock und Aufklärung.

Julia Roelf (Frankfurt), Vom Tischschmuck zur Tierplastik. Facetten keramischer Tierdarstellungen im 18. Jahrhundert.


Workshops

Anne Pressentin (Darmstadt), Jean Baptiste Oudry – Bilder im Weissteinflügel.

Valentine von Fellenberg (Lausanne), Johann Melchior Roos – Das Menageriebild.

Lisanne Wepler, (Braunschweig) Melchior d’Hondecoeter.

Nils Büttner (Stuttgart), Roeland Savery? Zuschreibungsfragen.

Michael Mecklenburg, Theresa Kölzer (Kassel), Farbenfrohe Fische oder tauchende Pferde? - Ein Schulprojekt zur Erfahrung kulturgeschichtlicher Differenzen in der Wahrnehmung von Tieren.

Cornelia Kurz (Kassel), Als die lusus naturae zu Leben begannen - Fossilien im Kontext früher Forschungsreisen.

Christian Presche (Kassel), Tiere am Kasseler Philipp-Epitaph (um 1570, niederländische Bildhauer)

Local Antiquities, Local Identities. Art, Literature and Antiquarianism in Europe between the 14th and 17th Centuries


Papers of interest to HNA members:


Edward Wouk (University of Manchester), Semini and his Progeny: The Construction of Antwerp’s Past.
Wandelaltars im Barock. um 1490. Zu impliziten und expliziten Faltungen bei Carpaccio liturgischen Flügelobjekts zu schließbaren Bildträgern im Spätmittelalter.

Dreikönigsretabel. Boner Chapel at the Church of Our Lady in Cracow.


Bilder als Form der Ordnungs- und Sinnstiftung im Kostbaren Evangelar Bischof Bernwards von Hildesheim.

Anna Bücheler (Zurich), Transforming Pages: Parchment and Ornament as Passages in Medieval Manuscripts.

Roland Krischel (Cologne), Newyouseeme – Klappbilder als Medienwunder.

Heike Schlie (Berlin), Dynamik und Semantik des Öff- nens.

Bernhard Siegert/ Helga Lutz (Weimar), Im Grunde die Falte (keynote).

Masza Sitek (Cracow), Hybrid Identities Displayed in Motion. Folding Altarpieces by Hans Süss von Kulmbach and the Boner Chapel at the Church of Our Lady in Cracow.

Hanns-Paul Ties (Munich), Hinwendung zum Heil - Medienspezifisches Erzählen in Bartime Dill Riemenschneiders Dreikönigretabel von 1545 aus dem Dom von Brixen.

Pavla Ralcheva (Cologne), Wandelbares Mobiliar. Studien zu schließbaren Bildträgern im Spätmittelalter.

Peter Schmidt (Heidelberg), Beobachtung eines liturgischen Flügelobjekts instatunascendi: Die Kanontafel.

Stefan Neuner (Basel), Plural und Singular des Bildes um 1490. Zu impliziten und expliziten Faltungen bei Carpaccio und Giambellino.

Ulrich Heinen (Wuppertal), Rubens’ Aktualisierung des Wandelaltars im Barock.

Grand Design: Pieter Coecke van Aelst and the Renaissance


Ellen Konowitz (State University of New York, New Palz), Pieter Coecke van Aelst and Netherlandish Stained-Glass Design.

Yvette Van den Bemden (University of Namur, emerita) and Isabelle Lecocq (Royal Institute for Cultural Heritage, Brussels), “Invention” or “Citation”? Peter Coecke and the Art of Stained Glass.

Guy Delmarcel (University of Leuven, emeritus), The Life of Cyrus the Great, after Michel Coxie (Patrimonio Nacional, series 39): Some Considerations about Its Origin and Iconography.

Lucia Meoni (Soprintendenza Speciale Polo Museale Fiorentino, Florence), The Italian Influence on Pieter Coecke van Aelst’s Cartoons for the Creation Tapestries and other Tapestry Sets.

Pascal Bertrand (Bordeaux Montaigne University), The Saint Paul Series after Raphael and other Brussels Renaissance Hangings from the French Royal Collections.

Krista De Jonge (University of Leuven), Pieter Coecke van Aelst as the Complete Architect: Inventing Renaissance Architecture in the Sixteenth-Century Low Countries.

Femke Speelberg (Department of Drawings and Prints, The Metropolitan Museum of Art), A New Ornament Emerges: Flemish Grotesques and International Artistic Exchange in the Circle of Pieter Coecke van Aelst.

Stijn Alsteens (Department of Drawings and Prints, The Metropolitan Museum of Art), Newly Identified Draftsmen in the Circle of Pieter Coecke van Aelst.

Path to Europe: Contacts and Influences between Byzantium and the Low Countries


Katrien Lichtert (Ghent University), The Influence of Mother God of Tenderness and Other Iconic Images on Early Netherlandish Painting.

Ralph Deconinck (Université Catholique de Louvain, Louvain-la-Neuve), An Icon among the Statues. The Early-Modern Reception in the Southern Low Countries of the Sienese Painting of Notre-Dame-de-Grâce in Cambrai.

Till-Holger Borchert (Groeningemuseum, Bruges), Ars De- votionis: Reinventing the Icon in Early Netherlandish Painting.


Mario Scalini (Soprintendente per i beni culturali di Siena e Grosseto), Angelicae Cohortes: Notes about Armoured Saints and Angels from Byzantium to the Low Countries.

Jacques Paviot (Université Paris-Est Créteil), The Court of Burgundy and Constantinople.

Maria Vassilaki (University of Thessaly), Looking at Icons and Commissions in Fifteenth-Century Venetian Crete.
Ruins in Pozzuoli

Scholars’ Day: Renaissance Drawings from Private Antwerp Collections

Museum Mayer van den Bergh, Antwerp, January 22, 2015.

Joris Van Grieken (Royal Library of Belgium, Brussels), Mountainous Landscape with River Valley and the Prophet Hosea – attributed to Gillis van Coninxloo.

Virginie D’haene (Groeningemuseum, Bruges), Riverlandscape with the Parable of the Wise and Foolish Builders – Circle of Matthijs Cock.

Louisa Wood Ruby (The Frick Collection, New York), Views of Ruins in Rome – Paul Bril?

Maarten Bassens (Collection Rosier, Antwerp), Invenzione pittorica Henrici Clivensis. A Reconstruction of the Mediterranean.

Anne van Oosterwijk (Groeningemuseum, Bruges), Pieter Pourbus’ Drawn Oeuvre.

Jeroen Luycx (KU Leuven), The Repentant Mary Magdalene – Maerten de Vos.

An Van Camp (British Museum, London), Travelers at the Ruins in Pozzuoli – Jan I Brueghel.

CAA (College Art Association)


Lena Bader (German Centre for the History of Art in Paris [DFK]), “A Miracle of a Copy”: Original Reproductions and Authentic Copies in the Holbein Dispute.

Tom Rassieur (Minneapolis Institute of Arts), Rembrandt’s Lucretia: A Curatorial Perspective.

Shelley Perlove (University of Michigan), Rembrandt’s Lucretia: Narrative Strategy.

Frima Fox Hofrichter (Pratt Institute), A Feminist Perspective on Rembrandt’s Lucretia.

Jessen L. Kelly (University of Utah), Fortune’s Gifts, Fortune’s Malice.

Anne Louise Williams (University of Virginia), Satirizing the Sacred: Laughing at Saint Joseph in Northern European Art, ca. 1300-1530.

Ruth J. Strauss (Tel-Aviv University), The Role of Repetition in the Creation of Jan Steen’s infamia.


Maureen E. Warren (Northwestern University), Political Fama/Infamia and Dutch Republican Relics in the Stadholderless Period (1650-1672).

Der Genter Altar – Reproduktionen, Deutungen, Forschungskontroversen


Dorothea Peters (Blankensee), Van Eyck und andere. Frühe Fotografien von Gemälden.

Nikolaus Bernau (Berlin), Ein nationaler Heros - Der Genter Altar und das Deutsche Museum 1906 – 1939.

Bénédicte Savoy (Berlin), Kamera auf das Lamm Gottes. Über die Filme L’Agneau Mystique (1939) und Le retour de l’Agneau Mystique (1946) von André Cauvin.

Christoph Frank (Mendrisio), Der Genter Altar im Nationalsozialismus: Zur Frage ideeller wie materieller Appropriierung.


Ruben Suykerbuyk (Brussels), A Royal Reproduction. Michiel Coxie’s Copy of the Ghent Altarpiece (1537-1558).

Hélène Dubois (Brussels), Michiel Coxie’s Copy as a Formal Reference of the Material Condition of the Ghent Altarpiece in 1557.

Susan Jones (Brussels), Inscriptions by Jan van Eyck, His Workshop and Imitators.

Princesses et Renaissance(s). La commande artistique de Marguerite d’Autriche et de son entourage


Merlijn Hurs (University of Utrecht), Lodewijk van Boghem: Entrepreneur, Land Surveyor, and Architect.

Susana Abreu (Centro de Estudos de Arquitectura e Urbanismo, University of Porto), Apropos of the Monastery of Brou Commissioned by Margaret of Austria (c. 1501): Form and Meaning in Iberian Architecture during Times of Stylistic Uncertainty.

Elisabeth Rabilloud (Université Lumière Lyon 2), Des portails de l’église Saint-Pierre de Brou à ceux de l’église Saint-Nicolas de Tolentin du monastère royal de Brou: deux dynasties d’imagiers lyonnais, des Morelli aux Rhouan.

Magali Briat-Philippe, Jan Van Roome, auteur des tombeaux de Brou?

Michel Leftz (Université de Namur), Sculptures et sculpteurs des stalles de Brou.

Dagmar Eichberger (Universities of Trier and Heidelberg), Making Choices: The Seven Joys or the Seven Sorrows of the Virgin?

Bruno Tellez and Jean-Philippe Farrugia (Université Lyon 1), Le monastère de Brou en 3D: une nouvelle réalité (augmentée).
Names and Naming in Early Modern Germany

7th Frühe Neuzeit Interdisziplinär Conference, Vanderbilt University, Nashville, March 5-7, 2015.

Papers by or of interest to HNA members:

Elizabeth Ross (University of Florida, Gainesville), The Shifting Visual Poetics of the Natural World in the 16th Century.

Jane L. Carroll (Dartmouth College), The ‘Schöne Martin’.

Jürgen Müller (Technische Universität, Dresden), Boeren-Bruegel, or How an Artist Became a Peasant.

Pia F. Cuneo (University of Arizona), When Paul was Saul: ‘Naming’ and Framing Protestant Persecution in a Painting by Cranach the Younger.

Birgit Ulrike Münch (University of Trier), Grünhanß and the Three Other Hansens: Monograms, Visual Symbols and Signature Practice of the First Dürer Workshop.

Alison G. Stewart (University of Nebraska, Lincoln), Moving On: Exploring the Signatures of One Second Generation Dürer Pupil, Sebald Beham.

Danica Brenner (University of Trier; Leibniz Institut für Europäische Geschichte, Mainz), ‘Die Ölfarb oder Flachmaler als die Große Künstler sein ...’: Names and Naming of Painters and Their Guilds in Early Modern Germany with Focus on Augsburg.

Miriam Hall Kirch (University of North Alabama), Bought from ‘Maister Hannsen Krellen Malern zu Leiptzig’.

Gerhard Rampf (University of Innsbruck), The ‘Jagdbuch’ of Emperor Maximilian I as a Unique Source for Early Alpine Names.

The Art of Joachim Wtewael (1566-1638)


Anne W. Lowenthal (independent scholar), Wtewael’s Life in Art.

Liesbeth M. Helmus (Centraal Museum Utrecht), Love and Lust. Wtewael’s Personal Statement.

James Clifton (Sarah Campbell Blaffer Foundation; Museum of Fine Arts, Houston), Hastening to See Christ. Religious Painting in an Age of Conflict.

Stijn Alsteens (Metropolitan Museum of Art, New York), Wtewael as Draftsman.

Marten Jan Bok (University of Amsterdam), Wtewael’s Netherlandish History Reconsidered.

Gwen Tauber (Rijksmuseum, Amsterdam), Wtewael’s Technique and Materials. Recent Discoveries.

Plastic, Present. Netherlandish Sculpture of the 16th Century


Participants:

Herman Roodenburg (Vrije Universiteit & Meertens Instituut, Amsterdam), Sculpture and Religious Sorrow in the Sixteenth-Century Netherlands.

Aleksandra Lipińska (Technische Universität, Berlin), Mediality of Netherlandish Sculpture of the 16th Century. A Comparative Perspective.

Anne-Laure Van Bruaene (University of Ghent), The Sacramentshuizen in the Low Countries between Devotion Iconoclasm.

Tianna Uchacz (University of Toronto), Vacant Minds and Seductive Surfaces: Anxieties about Sculpture in Other Media.

Henri Zerner (Harvard University), The Netherlandish Tomb as an Index and Vehicle of Artistic Exchange.


Tara Bissett (University of Toronto), Sculpture and the ‘Idea’ of Architecture in the Low Countries, 1500-1540.

Krista De Jonge (University of Leuven), Sculpture as Frame. Exploring the Continuities between Sculpture and Architecture in the Sixteenth-Century Low Countries.

Ulrich Pfisterer (Ludwig-Maximilian-Universität, Munich), Conrat Meit, Erotic Images and Ideas about the Progress of Art.

Giancarlo Fiorenza (California Polytechnic State University), Paludanus, Alabaster, and the Erotic Appeal of Art in Antwerp.

Frits Scholten (Rijksmuseum, Amsterdam), Statuas minores: 16th-Century Statuettes in the Low Countries, from Devotional Objects to Collectibles.

Kristoffer Neville (University of California at Riverside), Cornelis Floris and the ‘Floris Style’: The Status of Authorship in Princely Tombs of the Baltic.

Angela D. Glover (University of Toronto), Habitus of the Body, Affordance of Design: Choir Stalls and Corporeal Space.

Sebastian Fitzner (Freie Universität, Berlin), Thresholds of Space, Time, and History. Netherlandish Portals of the Sixteenth Century.

Art of the Southern Netherlands, Gdańsk and the Polish-Lithuanian Commonwealth

University of Gdańsk, March 21, 2015.

Manfred Sellink (Koninklijk Museum voor Schone Kunsten Antwerpen), Antwerp’s Golden Age: Making Images in the 16th Century.

Till-Holger Borchert (Musea Brugge), Brugia extra muros: The Export of Bruges Paintings in the 15th and early 16th Centuries to Europe.
Nico van Hout (Koninklijk Museum voor Schone Kunsten Antwerpen), Rubens Receiving the Crown Prince of Poland and Other Stories.

Emile van Binnebeke (Musées royaux de Beaux-Arts de Belgique, Brussels), Flemish Baroque Sculpture, status quo and Possible Horizons.

Ryszard Szymdki (Papal John Paul II University, Cracow), The Role of Gdańsk in Acquiring Netherlandish Tapestries for the Polish-Lithuanian Commonwealth in the 16th and 17th Centuries.


Jacek Żukowski (Warsaw), The Arch of Philip and the Gate of Vladislau, or the Reception of Antwerp Ephemeral Art in Gdańsk A.D. 1646.

Hanna Benesz (Curator Emeritus, National Museum in Warsaw), Flemish Pictures Addressing the Theme of Justice.

Franciszek Skibiński (Nicolaus Copernicus University in Toruń), The Constructors of Hamlet’s Castle. Netherlandish Architects and Artists on the Baltic 1550-1600.

Jacek Friedrich (Gdynia City Museum; University of Gdańsk), Netherlandism in the Art of Old Gdańsk in the Eyes of Polish Researchers in the 20th Century.

**RSA Renaissance Society of America**


Papers by or of special interest to HNA members:

Eva Raffel (Klassik Stiftung Weimar, Herzogin Anna Amalia Bibliothek), 20,000 Likes: The World’s Largest Collection of Early Modern *Alba Amicorum* at the Herzogin Anna Amalia Bibliothek, Weimar.

Paul H.D. Kaplan (SUNY Purchase), Replacing a Saint: The Black Saint Maurice and His Evangelical Substitutes in the Marktkirche in Halle.

Zoe Opacic (Birkbeck College, University of London), The Resurrection Tympanum and the Cult of Mary Magdalene in Late Medieval Vienna.

Patrick N. Hunt (Stanford), *De Profundis*: Deeper Magdalene Iconography in Art.

Catherine Levesque (College of William and Mary), Making Wilderness: the Craft of Landscape.

Catherine Walsh (Boston University), Landscapes in the Figure: Generative Damage in Giambologna’s *Appennino*.

Britta Bode (FU Berlin), Cartographic Curiosity: The Van Doetechum Dynasty and the Etching Technique in Printed Maps.

Valentina Sebastiani (University of Basel), Basel as a “World City” for Humanist Printing in Sixteenth-Century Europe.

Linda Hinners (Nationalmuseum, Stockholm), Court Sculptors in Sweden during the Seventeenth Century.

Brendan Sullivan (NYU), Are You Ready for Your Close-Up? The Stein Quadrtych and the Pains of Narrative Immediacy [Simon Bening].

Ingmar Reesing (University of Amsterdam), Handy Saints: Early Sixteenth-Century Micro-Carvings from an Unknown Workshop in the Northern Netherlands.

Anja Grebe (University of Freiburg), Hybrid Herbals: Flowers in the Margins of Renaissance Manuscripts.

Sanne Frequin (University of Amsterdam), Medieval Tombs as Trendsetters: Shaping Remembrance in Medieval Flanders and Hainaut.


Charlotte A. Stanford (Brigham Young University), Comemmorating through Food: Obits Celebrated by the Franciscan Nuns of Late Medieval Strasbourg.

Elinor Myra Kelîf (Université Paris 1 Panthéon-Sorbonne), Images of the Virgin and Child Garlanded with Flowers by Jan Brueghel the Elder: Still Life or Devotional Images?

Dominic Olariu (Philips-Universität, Marburg), Pressure and Plants: Herb Impressions around 1500 as Epistemic Images.

Elke Anna Werner (FU Berlin), Tamed Gazes: Cranach’s Fountain Nymphs as the Object of Pictorial Self-Reflection.

Sarah J. Moran (University of Antwerp), Theodoor van Loon’s Marian Cycle at Scherpenheuvel and the Hope for Miraculous Healing.


Susanne Meurer (University of Western Australia, Perth), Pieter Spiering Silfvercrona as a Collector of German Works on Paper.

Cynthia Houng (Princeton University), Across a Distant Sea: Tracing the German Renaissance in Seventeenth-Century China.

Nick Humphrey (Victoria & Albert Museum), Germanic Inlay and Marquetry in England 1560-1700.

Marie-Anne Michaux (independent), Deutsche Qualität: The Preeminence of Germany in the European Art of War.

Anke Kramer (University of Vienna), *Sive bibas sive lavere lance*: Nymphs, Inspiration, and the Agency of Matter.

Hiram Morgan (University College Cork), Albrecht Dürer and the Origins of the Costume Book.

Michael Roth (Staatliche Museen Berlin, Kupferstichkabinett), Dürer: Drawing with a Purpose.

Katherine C. Luber (San Antonio Museum of Art), New Findings about the Painterly Practices and Techniques of Albrecht Dürer.

Leopoldine Prosperetti (Goucher College), Spreading Beeches, Lofty Alders: Virgil’s Arboreal Epithets and the Creation of Green Worlds in the Renaissance.

Julia Saviello (Ludwig-Maximilians-Universität, Munich), Hairy Brushes and the Dexterity of Dürer’s Hand.

Tom Tolley (University of Edinburgh), Dürer and *La Malinconia*.

David Gaimster (The Hunterian, University of Glasgow), Visualizing the Northern Renaissance Domestic Interior: Mo-
tivations for Collecting Historic German Stoneware in Nineteenth-Century Europe.

Kate McLean (National Museums of Scotland), Enduring Elegance: Electrotyping German Renaissance Silver.

Michelle Moseley-Christian (Virginia Polytechnic Institute & State University), A Small Display of Power: Domestic Ritual and Early Modern Dutch Dollhouses.

Natasja Peeters (Royal Army Museum, Brussels), Frans Francken and Co.: The Dynastic Aspect of Workshop Practices in Antwerp ca. 1600.

Susan M. Russell (independent), Revisiting Henkel’s Sasanved und Piranesi in Goetheischer Beleuchtung: Reflections on the Transience of Fame and Mutability of Landscape.

Jutta G. Sperling (Hampshire College), The Roman Charity as Figure of Dissent in the Work of Caravaggio and His Followers.

Natasha Seaman (Rhode Island College), Dissent and Divergence in Hendrick ter Brugghen’s Denial of Peter.

Theresa Jane Smith (Harvard University), Extravagance and Economy: Sixteenth-Century Anatomical Prints with Movable Flaps.

Josua Walbrodt (FU Berlin), Joachim von Sandrart and His Circle of Travelling Engravers in Rome.

Laura Plezier (University of Leiden), Overwhelming Architecture in Seventeenth-Century Amsterdam.

Stijn P.M. Bussels (University of Leiden), Massacre of the Innocents: Cruel Infanticide as Solace in Seventeenth-Century Art and Theatre in the Netherlands.


Barbara Baert (Katholieke Universiteit, Leuven), Afterlives and the Enclosed Gardens: A Case Study on Mixed Media, Remnant Art, Récyclage, and Gender.

Steffen Bodenmiller (Humboldt Universität, Berlin), Gemähl versus Emblem: Pictura: The Inaptness of Linear Perspective (Harsdörffer’s Sinnbildkunst).

Dietmar Peil (Ludwig-Maximilians-Universität, Munich), An den Rändern des Emblems: Emblematische Katechismen.

Ingrid Höpel (University of Kiel), Philipp Ehrenreich Wider’s Commentaries Evangelische Herz- und Bilder-Postill.

Emilie Jehl (Université de Strasbourg), The Alembic Heart: The Alchemy of the Heart in a Few Emblems.


Dirk Imhof (Plantin-Moretus Museum), The Printing of Plantin’s Polyglot Bible.


Hope Mayo (Harvard), From Bamberg to Cambridge: The Story of One Copy of Plantin’s Polyglot Bible.

Bertram Kaschek (Technical University, Dresden), Follow Me! Jan van Hemessen and the Power of Images.

Agnès Guiderdoni (Université Catholique de Louvain), Image Theory from Figurative Thinking in Emblematic Literature: Vauzelles, Corrozet, and Paradin.

Xander van Eck (Izmir University of Economics), Dirck Crabeth’s Cleansing of the Temple between Catholicism and Protestantism.

Barbara Haeger (Ohio State University), Mirroring and Self-Representation in Rubens’s Hermitage Ecce Homo.

Walter Melion (Emory University), Apellea et ipse manu: Hieronymus Cock and His Allegories of Art.

Ralph Dekoninck (Université catholique de Louvain), Pliny Emblematised: Anecdotes on Ancient Artists as Self-Reflexive Moral Commentary.

Christine Göttert (University of Bern), Hendrick Goltzius’s Protean Allegory of the (Alchemical) Arts (1611) in the Kunstmuseum Basel.

Christian Nikolaus Opitz (University of Vienna), From Mantua to Millstatt: Paola Gonzaga’s Bridal Chests and Their Impact on “Northern” Artists.


Hannes Obermair (Civic Archives, Bozen/Bolzano) and Michaela Schedl (Independent), Artistic Exchange between the North and the South in Trento, Bishop’s Seat, in Northern Italy.


Claudia Swan (Northwestern University), Foreign Goods, Prized Possessions: Another Look at Dutch Vanitas Still-Life Paintings.

Marisa Anne Bass (Washington University, St. Louis), Living Monuments: Bosschaert and the Origins of Flower Still-Life Painting.

Niklaus Largier (University of California, Berkeley), Still Lives and Modes of Perception.

Donna L. Sadler (Agnes Scott College), Pathos by Proxy: Performing the Entombment of Christ in Late Medieval Sculpture.

Laura Gelfand (University of Utah), I Was Blind, Now I See! Seeing and the Miraculous Restoration of Sight at York.

Elliott Wise (Emory University), Visual Exegesis and Marian Meditation in Rogier van der Weyden’s Miraflores Triptych of the Virgin and the Philadelphia Crucifixion Panels.

Anna Dlabačová (University of Leiden), Books and Paintings: Meditation and Devotion through Text and Image in Antwerp, ca. 1480-1500.

Michael La Corte (University of Stuttgart), The Emblematic Program in Weikersheim Castle.

Agnes Kusler (Eötvös Loránd University, Budapest), “Flo- rigelus Aegypticus in argo semproniensi”: The Emblematic Oeuvre of Christoph Lackner and the Hieroglyphic Decoration of the Former Sopron Town Hall.

James M. van der Laan (Illinois State University), Christoph Rosshirt’s “Graphic” Faust.
Caroline A. van Eck (The Hague), Rubens and the Sublime.

Ethan Matt Kavaler (University of Toronto), New Tales of Antiquity: The Alabaster Relief in the Low Countries.

Peter Theo Maria Carpeaux (Museum M, Leuven), The Hosden Triptych: Monumentality for Persuasion. [Michiel Coxie]

Gregory Charles Bryda (Yale), Rothenburg’s Public Exhibition (monstatio) of Judas’s Communion. [Riemenschneider]

Joaneath Spicer (Walters Art Museum), Brunelleschi’s Lost Painting of the Florentine Baptistry as a Prototype of the “Ideal City” Paintings.

Michael Wenzel (Herzog August Bibliothek, Wolfenbüttel), The Marketing of Philipp Hainhofer’s Kunstschränke.


Frank Fehrenbach (University of Hamburg), Still Alive? Remarks on a Liminal Genre.

Jennifer S. Spinks (University of Manchester), Riding the Juggernaut: Indian Ritual Processions in Sixteenth-Century Northern European Print Culture.

Ingrid Falque (Université Catholique de Louvain), Geert Grote and the Status and Functions of Images in Meditative Practices.

Aline Smeesters (Université Catholique de Louvain), From tabellae sacrae to poemata sacra: The Case of the Portuguese Jesuit Emmanuel Pimenta.

Samuel Mareel (University of Ghent), Representing Representation: The Prayer to Saint Veronica in Petrus Christus’s Portrait of a Young Man [National Gallery, London].

Juliette Roding (University of Leiden), Women and Dogs: The Paintings in the Wainscot of Christian IV’s Writing Closet at Rosenborg Castle.

Ingrid Alexander-Skipnes (University of Freiburg), Natural Philosophy and Mathematical Sciences at the Court of Urbino.


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Alison Stewart (University of Nebraska, Lincoln), The Early Importance of the Frankfurt Fair: Sebald Beham Moves to Frankfurt.


Ricardo de Mambo-Santos (Willamette University), Proteus for Sale: Karel van Mander’s Remarks on the Sixteenth-Century Frankfurt Print Fair.


Angela Benza (University of Geneva), Improbable Fiction: Fashioning the Courtier’s Identity in Jacobean Masque Portraits.

Gwendoline de Muñozare (Université Catholique de Louvain), Images of the Courtier in Flemish Thesis Prints (17th and 18th Centuries).

Katrien Lichtert (University of Ghent), Framing the Picture: Bruegel’s Use of Presentation Modes and Pictorial Narratives in Context.

Jessica Buskirk (Technische Universität Dresden), Narrating Temptation: Landscape and Judgment in Pieter Bruegel and Hieronymus Cock’s Temptation of Christ.

Sara Benninga (Hebrew University of Jerusalem), Methods of Visual Narration in the Subject of Land of Cockaigne.

Shira Brisman (Columbia University), Choice, by Design [conjugal rights of artists].

Marlise Rijks (University of Ghent), Antwerp Apothecaries and the Trade in Collectables.

Leatrice Mendelsohn (independent), The Transference of Ideas via Objects in Sixteenth-Century Portraiture.

Clark Hulse (University of Illinois at Chicago), Royal Flesh: Holbein and the Incarnation of Henry VIII.

Nancy Kay (Merrimack College), Repopulating Heaven on Earth: The Habsburg Strategy of Restoring Public Sculpture on the Streets of Counter-Reformation Antwerp.

Andrew Spicer (Oxford Brookes University), The Archdukes and the Cult of Saints in the Province of Cambrai.

Dagmar Germonprez (University of Antwerp), Follow the Money! Tracing the Restoration of the Catholic Landscape through the Annual Account Books of the Archdiocesan Receiver General.

Mirella Marini (University of Antwerp), “Always welcome in the Infanta’s chambers”: Female Religious Patronage in Habsburg Service – Anne of Croy (1564-1635), Duchess of Aarschot.


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Elizabeth Upper (John Rylands Research Institute, University of Manchester), Frankfurt Printers and the Market for Color Prints in the Sixteenth Century.


Eliane Roux (independent), Genoese Merchant Bankers and the Diffusion of Artistic Models in Genoa [1576-1627].

Maria Clelia Galassi (Università degli Studi di Genova), Genoa at Mid-Cinquecento: The Image of La Superba in Two Flemish Cityscapes, Anton van den Wyngaerde’s Etching and Jan Massys’s Venus Cythereia.

Maria Deiters (Universität Berlin), Rubens and the Sublime: Genoese Merchant Bankers and the Diffusion of Artistic Models in Genoa [1576-1627].

Maria Clelia Galassi (Università degli Studi di Genova), Genoa at Mid-Cinquecento: The Image of La Superba in Two Flemish Cityscapes, Anton van den Wyngaerde’s Etching and Jan Massys’s Venus Cythereia.

Maria Deiters (Universität Berlin), Rubens and the Sublime: Genoese Merchant Bankers and the Diffusion of Artistic Models in Genoa [1576-1627].
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Gero Seelig (Staatliches Museum, Schwerin), Moretus’s Punch Boxes: Woodcuts by Jost Amman in Antwerp.

Berit Wagner (Johann-Wolfgang-Goethe Universität, Frankfurt), Keeping in Touch with Frankfurt: The Art Dealer Family of Caymox and Their German Network.

Karen Bowen (independent), The Distribution of Prints from Antwerp via the Frankfurt Fair.

Stephan Kemperdick (Staatliche Museen Berlin), The Ghent Altarpiece of the Brothers Van Eyck after 1432: Changing Attitudes.

Martha Hollander (Hofstra University), Gabriel Metsu’s Naked Self-Portrait.

Jeroen Vandommele (University of Utrecht), Uses and Abuses of Wealth: Commerce and Prosperity in the Sixteenth-Century Low Countries.

Arjan van Dixhoorn (University of Ghent), Virtuoso and Vicious Cycles: The Arts and Sciences and the Prosperity of Nations.

Mitchell B. Merback (Johns Hopkins University), Perfection’s Therapy: Dürer as Medicus Animorum and Melancolia I.

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Elizabeth Petcu (Princeton University), Cosmopolitan Constructions in Wendel Dietterlin’s Architecurta (1593-98).

Susan Maxwell (University of Wisconsin, Oshkosh), Rubens and the Bavarians.

Dorothy Limouze (St. Lawrence University), Sadeler, Liss, and Sandrart: Ideas in Transit, ca. 1615-22.

Art DiFuria (Savannah College of Art & Design), Bringing the Vatican North: Scorel, Heemskerck, and the Rhetoric of Conspicuous Quotation.

Bernard Aikema (Università degli Studi di Verona), Dürer in Italy: A Reevaluation.

Koenraad Jonckheere (University of Ghent), De Copia, or The Amplification of Northern Art in the Sixteenth Century.

Marije Osnabrugge (University of Amsterdam), Cosmopolitans, Court Artists, and Labor Migrants: The Identity of the Early Modern “Artist on the Move”.

Jessica Stevenson Stewart (University of California, Berkeley), “No common merchandise”: Calculating Reciprocities in Dürrer’s Tagebuch.

Joanna Woodall (Courtauld Institute of Art), Artists on the Move.

Alfred Acres (Georgetown University), The Deaths of Pieter Bruegel.

Alice Taatgen (University of Amsterdam), Frills and Furs: Archaism as a Strategy in the Work of Quinten Metsys.

Krista De Jonge (Katholieke Universiteit Leuven), Paradise Regained: The Netherlandish Renaissance Garden, a New State of the Art.

Lisa Pincus (Cornell University), Veermeir’s Men.

Hanna Wimmer (University of Hamburk), Reframing the Biblia pauperum: Images and Vernacular Learning in Fifteenth-Century Germany.

Alison C. Fleming (Winston-Salem State University), Reenvisioning the Life of St. Ignatius in the Illustrated Vitae of 1622.

Stephanie Leitch (Florida State University), Citings in Print: Copying as Practice in Early Modern Prints.

Allison M. Sherman (Queen’s University, Kingston), The Reception of Albrecht Dürrer in Seventeenth-Century Venice: The Curious Case of a Carved Wooden Crucifix at Santa Maria del Pianto.

Martina Frank (Università di Venezia Ca’ Foscari), Notes on the Viennese Workshop of the Galli Bibiena Family.

Jeffrey Chipps Smith (University of Texas, Austin), Hans Reiche’s Monumental Bronzes for Augsburg and Memories of Florence.

Ashley D. West (Temple University), Hans Burgkmair’s Pictorial “Treatise” on Italian Renaissance Painting.

Edward H. Wouk (University of Manchester), Frans Floris’s Poesie.


Laura Barton (Università Telematica Internazionale Uninettuno), Foreign Artists in Seventeenth-Century Rome: Dynamics of Settlement and Integration Strategies.

Erin Downey (Temple University), Collaborative Enterprise: Netherlandish Artists and Book Production in Seventeenth-Century Rome.


Ivo Raband (University of Bern), The Forgotten Archduke: The Funeral Monument for Ernest of Austria in Brussels.

Arjan De Koomen (University of Amsterdam), The Habsburgs and the Disappearance of the Royal Tomb.
Papers by or of interest to HNA members:

**Alison Kettering** (Carleton College, emerita), From Analog to Digital: What’s Happened to Art History Since 1980? (Key-note).

**Diane G. Scillia** (Kent State University), Overlooking Letters of Indulgences in Bosch and Dürer.

**Rebecca P. Brienen** (Oklahoma State University), Artistic Training and Internationalism in The Hague, 1650-1725.

**Jacquelyn N. Coutré** (Indianapolis Museum of Art), Towards the “Rebirth of a Noble Institution”: Booth Tarkington and the John Herron Art Institute of Indianapolis.

**Opportunities**

**Call for Papers**

**Before the Selfie: Promoting the Creative Self in Early Modern Northern Europe**

College Art Association, Washington, DC, February 3-6, 2016.

The College Art Association has announced its call for papers for the 2016 Annual Conference, to be held from February 3-6 in Washington DC. In addition to those announced sessions, the Historians of Netherlandish art will also hold the 1.5 hour session described below. Speakers should be current members of both the CAA and the HNA.

In June 2014, the Buckland Abbey Rembrandt was declared an authentic self-portrait, and several news outlets welcomed this new “selfie” into the artist’s oeuvre. The application of the fashionable term was not unexpected, given its ubiquity in common parlance and its designation as the 2013 Oxford Dictionaries Word of the Year. Yet what was likely a perfunctory word choice reveals a profound alignment with the principles of the selfie: the portrait demonstrates contemporaneity (through the use of the fantastic costume and dramatic lighting that characterized Rembrandt’s style at the time), exhibits conscious self-promotion (in its large format and sumptuous clothing), and functions within a context of broad dissemination (as part of the active proliferation of the artist’s face in paint and print). Other anachronistic applications of the term have not been so fitting.

Proceeding from the social media precept that attention is power, this session seeks to examine the ways through which the early modern artist managed his identity through the medium of the self-portrait. How did the artist deploy pictorial elements to authenticate experience and increase status in the eyes of the audience? How was the face employed as a tool of publicity for one’s art, and how did the self-portrait enter into the realm of dialogue, as in the comments and “like” sections of Facebook? With the goal of reconceiving pre-digital works of art according to a framework established by the digitized world, we invite papers concentrating upon Northern European art of the period c. 1350-1750 that address the self-portrait in terms of the ambition, agency, and intention of the selfie, while also acknowledging the democratizing component of the genre, which resulted in numerous self-portraits by women and workshop assistants. Possible submissions may approach the

**Midwestern Art History Society Annual Meeting**


**Mariët Westermann** (Andrew W. Mellon Foundation), The Lemon’s Lure.

**Carolyn Yerkes** (Princeton University), The Laws of Forced Looking.

**Emilie Gordenker** (Mauritshuis), Connoisseurship Revisited in the Case of Saul and David [Rembrandt].

**Aleksandra Lipinska** (Technische Universität, Berlin), National Identity and Migrant Artists: Strategies, Labels, Historiographic Constructs.

**Franciszek Jan Skibinski** (Nicolaus Copernicus University), Migrating Artists from Italy and the Low Countries and Their Patrons in Central Europe (1550-1650).

**Kjell Wangensteen** (Princeton University), Of Mobility and Versatility: Artistic Rivalry at the Swedish Court.

**Jürgen Müller** (Technical University, Dresden), Wit and Irony in Michelangelo da Caravaggio’s Boy Bitten by a Lizard.

**David Hotchkiss Price** (University of Illinois, Urbana/Champaign), Memorializing Margaret of Austria: Habsburg Imperium and Art.

**Leon Lock** (Catholieke Universiteit Leuven), The Contribution of Low Countries Sculptors to Forming Habsburg memoria.

**Mark Hengeler** (Ludwig-Maximilians-Universität, Munich), Memory between Ritual, Monument, and Print.

**Mathilde Bert** (University of Montpellier), Lambert Lombardi: What We Learn from Reflectography.

**Colette Nativel** (Université Paris I Panthéon-Sorbonne), Rubens before Italy: His Debt to Vaenius and Lampsonius.

**Alessandra Becucci** (independent), Chi non è conosciuto li conviene fare il noviziato: A Socratic Festive Tavern.

**Kimberlee Cloutier-Blazzard** (independent), Molenaer’s Denial of Saint Peter: A Socratic Festive Tavern.

**David A. Levine** (Southern Connecticut State University), Socratic Irony in Jan Miense Molenaer’s Boys with Dwarves of 1646.

**Charles Zika** (University of Melbourne), The Witchcraft Scene of Michael Herr and Matthäus Merian the Elder: The Emotions of Pandemonium.

**Kimberlee Cloutier-Blazzard** (independent), Molenaer’s Denial of Saint Peter: A Socratic Festive Tavern.

**David A. Levine** (Southern Connecticut State University), Socratic Irony in Jan Miense Molenaer’s Boys with Dwarves of 1646.

**Charles Zika** (University of Melbourne), The Witchcraft Scene of Michael Herr and Matthäus Merian the Elder: The Emotions of Pandemonium.
topic from the angles of text-image studies, reception theory, patronage, semiotics, and historical notions of the self, with the “self-portrait” broadly framed across media. In short, how can the selfie inform our understanding of the early modern self-portrait in Northern Europe and, in turn, problematize this phenomenon in our own moment? The session will be comprised of short talks of ten minutes each, followed by discussion.

Session chair: Jacquelyn N. Coutré, Indianapolis Museum of Art.

Please send an abstract of no more than one double-spaced page, a brief cover letter, and a CV to jacquelynncoutre@gmail.com by May 8, 2015.

**Feminist Art History Conference**

American University, Washington, DC, November 6–8, 2015.

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

To be considered for participation, please provide a single document in Microsoft Word. It should consist of a one-page, single-spaced proposal of unpublished work, up to 500 words in length for a 20-minute presentation, followed by a curriculum vitae of no more than two pages. Please title the document “[last name]-proposal”.

Submit materials with the subject line “[last name]-proposal” to: fahc6papers@gmail.com.

Submission Deadline: **May 15, 2015**. Invitations to participate will be sent by July 1.

Keynote speaker: Professor Amelia Jones, University of Southern California

“The Curating of Feminist Art (or is it the Feminist Curating of Art?)”

Sponsored by the Art History Program and the Department of Art, College of Arts and Sciences, American University.
Organizing committee: Juliet Bellow, Norma Broude, Kim Butler Wingfield, Mary D. Garrard, Helen Langa, Andrea Pearson, and Ying-chen Peng.

Send general queries to: fahc2015queries@gmail.com

Questions may be addressed to Andrea Pearson: pearson@american.edu
Fifteenth Century


This book comes as a surprise, as it is an unusual book, both in terms of its subject matter and in terms of its method. The Italian art historian Federica Veratelli undertook several years of research in the rich archives in Lille (Archives départementales du Nord) in order to identify all such records that document the prominent role played by Italian merchants in the Low Countries at the end of the fifteenth and the beginning of the sixteenth centuries. This book supplies us with a surprisingly rich harvest of documents that went almost unnoticed to date – a stroke of luck for all those interested in early modern court culture. Even more astonishing are the new insights into the close relationship between the Italian merchants, the courts and the courtiers that are presented in the introductory essay. In earlier compilations of archival material, this period was not of paramount interest to historians and archivists, as it covers the timespan between the death of Duke Charles the Bold and of Archduchess Margaret of Austria, regent of the Netherlands. Since more light has been shed on the significance of this transitional phase, in which Mary of Burgundy, Maximilian I, Philip the Handsome and Margaret of Austria determined the fate of this highly urbanized and prosperous region, such archival sources deserve to take center stage.

Art historians like Birgit Franke and Marina Belozerskaya have long stressed the magnificence of courtly life in Brussels, Ghent, Mechelen and Bruges, as exemplified by the precious objects themselves or as reported in chronicles and eyewitness reports. The history of collections has equally yielded many insights into the artistic and material value of objects in princely collections that abounded with Italian gold- and silverware, artifacts, exotic objects, precious clothing and jewelry. The important collection of documents preserved in Lille – letters, orders, register, receipts, payments, inventories, etc. – now allows for a much better understanding of what exactly was imported from abroad and in what quantities. The documents selected by Veratelli show that merchants such as Girolamo Frescobaldi or Tommaso Bombelli not only delivered goods, but could also act as brokers, agents, mediators or financiers.

In part II (133-367: Corpus), Veratelli has compiled 189 entries – several of them containing more than one document. Apart from being meticulously transcribed and annotated, the author provides explanations on technical terms and references to older literature. The records are arranged chronologically by date. The reader can search the corpus via different indexes that is by numeric code, by object (399-406: répertoire thématique) or by the name of the person involved (371-397: répertoire des Italiens).

The list of objects reveals the breadth of articles in demand: animals, costly fabrics, clothing, furniture, armor, metalwork and precious stones, sculptures, paintings, books and manuscripts as well as raw materials (e.g. alum). The catalogue of fabrics alone is most impressive and reflects the availability of a wide range of textiles of different quality that bear upon the status and the social standing of individuals such as Maximilian I and Mary of Burgundy.

The index of names lists sixty-seven Italian families that were involved in trading luxury goods as merchants or that served the ruling dynasty as secretary, court painter, argentier or maître d’hôtel. The most important places of origin were Florence, Venice, Geneva and Lucca, as is to be expected; in addition, the index lists individuals from Naples, Milan and Siena. In several cases, entire dynasties were involved and complex family networks start to resurge from the documents. The Lomellinis, for instance, are represented by eleven male family members, the Portinari family features with eight. Top of the list in terms of frequency are the Florentine merchant Girolamo Frescobaldi and Pierantonio Bandini Baroncelli, merchant and governor of the Pazzi Bank. Certain individuals such as Tommaso Bombelli, merchant and argentier of Margaret of Austria, can be traced in the archival records over twenty years – from 1507 to 1527. This allows the author to reconstruct biographies and spheres of influence to a much better degree as was the case before. In these indexes alone, several new fields for historical and art-historical research emerge. The author has to be congratulated upon having made these hidden resources available to the wider scholarly community.

One could perhaps argue that the selection of documents preserved in just one archive is rather arbitrary and does not offer itself to provide a good picture of what happened at the time. It was, however, the first and foremost intention of this project to unearth material that is otherwise difficult to track. In part I of the book, Veratelli exemplifies how the material that has been preserved in the Lille archives can be contextualized, by also drawing on material that is available elsewhere. The stimulating ‘Introduction’ (31-130) starts off as an almost
sociological study, analyzing the different roles played by the Italians that lived and worked north of the Alps. Among other things, questions of diplomacy, of networking, of the transmission of knowledge, and of the rising taste for Italian lifestyle products (à la mode italienne) are addressed. The section in which Veratelli discusses Flemish portraits of Italian migrants, such as members of the Arnolfini, Portinari or Baroncelli families, opens up new questions and shows in which ways these families adjusted to local customs. The range of portraits of the Portinari family is a rich resource and an excellent case in point.

In the following section, Veratelli investigates the significance of Italian businesswomen at the court of Margaret of Austria (65-86), pointing for example to Tommaso Bombelli and family, to Stefano Capelli, Girolamo Frescobaldi and others. She demonstrates that these merchants were not only influential as courtiers and/or providers of precious materials, but that they were equally valued for their wide-ranging networks that reached well beyond the Netherlands to England and France, allowing them to act as mediators or even ambassadors. In this context, the case of four portraits of the Habsburg family that were acquired in Paris via an Italian merchant is described as being symptomatic. Veratelli reminds us of the fact that commercial networks of Italian families were as important as dynastic networks and thus allowed some Italians like Girolamo Frescobaldi to gain close access to the political leader in the Netherlands. His position at the court was strengthened because he also had contacts to France and Spain. Veratelli’s analysis thus confirms the findings of Mark Meadow and others on the European-wide network of the Fugger family.

The final section closely investigates the role of material culture à la mode d’Italie, may that be jewelry, sculpture, decorative art objects or costly fabrics, as has also been discussed in nuce by Jozef Duverger and this reviewer. Of equal importance for understanding the impact of Italian merchants on Netherlandish court culture is the existence of inventories that document art objects and valuables in the possession of the Italians themselves. These artifacts did not go unnoticed and were desired by all those who were interested in enlarging or improving their collections.

This new book by Federica Veratelli is an essential resource for all those working on art collections and on the reception of Italian culture in countries north of the Alps. Its strength lies in combining archival sources with thought-provoking interpretations that will stimulate further research. As far as the field of cultural transfer is concerned, the book provides valuable stimuli for understanding the seminal role of commercial networks in Europe.

Dagmar Eichberger
University of Trier & University of Heidelberg


Elizabeth Ross writes convincing arguments in elegant prose. Moreover, her book is a refreshing, jargon-free study, dripping with ideas and analysis. Penn State Press has outdone itself to produce this lavishly illustrated volume, complete with a fold-out scaled-down replica of the famous view of Jerusalem from Breydenbach’s Peregrinatio, a well-known incunable whose scholarship she is expanding.

Ross is an organized thinker and has distributed her topics logically, beginning with an introduction to late medieval pilgrimage and to the book under scrutiny. She provides a clear biographical sketch of the stated author of the Peregrinatio, the cleric Bernhard von Breydenbach from Mainz, who travelled with a retinue in 1483 to the Holy Land. The reason that he, his travels, and his incunable make such good fodder for the art historian is that Breydenbach took with him an artist, Erhard Reuwich of Utrecht – an embedded visual reporter, as it were. Breydenbach, who is pilgrim, author, confidante to the minor nobility, and enthusiastic early adopter of printing, teams up with Reuwich, a painter and professional visualizer, to create a new portal to the Middle East, giving their Western European audiences a view of the Holy Land that goes far beyond what previous illustrated travelogues had provided.

Many scholars have recently studied pilgrimage, encounters with the ‘other’, and the images and objects these travelers brought home. Several have worked on Flex Fabri’s account of Jerusalem pilgrimage, the Evagatorium in Terrae Sanctae, Arabiae et Egypti, peregrinationem, as this work was edited and transcribed a century ago. It has provided a valuable source for understanding early modern pilgrimage ever since. Breydenbach’s Peregrinatio has also appeared in many studies, with its woodcuts widely discussed. This is in part because, due to Hellmut Lehmann-Haupt’s having published the images from Breydenbach’s Peregrinatio in 1929, these too have been easily accessible. Readers may find Ross’s study is given urgency by the current political context in the Middle East, which in some ways calls to mind the European panic over Islamic encroachment in the late fifteenth century. Ross discusses the fifteenth-century situation at length, and lets the twenty-first century situation remain, until the last few paragraphs, part of the tacit background.

Despite the familiarity of its images, questions of attribution have plagued the Peregrinatio. In the introduction Ross deals deftly with the question of who made the original designs (before a block cutter turned them into printable woodcuts). Candidates have included Gentile Bellini, the Housebook Master, the Master of the Amsterdam Cabinet, and others. Art historians have asked: how can an artist of Reuwich’s stature have such a paltry earlier oeuvre? Ross turns the question around: “Instead of asking who first sketched the images of the Peregrinatio, we can ask how it is that we and the Peregrinatio’s earliest readers came to believe that Reuwich produced them himself based on on-site observation. We believe it because artist and author designed the Peregrinatio to convince us that it is so” (p. 18). Regardless of the exact origins of the eventual woodcuts, Reuwich has created a ‘multimedia bricolage’ whose visual presentation was highly novel. In fact, Bellini and Carpaccio copied the woodcuts, not the other way around. As Ross puts it, “The Peregrinatio’s utility testifies to the reception of Reuwich’s images as factual documents and their influence on European visualization of the East” (p. 84).

Her answer to this conundrum forms the spine of one of the two main arguments that imbue the five chapters of her study. The first argument is that Breydenbach and Reuwich construct themselves as first-person reporters, with all the authority that entails and entrusts, despite their having drawn, in fact, from various textual and image sources. This argu-
In the service of these arguments Ross closely analyses the printing industry. Breydenbach published his *Peregrinatio* under the shadow of the Censorship Edict of 1485, which attempted to eradicate heretical translations (which could fall into the hands of laymen and women and corrupt them), wrong versions, and anti-indulgence sentiments from the new mass-produced world. Printing standard and authorized editions was a way to promote religious hegemony. Review boards were set up to vet texts on religious matters thereby ensuring they were not heretical. Breydenbach shows himself in the dedication to submit wilfully to the archbishop’s edict. In doing so, he describes the *Peregrinatio*’s ideal readers – educated elites, particularly preachers – and notes that the book will publicize the threat of Islam. Despite these assurances in the Latin editions, his book also appeared in vernacular editions. At least one of the early German copies was read by a woman, and the Dominican nuns in Offenhausen possessed the vernacular edition. Furthermore, Ross shows how the publishing industry itself thrived from selling indulgences to defend against the Turkish invasion. Printers capitalized on indulgence vendors, just as indulgence vendors harnessed the new power of mass-communication that printing afforded.

In one of the key themes of the book’s imagery, glorious Christian Venice is pitted against Jerusalem, which is crumbling under the neglect of heretical forces. The *View of Venice* is the largest in the book, covering 8 pages, whereas the Map of the Holy Land fills only 6. The *Peregrinatio* contains a 28-page discourse on Islam and its errors and catalogues the people living there. In Ross’s words, “The *Peregrinatio*’s designers intended, then, that the two pairs of texts and image – the encomium to Venice and the laments for the Levant, the view of Venice and the view of Jerusalem – should frame the first division of the book and present the pilgrims’ understanding of the balance of culture and power in the region” (69).

Ross spends a chapter analyzing the fold-out Map of the Holy Land with the view of Jerusalem at the center. Although this map has been studied and digested many times before, Ross’s take on it is fresh, concise, and smart. Placing it at the end of a late medieval *mappa mundi* tradition, she writes, “This cartographic model for collecting, vetting, and envisioning knowledge is Reuwich’s model for the creation of his Map of the Holy Land… [H]e knits together the ‘world landscape’ of his native Netherlandish painting tradition; pieces of his own pilgrimage experience; Breydenbach’s text; portolan charts; city plans; Arab and other itineraries of travel between Gaza, Cairo, and Lower Egypt; texts and images based on the Christian geography of the Church Fathers; and an early fourteenth-century map associated with a crusader-era description of the Holy Land” (103). Reuwich thoroughly reconfigures the *mappa mundi* tradition but maintains the position and scale of Jerusalem at the center of the world, as well as its theological and political purpose. Just how did Reuwich manipulate the views from various high places around Jerusalem? How can we account for the impossibility of the resulting panorama? To some extent Ross had already addressed this in the previous chapter by showing that the various elements in the fold-out map form a pastiche. Here she further elaborates upon how the artist pictured the *Islamic* city. Both the text and the images reveal a Christian pilgrimage experience mediated by Muslims, who have reconfigured the city itself for a different set of needs.

Ross has firmly grounded her arguments in primary material, including Breydenbach’s *Peregrinatio* and its images, contemporary pilgrims’ accounts, other printed works, edicts, paintings, and so forth. She has also grounded her work in a web of recent scholarship. In the text itself she cites Adrian Pit (14), Hans Tietze & Erika Tietze-Conrat (17), Jürg Meyer zur Kapellen (17), Falk Eisermann (19, 59), A.J. Minnis (27), Juergen Schulz (34), David Friedman (35), Christopher S. Wood (50), Johannes Helmrat (56), Hellmut Lehmann-Haupt (58), Reiner Hausscherr (73), Michael Barry (94), Walter Melion (113), David Marshall (119), Michel de Certeau (138), Frederic Jameson (138), and Maurits Smeyers (170). There are many more recent scholars in the footnotes and bibliography, but these are the ones whose arguments Ross pulls into the body of her text. They index her greatest scholarly debts. Frederike Timm (17) and Stephan Hoppe & Sebastian Fitzner (147) are treated more critically.

My only concern with this book, and I assert it somewhat sheepishly as I do not think the problem was introduced intentionally, is that there are so few women scholars in the text. In the list above, there are only two, marked with asterisks. Of the two she cites, one is mentioned negatively, and the other is half of an academic couple. I have been going to conferences about late medieval pilgrimage and mapmaking and printing for two decades now, and I recall hearing at least as many female voices at these events as male. But they are absent from these pages. Perhaps under-footnoting is yet another form of sexism, one that usually goes undetected. In fact, political scientists Daniel Maliniak, Ryan Powers, and Barbara F. Walter have recently documented the gender gap in citations in academic, peer-reviewed journals in International Relations. They have found that “women are systematically cited less than men after controlling for a large number of variables including year of publication, venue of publication, substantive focus, theoretical perspective, methodology, tenure status, and institutional affiliation” (abstract; International Organization, 67, no. 4, Oct. 2013, pp. 889-922). I might have expected to see Kathryn E. Beebe, Hanna Vorholt, Lucy Donkin, Catherine Delano-Smith, Katrin Kogman-Appel, Bianca Kühnel, Andrea Worm, Lesley Smith, Mary Carruthers, Evelyn Edson, Josephine Brefeld, Reindert Falkenburg, Molly Faries, Sabine Griese, June Mecham, Jeanne Nuechterlein, or Barbara Schock-Werner in the bibliography, but these people, mostly women, are absent. Under-footnoting of female scholars is everyone’s concern, because when it happens in one scholar’s work it is then replicated down the line, as if that person is erased from the discipline itself, and her work rendered somehow unimportant, or even suspect, simply because it is not cited.

I hope this neglect does not befall Ross’s book, as it deserves to be widely read. I for one will use, and enthusiastically refer to, Ross’s excellent work. And you should too.

Kathryn M. Rudy

*University of St Andrews*
Sixteenth Century


Surely for scholars the most important contribution that a museum curator can provide is a systematic catalogue of the paintings in the permanent collection, the more so in a major collection. Thus the welcome news that Lorne Campbell has completed his long-awaited catalogue of sixteenth-century Netherlandish (and early French) paintings in the National Gallery, London, offers a milestone in scholarship of Early Netherlandish painting. All scholars are already indebted to Campbell for his career-long scholarship on sixteenth-century paintings, particularly of Jan van Eyck, and his earlier London catalogue of the sixteenth-century Netherlandish panels (1998) remains exemplary. Users of this massive, two-volume tome will find the same meticulous attention to details of provenance, technical issues (where the National Gallery has long been a leader in both research and publication), and attribution and dating problems. These investigations are buttressed by clear and generous images of photomicrographs and details, of x-ray photographs and infrared reflectograms, and of comparative images. Campbell, of course, needs no introduction to HNA readers. Formerly George Beaumont Senior Research Curator at the National Gallery, he also authored the 1985 catalogue of early Flemish paintings in the Queen’s Collection. So this publication culminates his career-long researches.

To give one example of the catalogue entries, I choose a painting where my own early work is engaged (and here I want to recant a lesser opinion of the work): the mid-century Crucifixion by Quinten Massys (NG 715, pp. 432-40). The advances in technical investigation since the early 1970s, when I first examined the painting, have revealed many new facts; for example, one board of the picture stems from the same tree as London’s “Ugly Duchess” by Massys (though that work is undated and Campbell rather mechanically assigns it to his presumed date around 1513; he might do well to compare it also to the Coimbra triptych figures, not mentioned). Many more changes are visible in infrared light, such as the right arm and fingers of Christ on the cross. Though earlier monographs on artists harshly treated any participation by lesser hands in a work, today we realize that most significant painters had large workshops, and this Massys painting has both superb figures beneath the cross together with other figures who are repeated in other Massys works, notably Ottawa’s Crucifixion (fig. 12, which I judged then as better and consigned this panel as a “variant”). After careful technical analysis (ten figs.) and description, Campbell rigorously surveys its history of attributions, even before Waagen, before concluding (with me, especially now) that “both NG 715 and the Ottawa Crucifixion appear to be largely by Quinten himself.” Then he goes on to discuss another Massys image for Damião de Góis, Portuguese humanist in Antwerp, who wrote Latin poems, given here in translation, to his lost painting.

Not all pictures are quite as significant, but the Ugly Duchess by Massys also gets full treatment by Campbell (NG 5769, 446-63; previewed in London’s recent catalogue, Renaissance Faces, 2008, 228-31, no. 70). Here he even quotes from unpublished Reis-Santos notes to Martin Davies about the new-found pendant, which I later published in the 1970s and which he paired with the London bust in the same exhibition (2008, no. 71). With his usual care, Campbell lists numerous related drawings (the most famous is by Leonardo, preserved in a studio replica), prints, and copies or versions of the image, even noting John Tenniel’s use of the National Gallery work for his “Ugly Duchess” (whose name clings to the panel) from Alice’s Adventures in Wonderland (1865; figs. 8-9). He notes that much modeling is painted wet-in-wet and feathered (figs. 12, 14), with evident underdrawing, and microphotographs suggest different working methods for patterns on each horn. Campbell lingers on the question of the identity of the old woman, assuming that this is a portrait, and he rightly notes her archaic costume as well as that of her pendant male, quite close to Burgundian fashions. He also worries about her physical condition, identifying her deformities as stemming from Paget’s disease. To me, both assumptions are questionable, especially given the close use of a Leonardo grotesque head as a model, which Campbell denies ultimately (460), opting for the claim (for an artist not known from any extant drawings) that Massys might have even exchanged drawings with Leonardo but also that “any resemblance between the Windsor drawings . . . and other grotesque heads by Leonardo himself may be dismissed as coincidental.” At least all the evidence is here, a tribute to Campbell’s thorough scrupulousness.

Of course, the National Gallery has many fabulous paintings by other artists. Massys has been singled out for personal reasons (five other pictures by the artist are also discussed, and one work by a follower appears close to the Master of the Morrison Triptych group), but also because Campbell argues radically for less of a relationship concerning Leonardo da Vinci. An inventory of other highlights will show the value of this essential catalogue, whose artists’ biographies alone are up-to-date standards of received wisdom. Joachim Beuckelaer, for example, receives a biography (92-102) that includes a generously illustrated roster of paintings (with references), a chronology, discussion of supports and working procedures, and overview of patrons and collectors. Then follows the large quartet of canvases, The Four Elements (1570; pp. 103-37), with fully 55 images of comparisons and details.

The hits keep coming: Bosch’s Christ Mocked (144-61); Bruegel’s Adoration of the Magi (176-97, incorporating (191) the revised date of 1563 for the Winterthur Adoration in the Snow as well as a full history of the painting); and Patinir’s St. Jerome (610-18; as “Workshop,” with comparisons). Marinus van Reymerswaele’s Two Tax Gatherers gets an extensive write-up (648-60) and comparison to its prototype in the Louvre, already discussed in an excellent National Gallery Technical Bulletin (2003), although there is no mention of the Massys model for the work, now in the Liechtenstein collection (I plan to publish this work shortly in the IHNA). Even the anonymous masters are fascinating in London, especially the Master of the Female Half-Lengths (508-25) and Master of 1518 (550-61).

Five varied portraits (still isolated from any pendants) by “Jean Gossart” as well as his Virgin and Child (with comparisons to three other versions) and the incomparable Adoration of the Magi, whose entry (352-83, with 47 figs.) forms a highlight of the catalogue. There Gossart’s two signatures preclude issues of attribution, but Campbell discusses “the theory of a ‘prestige
collaboration’ between Gossart and Gerard David, and attends carefully to the genesis of the composition in Dürer prints and Hugo van der Goes paintings. He hedges on questions of dating, opting for “between 1506 and 1516,” but (as published earlier in The Burlington Magazine) Campbell has sluethed out the noble patron, Daniel van Boechout.

Here Campbell is at his best – an unmatched archivist-detective whose studies of provenance and patronage remain lasting contributions. As curator in London he has also mastered and partnered with conservation masters of cutting-edge laboratory investigation of paintings. He generously credits other curators and conservators who have contributed to his entries, and footnotes offer a clear trail for another scholar to follow to his sources.

The understudied province of early French paintings rounds out the catalogue with a coda, and here too the roster is significant and representative. Standout fifteenth-century works by Jean Hey (his Joachim and Anna at the Golden Gate, linked to a Chicago painting by Martha Wolff in her recent collection catalogue; 754-67) and the name work by the Master of Saint Giles (777-807), with its vivid evocation of a church interior in the Mass of St. Giles, are given detailed entries.

With this tome Lorne Campbell has left us who study Netherlandish art (and who for years have had to content ourselves with the laconic and unillustrated Martin Davies catalogue of a half-century ago) a lasting legacy. Both the National Gallery and the wider scholarly community have been well served by his long-term labours.

Larry Silver
University of Pennsylvania


During the last decade, a growing body of literature has redefined our views of many leading Netherlandish artists working in the first half of the sixteenth century. These studies include the Metropolitan Museum of Art’s outstanding exhibition catalogues devoted to Pieter Coecke van Aelst (Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry, Elizabeth A. H. Cleland, Maryan W. Ainsworth, Stijn Alsteens, and Nadine Orenstein, 2014-15; reviewed in this issue) and Jan Gossart (Man, Myth, and Sensual Pleasures: Jan Gossart’s Renaissance, Maryan W. Ainsworth, Stijn Alsteens, and Nadine Orenstein, 2010-11), as well as the excellent catalogue of the work of Jacob Cornelisz van Oostsanen (Jacob Cornelisz van Oostsanen (ca. 1475-1533): de renaissance in Amsterdam en Alkmaar, Amsterdam and Alkmaar, Peter van den Brink et al., 2014). The 2011 exhibition of Lucas Leyden and his circle (Lucas van Leyden en de Renaissance, ed. Christiaan Vogelaar, Leiden) made clear that an updated study of Cornelisz Engebrechtsz, the first major artist active in Leiden, was long overdue. Walter Gibson and Jan Piet Filedt Kok have now produced this important new monograph on Engebrechtsz, co-authored with Yvette Bruijnen with contributions by Esther van Duijn and Peter Klein, which re-evaluates this significant artist and his workshop with authority and insight.

The text stems from Walter Gibson’s doctoral dissertation on Engebrechtsz, written at Harvard in the late 1960s and published by Garland in 1977. With Gibson’s participation, Filedt Kok revised this older study in light of more recent methodological and technical approaches. From 1997 to 2012, the authors systematically examined the paintings, often removed from their frames, and conducted technical studies, particularly with infrared reflectography, that were unavailable to Gibson in the 1960s. Their physical studies revealed many new insights about the artist’s techniques and working process. Filedt Kok devotes two chapters to the oeuvre of Engebrechtsz. and his workshop, another chapter to the workshop itself, and an additional chapter to the artist’s son Pieter Cornelisz., a painted-glass designer who may have executed some panels usually ascribed to his father. In an introductory chapter, Bruijnen presents a substantial new biography of the artist and his three sons, including Pieter along with artists Cornelis and Lucas, and an appendix provides transcriptions of documents, many previously unpublished. Bruijnen acknowledges the assistance of Jeremy Bangs for many of the unpublished documents. These five chapters are followed by an illustrated catalogue raisonné compiled by Filedt Kok and Gibson, comprising fifty-four entries for paintings by Engebrechtsz. and his workshop. In addition, the authors assign one drawing to the artist himself and attribute four sheets to the shop. Further, in two separate appendices, Esther van Duijn examines the artist’s use of patterns in rendering gold-brocadedvelvets in his paintings, a useful criterion in judging attributions, and Peter Klein analyzes dendochronological evidence, an aid in dating the paintings. Finally, Filedt Kok provides a checklist of Pieter Cornelisz’s thirty-three monogrammed and/or dated drawings.

Engebrechtsz’s earliest known paintings date from the first decade of the sixteenth century, when he was in his forties. Filedt Kok divides the artist’s career into an earlier phase characterized by the Lamentation Triptych of circa 1508, painted for the Mariënpoel convent near Leiden, and a later phase centered on the Crucifixion Triptych, made for the same convent around 1517-20 and considered the artist’s major work. In his chapter on the early phase, Filedt Kok examines the artist’s stylistic development and wide-ranging sources. While our knowledge of earlier North Netherlandish art is limited because so little survives, the Lamentation Triptych and related works reveal clear ties to the tradition of Geertgen tot Sint Jans and the Haarlem school. Engebrechtsz also responded to art of the South Netherlands, especially the flamboyant, energetic style of the so-called Antwerp Mannerists, suggesting a stay in the Southern Netherlands, although no documentation proves such a trip. Among the paintings grouped around the Lamentation Triptych, several small tondo panels are accepted as autograph, and Filedt Kok notes that the format, although frequently used for paintings in the South Netherlands, is rare in the North at this time except for painted-glass roundels. Because the one accepted drawing by Engebrechtsz is a glass design, as are several more workshop sheets, and because Pieter Cornelisz produced many small-scale glass designs, Filedt Kok suggests intriguingly that the Engebrechtsz shop may have made a specialty of this increasingly popular art form.

In his chapter on Engebrechtsz’s later phase, Filedt Kok analyzes the influence of the Antwerp style in the Mariënpoel Crucifixion Triptych and other works, also noting that Enge-
brachtsz, may have adopted these artists’ techniques, such as using thinner layers of paint and executing sketcher backgrounds, in order to produce paintings more quickly. Among the works Filedt Kok dates to this period are the Emperor Constantine and St. Helena (Munich), panels of Christ in the House of Mary and Martha and the rare scene of Christ Taking Leave of his Mother, both in Amsterdam, and the Calling of Saint Matthew (Berlin). In addition, attributions to other artists are considered. The Vienna Triptych with the Healing of Naaman is ascribed to Pieter Cornelisz., the artist’s son. In the chapter on Engebrechtsz’s workshop, Aertgen van Leyden is proposed as the painter of a Christ and the Adulterous Woman (whereabouts unknown).

The authors carefully analyze each work associated with Engebrechtsz, addressing attribution, style, subject, patronage, and working procedure. As a result, the artist emerges more clearly as a figure of accomplishment and influence, and as the head of a productive workshop. The present book now serves as the standard work on Engebrechtsz. It also lays the groundwork for other figures, such as Pieter Cornelisz. and Aertgen van Leyden, to come out of the shadows and to help define a more nuanced history of North Netherlandish art.

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Two important publications have appeared on the art of tapestry maker, painter, printer, publisher, and stained glass designer, Pieter Coecke van Aelst (Aelst, 1502 – Brussels, 1550). The main work is the catalog of a spectacular exhibition at New York’s Metropolitan Museum of Art, curated by Elizabeth Cleland. The other is a long article in Master Drawings by the Met’s Curator of Drawings, Stijn Alsteens. By itself, the catalogue is a boon to Coecke studies. But Alsteens’s article is also a major contribution.

We have long known that Coecke was an artist of consequence. He trained under Bernard van Orley, enriched Netherlandish visual culture with knowledge gained on his sojourns to both Italy and Turkey, enjoyed appointments to Mary of Hungary and Charles V, and received effusive praise from Guicciardini, Lampsonius, and van Mander. His Last Supper is perhaps the most important post-Leonardo Netherlandish interpretation of the subject, prototype for several mid-century variations. Coecke also figured prominently in Antwerp’s Blidje Incompst of Charles V and Prince Philip (1549). The triumph featured his colossal sculpture, the Giant of Antwerp (destroyed), and the prints he designed to commemorate the occasion are an indispensable record of Netherlandish antiquarianism at mid-century.

Since Coecke’s time, however, he has proven difficult to encapsulate. Lampsonius’s panegyric focuses almost exclusively on his translations into French and Dutch of Serlio’s architectural treatises, suggesting not only that this was Coecke’s achievement that he valued most, but also that it was Coecke’s only work that he knew well. Van Mander’s biography suggests a broader awareness of Coecke’s artistic range. But he offers little detail on the tapestries, paintings, or treatises, and devotes most of his descriptions to one work he surely had seen: Coecke’s posthumously published printed frieze, The Customs and Fashions of the Turks (1553). The slight substance in these early proclamations of Coecke’s importance is doubtless due in part to a lack of signature works across multiple media, which obscured formulations of his “signature manner.”

These conditions have also plagued modern Coecke scholarship. His painted oeuvre presents a morass of attribution problems. Wary of works perhaps by lesser lights from Coecke’s bustling workshop, Max Friedländer (1935/1975) only gave Coecke 22 paintings. Georges Marlier (1966) insisted that only three works belonged irrefutably to Coecke, but credited fully 278 panels and 72 drawings to his extended circle and large workshop. No catalogues raisonnés have appeared since Marlier. Meanwhile, scholars, including Josua Bruyn, Nicole Dacos, Iain Buchanan, Krista de Jonge, and more recently Annick Born and Stijn Bussels, have deepened our understanding of Coecke with studies of specific tapestries, treatises, or prints. Thus, the time has ripened for a holistic account of Coecke’s artistry.

The two publications under review validate Marlier’s suggestion that Coecke’s mind facilitated far more work than his hand executed. Aiming to present the whole Pieter Coecke van Aelst, Grand Design’s Elizabeth Cleland has put Coecke’s tapestry production at the center of his artistic universe, drawing into its orbit associated works in other media. “The key to Coecke’s artistry,” according to Cleland, tapestry increasingly occupied his time and artistry. Thus, she submits, it resonates in his remaining oeuvre, especially in his paintings and even in his prints. This cross-media approach has precedent. Since Friedländer, the Turkish prints – originally intended as tapestry designs themselves – have served as the definitive stylistic standard-bearer in attempts to answer Coecke-related attribution questions in all media.

Still, across the catalogue, Cleland’s tapestry-centered approach yields fresh insights. Maryan Ainsworth’s unprecedented detailed study of Coecke’s painting technique reveals a closer relation than previously suspected between his painted and woven figures; as his engagement with tapestry deepened from the 1520s on, Coecke’s underdrawings came to resemble his tapestry cartoons. This major discovery yields concrete results. For example, Ainsworth convincingly re-attributes Hester Diamond’s Adoration of the Magi triptych (1520–25) to Coecke, a work long ascribed to his earliest master, Jan Mertens van Dornicke. After a short essay by Sarah Mallory that walks us through the early modern tapestry production process, Stijn Alsteens parses Coecke’s tapestry cartoons, locating them at the heart of his practice.

These synthetic analyses give way to shorter essays introducing Coecke’s major works. Nadine Orenstein traces the production and reception of The Customs and Fashions of the Turks. Incisive essays by Buchanan, Guy Delmacel, Katja Schmitz-von Ledebur, Lorraine Karafel, Concha Herrero Carretero, Cecilia Paredes, Lucia Meoni, and Nello Forti Grazzini introduce specific tapestry sets, most notably The Seven Deadly Sins, The Story of Julius Caesar, Vertumnus and Pomona, and Coecke’s famous collaboration with Jan Cornelisz. Vermeyen, The Conquest...
of Tunis. Readers may find navigating Grand Design difficult; entries for individual works do not appear together at the end of the catalogue, but after each introductory essay, seemingly scattered throughout the book.

Stijn Alsteens’s preparation for the exhibition led him to extend his study of Coecke’s drawings to a miniature catalogue, published separately in Master Drawings. Alsteens’s article is the first to assemble all 71 sheets now associated with Coecke. Aiming to clarify attributions, he presents drawings in three groups: 41 drawings accepted as autograph; 17 cartoons and cartoon fragments, perhaps by Coecke or his workshop; and 13 copies of drawings from Coecke’s workshop. Alsteens has added a handful of sheets to Coecke’s oeuvre, most notably a subtly shaded preparatory sketch for the Fall of the Giants print and a stunning watercolor of a Cellinese nautilus cup. Readers wanting more thorough explanations for these attributions must turn to Grand Design. In general, one wishes this article were longer, so that Alsteens’s apparently nuanced vision of Coecke’s manner could receive fuller elaboration.

Together, these publications offer ample testimony that tapestry, not painting, was indeed Coecke’s central artistic concern. Moreover, they more fully indicate the primacy of drawing for his entire practice. This process remained especially pertinent across the profusion of collaborative scenarios in which Coecke engaged, where a host of specialists executed his designs. Given Raphael’s influence on Coecke’s practice, his mastery of collaboration through drawings is hardly surprising: transforming Raphael’s cartoons into tapestries doubtless became a formative experience for him. Thus, future work on Coecke, which could expand our thinking on his Italian experience, will benefit greatly from these landmark studies, both of which provide a compelling foundation for such pursuits.

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Seventeenth-Century Flemish


Born in Herentals, near Antwerp, Frans Francken the Elder, pupil of Frans Floris, became a master in Antwerp in 1567/68, acquiring citizenship March 31, 1568. In order to distinguish between the three painters of the Francken dynasty named Frans, convenience has dictated the use of Roman numerals, as in this case Frans I, in contrast to Frans II (1581-1642) and Frans III (1607-1667). Peeters, a former student of Carl Van de Velde’s, presumes that when Floris died in 1579, leaving a mountain of debt, it was Frans Francken I, together with Frans Pourbus and Cripijn van den Broeck, who helped to complete unfinished works left by the older master.

A catalogue of Frans Francken I’s oeuvre (cat. nos. 1-33) is preceded by chapters placing the artist within his historical context after the iconoclastic riots and the accession of Antwerp and the Southern Netherlands by the Spanish Habsburgs, initially under the rule of Archduke Ernest, later of Albert and Isabella. The author succeeds in integrating into the tangled political web of the time the works produced by the Floris offspring in Frans I’s early workshop (1567/68-1577; 51-68), the altarpieces executed by Frans during the Calvinist period (1577-1585; 69-90), the large altarpieces of 1585-ca. 1594 (91-111), or the later ones until ca. 1600 (125-145) up to the last commissions for Sint-Walderduskikerk in Herentals until ca. 1610 (147-159). This overview is supported by Peeters’s thorough examination and interpretation of the sources which together with the master’s portrait holding palette and brushes by Frans Pourbus II (Florence, Uffizi; pls. 5, 35) and Anthony van Dyck’s later etching (pls. 1, 19) succeeds in presenting a convincing image of the artist.

The chapters outlined above convey the artistic core of Frans Francken I’s production. It is his altarpieces and triptychs that created his wealth and that of his wife and children after his death (Chapter X discusses the painter’s death in 1616; the inventory of his estate is printed on pp. 285-301). It is only in Chapter VII on the “Blije Intrede” of Archduke Ernest of Austria in 1595 and that of the Archdukes Albert and Isabella in 1599 that we learn about a different aspect of Frans’s artistic endeavours (113-124). For the entry of Archduke Ernest, he travelled to Brussels to portray (“uyt te trecken”) his Majesty, Philip II, the Infanta Isabella, the Prince of Spain (Philip of Asturias, the future King Philip III) and the Archduke (“van zijne Mat, d’infante ende den prince van spagnien met de hoocheyt vanden Eerstehertoghe Ernestus”, 245, already in Joz. Van den Branden, Antwerpse Schildersschool, 253). Presumably Francken’s experience with donor portraits which often are parts of altarpieces formed the basis for this commission of independent portraits, such as those listed in the painter’s inventory as “Conterfeytseelen vande Princen ende anderantsins van cleynder importantie,” as well as no less than “26 tronie paneelen.” The only princely portrait that has survived is the full-length likeness of the young Philip of Asturias of 1594 (Antwerp, Koninklijk Museum voor Schone Kunsten; cat. 17). From the beginning of 1594 Frans I worked together with his brother Ambrosius Francken on the decorations for the festive entry at the side of the most famous artists of the time, among them Marten de Vos. The subjects presented on the various stages were of mythological or allegorical content (114-121), subjects which previously had interested the artist only during the time immediately following his apprenticeship with Frans Floris.

Although the chapter headings referred to above in the chronologically arranged book inform the reader adequately about the chapters’ contents, it is unfortunate that this complex and informative book does not have an index. For example, we know that among the apprentices in Frans I’s studio besides the important masters Geldorp Gortzius and Herman van der Mast (54) was also a certain Goeyevart Mercelis (Liggeren I, 283, in 1582). An index would make it easier to follow subsequent mention of these important apprentices.

We only have one small-scale, small-figured painting attributed to Frans I: Christ Carrying the Cross with Saint Veronica in Dresden (cat. 20). If Peeters – in consensus with the present writer – denies Frans I’s role as precursor of small-scale cabinet pictures (154ff), the question remains which member of the
Francken dynasty introduced this special genre so quickly and enduringly into Antwerp, a genre that was intensively and lastingly supported by Frans I’s son Frans II (1581-1642) and his large studio, as well as his brother Hieronymus II (1578-1623).

One of the most significant and best known works by Frans I is the schoolmasters’ and soap-boilers’ triptych in Onze-Lieve Vrouwekathedraal in Antwerp, for which it was painted in 1587 (cat. 11). The central panel with Christ among the Doctors includes among the scholars surrounding Christ, Martin Luther, Calvin, Erasmus and members of the guilds. Thanks to Peeters’s extensive reading of the surviving documents, we learn that the canon of the cathedral, Reynier van Brakel, conceived the altarpiece (224ff), as well as who paid for what during its execution. In fact, we can inform ourselves of its almost daily progress, discovering in the course that shortly before completion a portrait of the merchant Jacob de Santa Cruz was incorporated into the composition, although we do not know where. Similarly, the catalogue contains works which today are known only through documents.

The most unusual among the – at least partially – surviving works is the triptych with double wings whose central panel with The Crucifixion with Saints Francis and Clare however is lost (cat. 5, fig. 3 a-b-c, reconstruction). What survives are eight curved and 24 relatively small panels, ca. 88 x 62 cm, with the lives of Christ and the Virgin and two larger exterior panels with The Last Supper (all Ghent, Museum voor Schone Kunsten). Opened, the altarpiece would have measured 4 x 6 m, comparable to the Ghent Altarpiece. In the past attributed to Marten de Vos or Frans Pourbus (206), Peeters allocates the work to the early period of Frans Francken I. As with so many of the large panels, we may suspect the participation of other family members, such as Ambrosius I, as well as apprentices and assistants, which however cannot be documented. All in all, Natasja Peeters offers a well-grounded, detailed, informative and diverting account of altar panel painting, so often all, Natasja Peeters offers a well-grounded, detailed, informative and diverting account of altar panel painting, so often...
Hainhofer. In a similar vein, Wim van Dongen demonstrates the popularity of Van Veen’s emblems by showing their legacy in publications by other authors on totally different topics, such as the curative powers of natural springs (Symbola in thermae et acidulas reflexio, Mainz, 1690).

Among the scholars who focus on Van Veen’s intellectual milieu, Alison Adams looks at his emblems inspired by the Stoic injunction to keep one’s mind free from passions (mens immola manet). One of the important insights from her essay is that nothing about these emblems is reducible to a single perspective: the very emphasis on freedom from passions seems undermined by the larger theme of Amorum Emblemata about the universal power of love as an affectus that leaves no one unmoved. In a broader sense, her essay adds to the overarching thesis of this collection concerning Van Veen’s remarkable ingenuity and wit as an author. These qualities are elaborated upon in Olga Vassilieva-Codognet’s analysis of one of the most obscure of Van Veen’s publications: the Emblemata sive symbola (Brussels, 1624). Closer to a collection of heraldic devices than an emblem book proper, this compendium of images intended for reverses of medals demonstrates the currency of Neo-Stoic ideas within Van Veen’s courtly audience, especially in the context of his service as a warden (waerdelyn) of the Brussels Mint.

The more “obscure” aspects of Van Veen’s oeuvre are treated in three more essays. The volume editor Simon McKeown presents a transcription of an English edition of the Historia septem infantium de Lara – an illustrated re-telling of a Spanish medieval romance about the heroic exploits and tragic end of seven noble and devout brothers. What makes these illustrations (engraved by Tempesta) especially interesting for students of early modern painting is their combination of historic personages and personifications and they ways in which this might help us gain a finer appreciation for his influence on his famous pupil, Rubens, especially in terms of the interplay of representational codes and genres in grand histories such as the 1626 cycle devoted to Marie de Medici.

Even more interesting in terms of its potential to illuminate the complex intellectual climate around Van Veen – and Rubens – is the little studied work treated in two essays of this volume, Physicae et theologicae conclusiones (Antwerp, 1621). In the first one, co-authored by Ralph Dekoninck and Agnès Guiderdoni, we become aware of the risks that must have surrounded this publication, given its focus on the question of predestination and free will, and its evocations of rather unorthodox sources, from Dionysian mysticism and Paracelsus to Petrarch and Neo-platonism. Dekoninck and Guiderdoni come to a conclusion that Van Veen follows a middle way between the Catholic and the Protestant perspectives on this question, which would have surely been controversial in itself. However, just as important is their attention to his visualization of these ideas through highly abstract, geometric images that represent human emotions and understanding as highly dynamic processes – an eternal becoming, rather than a being. The second essay by Andrea Catellani delves further into the semiotic innovations in this treatise to suggest that his diagrammatic approach to ideas betrays an epistemic tension between the world as a symbolic versus a mathematical structure. This note on the way in which Van Veen’s approaches to image-making and signification reflect upon the changing epistemological perspectives of the period can serve as a fitting conclusion concerning the volume as a whole, whose commendable inter-disciplinary character will hopefully inspire scholars of art, literature, and ideas towards similarly multi-faceted projects.


The restoration of the Prado’s six oil sketches for Rubens’s Eucharist Tapestries, partially funded by the Getty Foundation’s Panel Paintings Initiative, was the occasion for an exhibition at their home museum: the newly glittering modelli were paired with four of the tapestries based on them, still owned by the Dascalzas Reales convent in Madrid. In Los Angeles, these ten works were supplemented by a handful of additions from American collections. A small exhibition in object-count, then, but large in their size and suggestiveness. To have four huge Rubens tapestries hung alongside the perfect little sketches afforded the chance to think closely about idea, scale, color, and process in ways often difficult in more elaborate tapestry shows. And both exhibition and catalogue presented new angles on the commission that made thoughtful viewing a rewarding experience.

First, a good argument is made that the Infanta Isabella Clara Eugenia commissioned these tapestries from Rubens earlier than we had thought, right around the tumultuous year of 1621 when both her husband Archduke Albert and her brother Philip III of Spain died and the 12-years’ Truce expired in The Netherlands. Isabella’s request to return as a royal widow to the Descalzas Reales was turned down by Philip IV: continuity and stability in Brussels, and a trusted hand at the helm, were more important than his aunt’s retirement plans. So instead of making a personal retreat to the convent, she resolved to make a gift at once personal and political. This new dating means that the Eucharist Tapestries did not follow the Constantine series in Rubens’s history of tapestry designs: the two sets were instead done simultaneously.

The Constantine series is so much more normal. Grand battles – a favorite subject for tapestries – alternate with other scenes from the life of an ancient hero, Rubens’s own specialty. The cartoons were sent to Paris for weaving, and although Peiresc reported to Rubens on their arrival and reception, essentially the artist lost all control over his work after the cartoons left his studio. Weaving workshops added different borders to his designs, and the textiles’ splendor was enhanced by the use of metal-wrapped thread. These were truly works that would be, as Rubens once explained of tapestry, priced by the yard rather than (as with paintings) by the quality of the design. Such loss of control over product and relative devaluing of his role as designer would not happen with the Eucharist series. Woven in nearby Brussels without costly metallic threads, this series was also to be produced without tapestry’s traditional borders; in fact, Rubens’s designs made the whole notion of borders redundant. He famously planned the Eucharist series as fictive secondary tapestries hanging within
an architectural framework so that when placed end to end in two horizontal rows, the illusion would be of a complete built environment within which heavy textiles were mounted, folding against columns and draping over ground-level ornament. The plays between levels of illusion in this series are often commented upon; but the Los Angeles exhibition asks us to add to that observation that if, as tapestries, these works lack some of the standard excitement of that art form, they instead stand in uniquely easy correspondence to their modelli. The pairing of plan with product demonstrates how Rubens’s mind, if not his hand, fully determined the visual impact of these tapestries.

Another revision, suggested by Ana García Sanz in her catalogue essay and taken up in the exhibition with a wonderful digital reconstruction, concerns the hanging of the tapestries. While evidently the works were often hung in different parts of the convent (even on the facade!) and out of their intended order, such an order did exist and Rubens had carefully planned for it. But what was it? García Sanz’s elegant solution is to suggest that only eight of the large tapestries, rather than all ten, were destined for the long walls of the convent church. One of the two spares she places, somewhat problematically, above the altar, since it is the only tapestry designed to be seen frontally.

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The Infanta’s gift to the convent, like Rubens’s design for it, was an emulation of a great predecessor — in her case her aunt Juana of Portugal, daughter of Charles V, who had owned the Tunis tapestries and specified that they be hung on special occasions in the convent she herself had founded. Isabella’s role in the creation of the Eucharist tapestries is another highlight of the Getty show. It is her image that doubly greets the visitor in the entry room. First there is a picture of her in full Habsburg princess regalia, a young woman known for her wit, athleticism, and strong character. Next to it hangs her portrait by Rubens in the habit of a Poor Clare, which she adopted immediately upon the death of her husband and wore for more than a decade as she functioned as sole governor of the Spanish Netherlands. These are two of the Getty’s additions to the original exhibition. Each of the new objects is chosen to make a point: the Getty Entombment to remind us that all this fuss is about the body of Christ; the second Abraham and Melchizedek oil sketch from Washington to show the thinking process behind this complex point of the cycle; Isabella’s portrait from the Norton Simon to emphasize the particular character she assumed at the time she commissioned the tapestries; two Eucharist Tapestry oil sketches from LACMA and San Diego to fill out the array of preparatory works; and an oil sketch from the Getty’s collection mounted so that we can examine it as a three-dimensional object and appreciate what a delicate job the Prado restorers had with their six works. These smart additions also show how unexpectedly rich American, even Californian, collections are in this material, enabling the Getty to put on a show that nuances the story told by modelli and tapestries from Madrid.

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Questions of artistic collaboration, rivalry, and dialogue find rich and ample material within Rubens’s career, oeuvre, and afterlife, as the abundance of recent scholarship demonstrates (e.g. Anne T. Woollett and Ariane van Suchtelen, exh. Los Angeles/The Hague, 2006; Reinhold Baumstark, et al., exh. Munich, 2009; Nico van Hout, exh. Brussels/London, 2014).

Beyond overseeing his massive studio, collaborating with his colleagues was a fundamental aspect of how Rubens worked. Although various elements of Velázquez’s interest in Rubens have received attention (see e.g. Giles Knox, 2008; Javier Portús in exh. Madrid, 2007, Reinhard Liess, 2003), and articles have treated the Torre de la Parada’s architecture (Iván Bustamante and Claudio Jiménez Camacho, 2014) and decorative cycle, to which both artists contributed (Anneget Glang-Süberkrübel, 2007; Hans-Joachim Raupp in exh. Munich, 1999), the full-length study by Aneta Georgievksa-Shine and Larry Silver is most welcome because it takes Rubens’s and Velázquez’s relationship as its fulcrum. In examining this artistic dialogue within and beyond the Torre cycle, the authors compellingly attend to how these artists’ exchanges produced not only an ambitious painting cycle but also a court audience ready to embrace these paintings.

Delving into this 1636 commission for the Torre de la Parada, King Philip IV of Spain’s hunting lodge outside Madrid, the present book principally advances two arguments. The first regards the narrative content of the painting cycle, which includes 33 mythological scenes designed by Rubens and executed by him and his associates. Following the arrival of these paintings in Spain in 1638-39, Velázquez supervised their installation and contributed 11 paintings of his own. Additional decorations for the lodge by Frans Snyders, Vicente Carducho, and others are mentioned but not extensively addressed in this study, which trains its focus squarely on Rubens and Velázquez.

In presenting negative moral exempla to the Spanish king based overwhelmingly on Ovid’s Metamorphoses, Rubens and Velázquez, the authors argue, consistently illuminated the fundamental dangers that people pose to themselves, whether through uncontrolled lust or rage or overweening ambition. The artists developed these meanings through the sustained presentation of classical gods and heroes in a decidedly humbling manner, underscoring their fallibility and quintessential humanity. The timbre of Titian’s mythological paintings and indeed of Ovid’s text — as Svetlana Alpers recognized in her seminal study of the lodge (1971) — both provided important models for Rubens.
In the second line of argument, the authors compellingly interpret not only Velázquez’s painted additions to the cycle, but indeed the entire project as a dialogue between Rubens and Velázquez with, as the authors rightly observe, “the ever-present Titian as their ultimate precedent.” The chapters devoted to Velázquez’s painted contributions to the cycle make an effective case for interpreting these works as active responses to those of Rubens. Yet in concluding, the authors take these arguments further, extending their scope appreciably to include not only artistic intention, but more broadly how paintings prepare and affect an audience’s reception of other paintings. They trace the back and forth between these artists from their encounters during Rubens’s second visit to the Madrid court in 1628-29, after which Velázquez became increasingly preoccupied with classical mythology, as his paintings and a contemporary biography attest. The “demystifying” presentation of the ancient gods in Velázquez’s Triumph of Bacchus (1629; Madrid) and Apollo at the Forge of Vulcan (c.1630; Madrid), the authors convincingly assert, effectively prepared the Spanish court audience for the Torre de la Parada cycle’s rhetorical strategy of gods and heroes succumbing to very human failings. They pursue the dialogue further through Velázquez’s thematic and visual allusions to Rubens, both in Las Meninas (1656; Madrid) via the copies of Rubens’s Torre compositions that adorned the pictured (and actual) room and, albeit less directly, in Las Hilanderas (1655–60; Madrid), through the reference to Titian’s Rape of Europa (c. 1560–62; Boston), which Rubens had also copied.

Six chapters provide detailed examinations of Rubens’s paintings for the cycle, with each chapter focused on a pictorial theme, such as the dangers of love, the challenges heroes must confront, and artistic ambition. Three subsequent chapters treat Velázquez’s contributions: his paintings of ancient philosophers; Mars (c. 1638; Madrid); and his portraits of the king, his family, and various court entertainers. A single chapter addresses some of the hunting scenes produced for the Torre.

Seeking to determine the artists’ intended meanings and the earliest viewers’ presumed understandings of the paintings, the authors focus on the paintings’ compositions and their figures’ expressive qualities. They support their close readings with an impressive amount of visual and literary material from across Europe, particularly emphasizing the sources most likely known to Rubens and Velázquez and those that would have conditioned the Spanish court’s viewing experiences. The authors examine individual works but also consider these works in related pairs and groups, returning throughout to paintings discussed earlier to enrich and thicken their interpretative web. This makes for satisfying reading and also, one suspects, echoes how Torre de la Parada visitors experienced the cycle.

Because interpreting artistic invention lies at the heart of their project, the authors usually discuss most closely whichever object – oil sketch or final painting – is generally agreed to be by Rubens himself. While signaling the rare circumstance in the Torre commission in which a number of the final paintings were not only executed by other painters, as was usual, but moreover bear their signatures (or in some cases inscriptions with their creators’ names), the authors do not pursue this thread further than to speculate, following Alpers, that perhaps Rubens wished to have the authors of these works openly identified so as to avoid having works below his standards tarnish his lofty reputation at the Spanish court. Although the authors’ focus on Rubens and Velázquez places their dialogue in welcome relief, one might have wished for further attention to the other players involved in the production process. What if anything did the singular Jordaens bring to his interpretations of Rubens’s sketches and the painting begun by Rubens that he is believed to have finished? Can anything further be said about how such little-known artists as Jacob Peter Gouwy and (a lesser) Jan van Eyck came to translate Rubens’s oil sketches into paintings for so prestigious a commission? By limiting their discussion of the Flemish pictures principally to Rubens himself, the authors sidestep the question of the finished paintings’ quality, long dismissed as mediocre but perhaps deserving a fresh and historicized consideration.

Since the authors adumbrate a wealth of Spanish literary evidence to support the currency of many ideas espoused in the series, one might also hope to hear a bit more about who – which noblemen, foreign visitors, artists – apart from the king, is known or can reasonably be suggested to have seen this series while it was still assembled in the admittedly quite private Torre.

Both Rubens and Velázquez are too towering, their convergence at the Spanish court in 1628-29 too remarkable a historical conjunction, and their respective contributions to this project too substantive and intertwined, not to be seriously examined. Thus, perhaps this book’s greatest contribution lies in its exploration of how the Torre cycle functioned as a collaboration and a dialogue between these artists, and the implied methodological claim that – with regard to this pictorial project but also much more broadly – the Spanish and Flemish artistic contexts cannot be considered in isolation; attention to the cultural context of each place, and concomitant conversance in the historiography of each, is critical in treating the Torre de la Parada cycle and the many other artistic projects that budge past modern Spain and Flanders.

Abigail D. Newman
Princeton University


The Cathedral of Our Lady and the St. Paul’s, St. James’s, St. Andrew’s and St. Charles Borromeo churches are Antwerp’s five remaining monumental churches. These great monuments give an idea of the once immense historic and artistic wealth of the city in the sixteenth and early seventeenth centuries, taking into account that, sadly enough, other outstanding churches have since disappeared. Four of these lost ones are under discussion here, expertly served by Valérie Herremans from the Koninklijk Museum voor Schone Kunsten van Antwerpen (KMSKA), an authority in the field of sculpture and altarpieces. The reader is given a detailed guided tour of the in- and outside of these religious institutions, their exceptional collections with works by Rubens and his contemporaries that were their pride in the Ancien Régime. Under the turbulent Austrian and French regimes Antwerp churches and abbey were stripped of their property. Some paintings were reinstalled in their original locations but in most cases the sites for which they were made no longer existed.
In a clear introduction the author sketches the history of the Rubens collections, now in Antwerp’s Royal Museum of Fine Arts. Important masterpieces like the Rockox Triptych (1613-1615), The Last Communion of St. Francis of Assisi (1619), The Coup de Lance (1619-1620), The Adoration of the Magi (1624) amongst others, came from abolished and expropriated churches. Their Rubens paintings are now the highlights of the museum collection.

The book is dedicated to four former Antwerp minsters: the Church of the Friars Minor Recollects, the Abbey church of St. Michael’s, the Church of the Calced Carmelites and the Church of the Discalced Carmelites. A short history of each monument is given, followed by a description of the building. The interior of each church is discussed in detail and illustrated with the visual sources available: plans, maps and some rare contemporary interior paintings and engravings. Particularly interesting is the survey of the works of art that once adorned these minsters. Herremans realized a painstaking reconstruction of its contents, based on meticulous archival work. The author also demonstrates the spiritual and cultural context in which some major Rubens paintings originated. The accompanying reconstruction drawings by Joris Snaet show the façade of each building, with cutout openings revealing the interior concerned. They are masterly done and executed in pen and watercolor.

The most lavishly decorated amongst the lost churches was undoubtedly the Church of the Friars Minor Recollects. This Franciscan church was founded in the mid-fifteenth century, situated on the present site of the Royal Academy of Fine Arts. It housed important paintings by Antwerp masters like Cornelis Schut, Pieter van Lint, Pieter Thys and Philip Fruytiers as well as Anthony van Dyck’s famous altarpiece of The Lamentation of Christ (1635). Thanks to the patronage of the wealthy Nicolaas Rockox, burgomaster of Antwerp, Rubens received important commissions for this church. Next to The Coup de Lance for the high altar he executed the Rockox Triptych, the central panel showing Christ Appearing to his Apostles and on the wings the donor portraits of Rockox and his wife.

The works of art in the once prosperous Abbey Church of St. Michael’s are similarly well described and illustrated, paintings as well as sculptural ensembles. A reconstruction of their original settings was possible thanks to some surviving watercolor.

The last chapter is devoted to the Church of the Discalced Carmelites, once situated near Rubens’s house. Luckily the Antwerp painter Sebastiaen Vrancx left a detailed interior painting of this church. Unlike in the former minsters it was not a work by Rubens that was the center of attention but an altarpiece by Gerard Seghers with The Marriage of the Virgin (before 1651). For this religious institution Rubens realized two works that were however not prominently displayed: the altarpieces for two small altars, one with the rare theme of St. Theresa of Avila interceding for Bernardino de Mendoza in Purgatory (c.1630-35) and the other showing The Education of Mary, (c. 1630-35).

This book is the second volume in the series Rubens Unveiled, published as part of the Rubens Research Project of the Royal Museum of Fine Arts Antwerp in association with the Centrum Rubenianum and the Rubenianum (City of Antwerp). With this publication the author has made an outstanding and useful contribution to the field of Antwerp religious baroque painting, studied in its historical context.

Cécile Kruyfhooft
Antwerp

Seventeenth-Century Dutch


The splendid exhibition now at the Bruce Museum, Greenwich, Connecticut (and this summer at the Cincinnati Art Museum), presents sixty-four of the ninety-seven paintings that are published in Peter Sutton’s 2011 catalogue of the Hohenbuchau Collection, which accompanied the exhibition of the whole ensemble in the Liechtenstein Museum, Vienna. The collection, named for a German estate, was started in the early 1970s by Otto Christian and Renate Fassbender, who in 2007 placed their pictorial treasures on “permanent loan” to the Liechtenstein Museum. From 2004 until late 2011 paintings and objects from the magnificent collections of the Princes of Liechtenstein (many of which were exhibited at the Metropolitan Museum in 1985-86) were accessible to the public five days a week in the Liechtenstein Garden Palace, but low attendance – for most visitors to Vienna the Kunsthistorisches Museum offered a sufficient dose of old masters – made the project untenable. Fortunately, the Hohenbuchau pictures went on tour, for example to the Staatsgalerie Stuttgart in 2013-14.

Showing about two-thirds of the Hohenbuchau Collection at the Bruce Museum was a decision both necessary and wise. The galleries in Greenwich are domestic in scale and as seasoned curators will know sixty-odd works approach the saturation point for the average visitor. Some readers may have a particular need to know which works in the Hohenbuchau catalogue will not be found in Greenwich or Cincinnati, and these are cat. nos. 2-4, 7, 10, 13, 14, 17, 18, 22, 25, 27, 30, 38, 41, 45, 51, 52, 55, 58, 59, 64, 75, 76, 83, 84, 86, 88-90, 92, 93, 95. No
one need fret; these pictures are either Italian, redundant (two out of three “forest floor still lifes” by Marseus van Schrieck should suffice), too minor, too worn (one or two), or simultaneously too big and boring (the usual wooded landscape by D’Arthois; a group of female nudes – Amphitrite and her sisters – said to be by Van Thulden).

In some ways the Hohenbuchau Collection is typical of Northern European and North American private collections: Netherlandish landscapes and seascapes, Dutch, Flemish, and German still lifes, middle-class portraits, genre high and low, and Antwerp-style cabinet pictures (for example, collaborations between Jan Brueghel II and Hendrick van Balen; Frans Francken II and Hans Jordaeus III; a Savvy “Paradise” scene with Adam and Eve by Cornelisz van Haarlem; a fine Lamentation by Cornelis Schut framed by flower garlands by Daniel Seghers). However, as Peter Sutton notes in his fluid introduction, the collection is also strong in Mannerist and Caravaggesque figure paintings, such as Bloemaert’s supremely suave Rest on the Flight to Egypt (the Holy Family remains seated while performing a pas de trois), Cornelisz van Haarlem’s Penitent Mary Magdalene, Wtewael’s erotic triangle of Adonis, Venus and Cupid (modern ballet this time), Ter Brugggen’s delightful Laughing Bravo with His Dog, Honthorst’s well-known Steadfast Philosopher, and Moreelse’s imaginary portrait of the pedantic potentate Periander, who was at once the “Tyrant of Corinth” and one of the “Seven Wise Men.” Sutton never seems être à l’essai in his essays or catalogue entries, but in the pages on the pictures by Honthorst, Moreelse, Pieter de Grebber (Mary and the Young Christ at Prayer, “an unprecedented subject in painting” which is convincingly explained), and many others (even the lighthearted Ter Brugggen) his hard work and deep learning are between, behind, and right in the seemingly effortless lines.

Within the Hohenbuchau Collection there are a few special collections, such as the small but remarkable group of Leiden “fine paintings”: two outstanding Dous, Frans van Mieris’ Self-Portrait as a Merry Toper, an elegant genre scene by Willem van Mieris, and A Hermit by Pieter van der Werff (attributed to his older brother Adriaen until Barbara Gaechtgen’s monograph of 1987). The still lifes are extraordinary, especially the big Van Beyeren, the game pieces by Fromanttou, Fyt and Jan Weenix, the three flower pictures by Jacob Marrell, the fabulous Snyder’s (dead game, fruit, vegetables, squirrel, monkey and cat), and a sumptuous Van Son. The landscapes form a good survey of Dutch and Flemish types, with works by D’Arthois, Van Everdingen, Van Goyen, Du Jardin, a Berchem-like Mommers, De Momper, Van der Neer, Pijnacker, Jacob van Ruisdael and Salomon van Ruysdael, a pair of small Ryckaerts, the Savery, Jan Tilens’ Expansive Mountain Valley (with Diana’s band by Van Balen), De Vadder and Wijnants. The willingness to buy fine examples by minor figures (such as Pieter van Asch and Anthony van der Cross) suggests a real affection for the countryside. Yet the number and variety of figure paintings reveals a taste extending well beyond landscape painting.

In addition to the Haarlem, Utrecht and Antwerp pictures mentioned above, there is a pair of Hannibal histories by Johann Heiss, Jan Mijtens’ Dismissal of Hagar, Van Poelenburgh’s Cimon and Iphigenia in an Arcadian Landscape, a Teniers tavern scene, the monochrome Elegant Couple Skating by Adriaen van de Venne, and Pieter Verelst’s Tobias Caring his Father’s Blindness. Perhaps unexpected in this context are the two big canvases by Jordaeus (an important early Holy Family with St. Elizabeth and an Angel, and the Portrait of a Musician with his Muse, of the 1640s), Jan Boeckhorst’s painting of an exotically dressed black woman (an allegory of Africa), and the Van Thulden (? ) cited above. There are also very good portraits (Cuypp’s Young Boy Holding a Plover) and a painting one wants to cart off immediately to a major museum, Rubens’s Portrait of a Capuchin Monk. The Sweerts, loosely called a “portrait” of an old man begging, is nearly as memorable in another way.

With pictures like these in the Hohenbuchau Collection it is surprising that there is almost nothing from the Rembrandt School, except for the Arcadian (and Italian-period) Young Man with a Flute by Drost, and De Gelder’s Judah Pleading before Joseph. Of course, collectors are not curators and personal preferences are the essence of private collecting. Mr. Fassbender knows his own mind and speaks it plainly in his essay, “A Lifetime of Collecting.” In one paragraph (p. 18) strong criticism is leveled at patrons of modern and contemporary art, “corporate collectors” who “invest” in the “emperor’s new clothes.” However, there are many more agreeable observations in this personal account, and a praiseworthy record of taste, judgement and generosity. A different virtue, diplomacy, installed this collection in the Liechtenstein palace (see director Johann Krärtner’s foreword to the catalogue) and then brought it to the Bruce Museum.

Walter Liedtke
Metropolitan Museum of Art


The brief publication under review, richly illustrated in color with drawn and painted portraits, coats of arms and seals, and furnished with family trees and transcripts of archival documents, came forth out of a clash of two competing value systems. The point at issue was the overpainting of the coats of arms on the Frans Hals portraits of Jacob Pietersz Olycan and Aletta Hanemans in the Mauritshuis. The museum felt that the arms detracted from the esthetic effect of the paintings, which was the only reason they hung in the Mauritshuis. Moreover, they were not part of Hals’s original composition but were added in the nineteenth century. Perhaps because they came to art history from other disciplines, the archivist Bas Dudok van Heel and the economic historian turned art historian Marten Jan Bok felt called upon to object, arguing that overpainting the heraldic devices “compromised the integrity of the works as historical objects and [constituted] a violation of the ethical regulations of the International Council of Museums (ICOM)” (p. 3). This I believe is overstated. I could find nothing in the ICOM Code of Ethics for Museums that proscribes overpainting (or even removing) a later addition to a painting. The authors moreover surprised me by recommending to the Ringling Museum in Sarasota that it remove the coat of arms painted onto its Frans Hals portrait of Jacob Pietersz Olycan – the wrong arms, they say – around 1930 (p. 51). The standpoint of Dudok van Heel and Bok concerning the underrated importance of heraldry for the study of portraits is however
shared, on his own more diplomatic but equally decided terms, by Rudi Ekkart, the foremost specialist in Dutch portraiture.

Overreaction or not, the occasion that prompted them to examine the arms painted on these two portraits and portraits of the sitters’ extended family is a happy one, leading to a fundamental contribution to portrait research. They focus on values close to those of the patrons of the paintings and their descendants, which are different from the traditional art-historical approach centered on the role of the artist. They reconstruct the provenance of the paintings under study from the time they were made until the present day, with an eye to family, social and denominational history and the effects of divergent fortunes on the posterity of the paintings. Their evidence is formed by heraldic bearings on the paintings, compendia of coats of arms and archival documentation.

As the Frans Hals portraits in the Mauritshuis and the Ringling Museum illustrate, heraldry has its own, often anachronistic chronology, and is subject to false pretense alongside accurate registration. The status of sitters can rise and fall with time, affecting the reception and identification of portraits. The physical interventions of heirs like Cornelis Constantijn van Valkenburg (1764-1847) and Adriaan Cornelis Fabricius (1767-1847) made them co-authors of the identity of their forebears. From the late nineteenth century on, responsibility for preserving old portraits and deriving prestige from them passed increasingly from private to public hands. For the Valkenburg portraits this occurred through dispersal in the market, while the Fabricius heritage found its way in entirety to the Frans Hals Museum. This process has not been damaging to the reputation of Haarlem portraiture and its sitters. Had all the collections remained in the family, international museum audiences would have remained ignorant of the existence of a grand school of portraiture that endowed private citizens with aristocratic, even royal allure.

By investigating the position of portrait sitters in the Haarlem hierarchy, Dudok van Heel and Bok arrive at the interesting conclusion that Frans Hals’s sitters tend to belong to the Counter-Remonstrant maagschappen (clans) that controlled politics in the city after Prince Maurits dismissed the liberal Remonstrant sympathizers in the town council in 1618. Unlike Amsterdam, where the libertine de Graafs and Bickers recouped power in the 1620s, Haarlem stayed — to its disadvantage in the States of Holland — under the thumb of its Calvinist clans. Dudok van Heel and Bok relate this circumstance, a bit dogedly to my mind, to the wish of the portrait sitters to distinguish themselves in particularly dignified form.

As rich and abundant as it is, there is one dimension I missed in the 57-page booklet. That is what the authors of the catalogue of the Early Dürer exhibition in Nürnberg in 2012 called the “spatial turn.” Their reconstruction house by house of the history of the street where Dürer was born and grew up is wonderfully revelatory. The great advantage of this approach is that it does not merely connect the figures and locations we already know to be connected. By identifying and discussing the intermediate addresses as well, they offer a more complete picture of the artist’s environment, including neighbors whose professions or collections make it nearly impossible that they had no contact with the young Dürer. A topographical as well as genealogical placing of the sitters in the Haarlem portraits could have been expected to bring unanticipated ties of this kind to light.

In its published form, ’Frans Halsen’ aan de muur is of optimal use to students of genealogy, heraldry, provenance studies and portrait specialists. Much of it is a dense interweaving of names, dates, relationships, identities, legacies and coats of arms, connected by minimal textual ligature. These demonstrations were necessary to underpin arguments that were written, after all, for the august Royal Dutch Society for Genealogy and Heraldry. But the research has much to offer art historians not specialized in these fields. It is to be hoped that the authors will find the time and have the inclination to write up, in English, their main findings, in the more accessible style of which they are both eminently capable. Their penetrating and highly wrought study will then better be able to inspire others to revise and improve their research strategies.

Gary Schwartz

Maarsen, The Netherlands

Germany


I always thought that the term “expressive” was a modern or twentieth-century concept, in which the depiction of figure types and formal elements conjured up a peculiar state of mind or conveyed (“expressed”) some inner state on the part of the artist. The term enjoyed its heyday in German art for Expressionist artists, especially die Brücke, even if it was retrospectively applied to eccentrics like El Greco or found to be a Germanic heritage by Wilhelm Worring and others. Yet Jochen Sander, the energetic curator at the Städel and his Liebighaus colleague Stefan Roller now employ the same term to characterize experimental art just after 1500 (on the museum web site the English translation is “Realms of Imagination,” though no English catalogue version was produced). The creative artists in the show are by no means confined to Altdorfer alone, as the title suggests (perhaps keyed up, like most would-be blockbuster titles); indeed, this longish period also engages painters and graphic artists, led by Wolf Huber (with cameos from baby Cranach, Baldung, Breu, and Grünewald, even by Jan de Beer of Antwerp (!)) as well as several sculptors with enlivened figuration, notably Hans Leinberger and Master IP of Passau, plus Master HL, and the Masters of Ottobeuren and the Zwettl Retable. The exhibition generally claims that period experimentation, especially in the “Danube School” (a commonplace art-historical term that is never evoked directly, perhaps because of Nazi-era taint?), uses newly exaggerated figure types and poses, as well as forms of heightened color and lighting to depart from prevailing norms of naturalism and proportion (read: the norms pursued in the early sixteenth century by the older Dürer).
How much does this imagery cohere, and how much does it elucidate the once so-called Danube School as an artistic or period movement? Imagery in this exhibition spans a region from the Rhineland to Austria and from the Danube down to Bavaria, so its own geographic cohesiveness (with likely contact among artists) remains relatively shaky. The time period in question also encompasses fully a third of the new sixteenth century. By implication, it overlaps the period of the nascent Reformation – or at least some of the Angst concerning devotion that spawned those religious changes and their adoption across an even larger territory. A brief essay by Daniela Bohde (85-87) and the accompanying section suggest explicitly that religion holds a central role, noting that even the very composition of its key event – the Crucifixion – is sometimes rotated away from the direct gaze of the pious viewer and placed at a skewed angle or else intensified in pathos, emerging from late-medieval affective piety. A half-century ago some of these “expressive” forms of religious images would have been called “Mannerist,” albeit more often for Italian than for German art. Certainly Italy’s own Mannerist episode frequently seems to focus on religious imagery (pace John Shearman’s courtly setting for that “stylish style”), so that such a claim can readily be asserted, there as well as here, even if the arguments around this exhibition remain unsubstantiated and implied rather than addressed directly.

But then why call the exhibition “Fantastic Worlds,” and emphasize the importance of landscapes, as the essay by Katrin Dybballa (115-17) and its accompanying section would suggest? Of course, the contributions by Huber in particular to the independent German landscape, especially in graphics (or of Altdorfer before him, as noted by Christopher Wood, among others, including the author) has long been celebrated, so they clearly belong in an exhibition devoted to this period and these artists. But how then, can the sculptures of the exhibition, even those exquisite IP and Leinberger reliefs with settings, artists. But how then, can the sculptures of the exhibition, even those exquisite IP and Leinberger reliefs with settings, fit into this concept? And if the general concept of “Expression” in various, media-specific forms do generate a new period style in this Germanic region, as the essay, “Mittel des Expressiven,” by Dybballa (149-51) implies, what underlying meaning or purpose of art-making drives this lively experimentation?

If there is a fundamental shift in the concept of human agency and essence, as suggested in Sander’s lead essay, “Bilder des Mensch” (41-43), then that rupture – again, perhaps fundamental to the altered religious outlook of mankind’s relation to the divine – would perhaps more fully integrate this wide-ranging assembly of objects to a historical perspective and an interpretive argument. After all, basic questions remain: why “circa 1500,” as the title asserts (even though most of the objects postdate that moment by decades)? Why in Germany? Or is this a more European-wide shift, as the many books on Mannerism used to assert (esp. cf. Shearman and Daniel Arasse)?

Exhibitions arise out of many good reasons. Clearly in this case the Frankfurt team made a special effort to collect and display major works across media as well as to highlight a great moment of visual art in the German-speaking regions. In some ways, their motivation can be compared to Michael Baxandall’s profound sympathy for German sculpture of this period in his Limewood Sculptors of Renaissance Germany (1980), which he saw as undermined not only by the icono-phobia of much of the Reformation towards religious carving but also by the import of “foreign,” specifically Italianate (Welsch) forms within sculpture itself. This bold exhibition in effect links Baxandall’s heroic, if doomed carvers to contemporary forms in painting, drawing, and graphics.

After recent festive celebrations of Dürer’s year, especially in Nuremberg, perhaps it was time elsewhere in Germany to celebrate the amazing burst of creative energy and imagery of the early sixteenth century by less familiar, even anonymous artists around the time of the Reformation – and not to define them by means of either Dürer or Luther (who will certainly dominate the year 2017!). Surely this collaboration in Frankfurt but also in Vienna will be eye-opening for the avid museum public in those great art cities. But for scholarship, and for the HNA specialist audience, this exhibition can only be seen as a confusion of dazzling images that do not add up, neither to a coherent phenomenon nor to an episode with a clear historical explanation, even if we concede that “the Expressive” did begin to assert itself “um 1500.”

Larry Silver
University of Pennsylvania

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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.hnanews.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 seven further international conferences held in Cleveland (1989), Boston (1993), Baltimore (1998), Antwerp (2002), Baltimore/Washington (2006), Amsterdam (2010), and Boston (2014). 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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