

historians of netherlandish art

NEWSLETTER AND REVIEW OF BOOKS

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

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Anthony van Dyck, *Portrait of a Woman*, ca. 1640. Oil on canvas, Speed Art Museum, Louisville (Kentucky); Museum Purchase, Preston Pope Satterwhite Fund

**Exhibited in *Van Dyck: The Anatomy of Portraiture*,
The Frick Collection, New York, March 2 – June 5, 2016.**

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23 S. Adelaide Avenue, Highland Park, NJ 08904

Telephone: (732) 937-8394

E-Mail: KBelkin@aol.com

www.hnanews.org

Historians of Netherlandish Art

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Lycoming College

Williamsport PA 17701

Vice-President – Paul Crenshaw (2013-2017)

Providence College

Department of Art History

1 Cummingham Square

Providence RI 02918-0001

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Southern Connecticut State University

501 Crescent Street

New Haven CT 06515

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Seminarstrasse 7

D-55127 Mainz

Germany

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23 South Adelaide Avenue

Highland Park, New Jersey 08904

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HNA Newsletter

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Contents

President's Message	1
Obituary	1
HNA News	2
Personalia	3
Exhibitions	4
Museum News	8
Scholarly Activities	
Conferences.....	10
Past Conferences	11

HNA Review of Books

15 th Century.....	21
16 th Century	23
17 th -Century Flemish	25
17 th -Century Dutch.....	28
Miscellaneous	33
New Titles	34

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NEWSLETTER

From the President

Dear colleagues,

We have had a wonderfully busy fall and winter season, with occasions to get together at conferences, most recently at the College Art Association Annual Conference in Washington DC in February and the Renaissance Society of America meeting in Boston, March 31-April 2. Our annual reception at CAA offered an opportunity to meet representatives of the Dutch and Flemish community in the capital, including the Netherlands America Foundation, and we gratefully acknowledge the support of the Consulate General of the Kingdom of the Netherlands and the General Representation of the Government of Flanders to the USA.

At the recent Renaissance Society conference in Boston, HNA co-hosted a reception with the Italian Art Society on April 1. HNA and IAS also co-sponsored two sessions, and additional sessions feature Dutch and Flemish art as outlined in this Newsletter. We also look forward to seeing many HNA members at the Sixteenth Century Studies Conference in Bruges in August 2016.

Plans are well underway for the next HNA conference, scheduled for May 24-26, 2018 in Ghent, with Koen Jonckheere and Max Martens as organizers, and our European Liaison and experienced conference organizer Fiona Healy as adviser. Stay tuned, and save the date!

We thank Martha Hollander, David DeWitt, and Yao-Fen You for their much appreciated contribution to our board over the past four years. We are grateful to our outgoing Treasurer, Dawn Odell, as she takes up a well-deserved sabbatical. We welcome Art DiFuria, Alexandra Onuf, and Bret Rothstein as incoming members of the board, and David Levine as our incoming Treasurer. Our journal *JHNA* continues to flourish under the expert guidance of Alison Kettering, Dagmar Eichberger, and Mark Trowbridge, and we welcome Jacquelyn Coutré as a new Associate Editor. Submissions are always welcome!

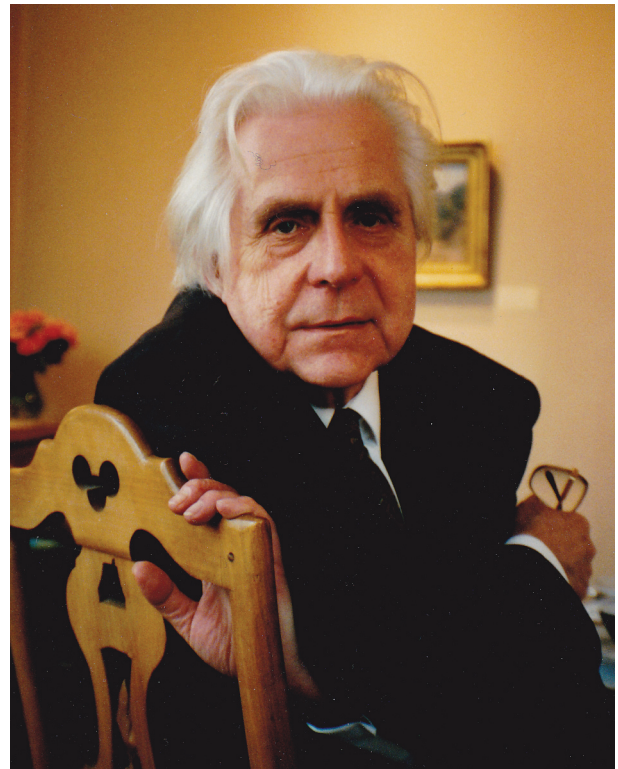
In closing, thank you as ever for supporting HNA in its ongoing activities by paying dues, which are our primary source of income, and please consider contributing at an additional level. Encourage colleagues and students to join our thriving organization. Keep an eye on our website (www.hnanews.org) for news and opportunities, read the journal (www.jhna.org), and don't forget to like us on Facebook!

Amy Golahny

email: golahny@lycoming.edu

In Memoriam

Werner Sumowski
(1931-2015)



Werner Sumowski, professor emeritus of art history at the University of Stuttgart, passed away in Stuttgart September 3, 2015. As research assistant since 1963 and professor from 1973 to 1993, he shaped the lives of generations of students with his humor, profound knowledge and deeply humanistic thinking. His scholarly reputation rested above all on his sixteen volumes of the paintings and drawings of Rembrandt's pupils. As the art historian and Rembrandt expert Gary Schwartz writes, he knew "more about the Rembrandt school as anyone ever alive."

Werner Sumowski was born March 8, 1931 in Ortelsburg in Masuria, today Sczytno in Poland. He ended up in Berlin as war orphan where he studied with Richard Hamann at Humboldt University in East Berlin, publishing his first articles in 1956. Two years after Hamann, founder of the photographic archive in Marburg in 1939 and a decisive representative of an all-German art history, was forced in 1957 to resign from his po-

sition, Sumowski fled to the West. In 1963 he became research associate of Heinz Wetzel at the then Technische Hochschule Stuttgart. He did his habilitation with a study on Caspar David Friedrich, becoming 'Privatdozent' in 1967. After the publication of his Friedrich work, he was appointed 'Universitätsdozent' in 1971, 'außerplanmäßiger' (unscheduled) professor in 1973, and full professor in 1979.

Rembrandt occupied Sumowski all his life, following his teacher Hamann who, originating from modest circumstances, was attracted to the bourgeois art of the Netherlands. Hamann's book on Rembrandt appeared in 1969 in a new edition with Sumowski's annotations. The latter had travelled to the Netherlands as early as 1955, subsequently writing an essay on a hitherto overlooked Rembrandt drawing. Starting in 1979, Sumowski published his ten-volume opus on the drawings of Rembrandt's pupils. The six volumes of the paintings of Rembrandt's pupils of 1983 – with later additions – contain 99 artists known by name and more than 2,500 works. Werner Sumowski, like Richard Hamann, placed special emphasis on strict formal analysis. "Nun guckt mal schön" ("Now look carefully") he used to tell his students when he instructed them to date a painting, drawing or print, to determine its technique and special ductus, to decipher its iconography and if possible to assign it to an artist, a stylistic period, or special historic situation. As he liked to tell his students, he wanted to turn them into 'Bilderwürmchen' (picture worms) and not 'Bücherwürmchen' (bookworms). However, pictorial analysis for him was not an end in itself but opened the way to the understanding of broad relationships. Thus he succeeded in a seminar on artists' colonies of the early twentieth century, before the backdrop of Wilhelminian salon art, to work out the motivations of the life-reforming attempts and the modern art movements of the time. At the same time he visualized those developments that later would lead to National Socialism.

Loss of parents and native country, dictatorship, war and the difficult situation of a budding art historian in the German Democratic Republic turned Werner Sumowski into a pessimistic, disillusioned man. Not without irony he referred to himself barely sixty years old as an old 'Tattergreis' (dodderer) who had one foot in the grave. At the same time he knew as no other how to instruct and entertain his audience. Even on late Friday afternoons crowds of students flocked to his lectures. On the occasion of his retirement they hung bedsheets between the two high-rise buildings on the Keplerstraße in Stuttgart on which they wrote: "Sumo, we thank you!"

Dietrich Heißenbüttel

University of Stuttgart

(Translated by Kristin Belkin)

HNA News

New HNA Treasurer and Board Members

Dawn Odell (Lewis & Clark College) resigned from her position as HNA's American treasurer after serving for three years. The position has been filled by David Levine (Southern Connecticut State University) who also is the editor of book reviews in seventeenth-century Dutch art.

Lloyd DeWitt, Martha Hollander and Yao-Fen You have gone off the Board at the close of their four-year term, 2012-2016. They have been replaced by Art DiFuria (Savannah College of Art), Alexandra Onuf (University of Hartford) and Bret Rothstein (Indiana University) who will serve until 2020.

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, **August 1, 2016**. 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, 2016**.

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Dagmar Eichberger, Associate Editor

Jacquelyn Coutré, Associate Editor

HNA Grants

The 2016-17 grants were awarded to following members:

Art DiFuria, *Maerten van Heemskerck's Rome: Memory, Antiquity, and the Netherlandish Cult of Ruins*. Brill Publishing.

Dan Ewing, *Jan de Beer: Gothic Renewal in Renaissance Antwerp*, Brepols Publishers.

Caroline Fowler, *Drawing and the Senses: An Early Modern History*. Brepols Publishers.

Jochai Rosen, *Jacob Duck (c.1600-1667): Catalogue Raisonné*. John Benjamins Publishing Company.

Ed Wouk, *Frans Floris and the Invention of the Northern Renaissance*. Brill Publishing.

Catherine Ingersoll, *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith*. Brepols Publishers.

We urge members to apply for the 2017-18 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, 2016**, to Paul Crenshaw, Vice-President, Historians of Netherlandish Art. E-mail: paul.crenshaw@providence.edu; Postal address: Providence College, 1 Cunningham Square, Providence RI 02918-0001.

Personalia

Jacquelyn Coutré, Agnes Etherington Art Centre, Queen's University, has been appointed by the Board of HNA a third Associate Editor of *JHNA*.

Lloyd DeWitt, Art Gallery of Ontario, Toronto, has been appointed Chief Curator and Irene Leache Curator of European Art of the Chrysler Museum of Art, Norfolk, Virginia.

Adam Eaker, guest curator and previously Anne L. Poulet Curatorial Fellow at the Frick Collection, was appointed Assistant Curator of Dutch and Flemish Paintings at The Metropolitan Museum of Art as of March 2016.

Emilie Gordenker, Director of the Mauritshuis, has been honored at the Netherland-America Foundation Ambassador's Awards Dinner in Washington, DC, with the Ambassador K. Terry Dornbush Award, named for and endowed by the US Ambassador to the Netherlands (1994-1998), K. Terry Dornbush.

Christopher Heuer has been named Associate Director of Research and Academic Program at The Clark Art Institute, Williamstown, MA.

Angela Jager, University of Amsterdam, won the ARIAH Prize for Online Publication for her article "Everywhere illustrious histories that are a dime a dozen": The Mass Market for History Painting in Seventeenth-Century Amsterdam', *JHNA*, vol. 7: 1 (2015).

J.W. Middendorf II exhibited his series of portrait drawings of art historians at Tambaran Gallery, New York, in January 2016. Among the portraits are HNA members Maryan Ainsworth, Egbert Haverkamp-Begemann, Till-Holger Borchert, the late Walter Liedtke, and Peter Sutton.

Jamie Richardson, Bryn Mawr College, is the 2015-16 Rubenianum Fellow. Her primary research interest is Frans Francken II and Flemish gallery painting.

The Great Art Historian Series J. W. Middendorf II



Maryan Ainsworth



Egbert Haverkamp-Begemann



Till Borchert



Pierre Rosenberg



Walter Liedtke



David Ekserdjian



Robert Simon



Peter Sutton

January 22- January 30th
Reception Tuesday, January 26th from 5:00-7:00,
hosted by Peter van den Brink
Tambaran 5 East 82nd Street NYC

William W. Robinson, formerly Harvard Art Museums, is being honored in the winter issue of *Master Drawings*, vol. LIII, no. 4, 2015, a *Festschrift* dedicated to him: *Notes in Honor of William W. Robinson*. Besides the many contributions by friends and colleagues, it includes a review by Stijn Alsteens of William W. Robinson, with Susan Anderson, *Drawings from the Age of Bruegel, Rubens, Rembrandt: Highlights from the Collection of the Harvard Art Museums*, Yale University Press, 2016. The articles in *Master Drawings* are listed individually in the online April Bibliography of Journal Articles on the HNA website.

Victoria Sancho Lobis, Prince Trust Associate Curator of Prints and Drawings at The Art Institute of Chicago, featured as the Curator in the Spotlight on Codart's website in January 2016.

Larry Silver, University of Pennsylvania, is one of thirteen Phi Beta Kappa Visiting Scholars for 2015-2016. The program offers undergraduates the opportunity to spend time with America's most distinguished scholars. During his tour, Silver will visit McDaniel College, the University of Maine, Colorado

College, Beloit College, the University of Illinois at Urbana-Champaign, Wake Forest University, and Grinnell College.

Iloona van Tuinen has been appointed Assistant Curator at the Morgan Library & Museum, New York. She is responsible for Netherlandish, Dutch, Flemish, German and Scandinavian drawings and prints, 1400-1900.

Exhibitions

United States and Canada

A New Look at a Van Eyck Masterpiece. Metropolitan Museum of Art, New York, January 25 – April 24, 2016. Organized by Maryan Ainsworth, this is a focus exhibition on the findings of a recent study of Jan van Eyck's *Crucifixion* and *Last Judgment* paintings (c. 1440-41). The long-standing question whether they were always intended as a diptych, or whether they originally were the wings of a triptych whose center piece has been lost is partially answered not only by close examination of the frame but also in the relationship of the *Crucifixion* painting to a recently discovered drawing of the *Crucifixion* attributed to Jan van Eyck that has been acquired by the Boijmans Van Beuningen Museum, Rotterdam, and is also on view.

An accompanying publication, *An Eyckian Crucifixion Explored: Ten Essays on a Drawing*, presents the views of leading scholars on the newly discovered *Crucifixion* drawing and its relationship to the Met's painting. Additional objects drawn from the Metropolitan Museum's collection are presented as contextual material and include paintings by Fra Angelico and Pietro Lorenzetti, prints, a rosary bead, boxwood and ivory diptychs, illuminated manuscripts, enamelwork, and portrait medals.

Woven Gold: Tapestries of Louis XIV. J. Paul Getty Museum, Los Angeles, December 15, 2015 – May 1, 2016.

Pierre-Jean Mariette and the Art of Collecting Drawings. The Morgan Library & Museum, New York, January 22 – May 1, 2016.

Treasures from the House of Alba: 500 Years of Art and Collecting. Frist Center for the Visual Arts, Nashville, February 5 – May 1, 2016.

Beyond Bosch: The Afterlife of a Renaissance Master in Print. Harvard Art Museums, Fogg Museum, Cambridge, MA, January 23 – May 8, 2016.

The Power of Prints: The Legacy of William M. Ivins and A. Hyatt Mayor. The Metropolitan Museum of Art, New York, January 26 – May 22, 2016.

Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer. The Nelson-Atkins Museum, Kansas City, February 20 – May 29, 2016. Previously at the Museum of Fine Arts, Boston. Curated by Ronni Baer in consultation with Ian Kennedy. Catalogue with essays by Ronni Baer, Henk van Nierop, Eric Jan Sluijter, Herman Roodenburg, Marieke de Winkel and Sanny de Zoete. Reviewed in this issue.

In the Library: The Intersection of Commerce and Instruction in Art. National Gallery of Art, Washington, DC, February 22 – June 3, 2016. Artists' Manuals and Material Catalogs.

Asia > Amsterdam. Luxury in the Golden Age. Peabody Essex Museum, Salem, February 27 – June 4, 2016. Previously at the Rijksmuseum, Amsterdam. To be reviewed.

Van Dyck: The Anatomy of Portraiture. The Frick Collection, New York, March 2 – June 5, 2016. Curated by Stijn Alsteens (Metropolitan Museum of Art) and Adam Eaker (Frick Collection and Metropolitan Museum of Art). The catalogue, Yale University Press, includes essays by An Van Camp (British Museum), Bert Watteeuw (Rubenianum) and Xavier Salomon (Frick Collection). To be reviewed.

The exhibition is accompanied by a series of lectures: Stijn Alsteens, (Metropolitan Museum of Art), *Drawing for Portraits*, March 2, 2016; Marcia Pointon (Emerita, University of Manchester), *Why Portraiture?*, April 6, 2016; Adam Eaker (Metropolitan Museum of Art), *Sitting for Van Dyck*, April 13, 2016; Arthur Wheelock (National Gallery of Art), *The Art and Legacy of Anthony van Dyck*, March 24, 2016 (seminar).

Myth, Allegory and Faith: The Kirk Edward Long Collection of Mannerist Prints. Cantor Arts Center at Stanford University, Stanford, CA, February 10 – June 20, 2016.

Traversing the Globe through Illuminated Manuscripts. The J. Paul Getty Museum, Los Angeles, January 26 – June 26, 2016.

Actual State. North Carolina Museum of Art, Raleigh, February 20 – July 10, 2016.

Van Dyck, Rembrandt, and the Portrait Print. The Art Institute of Chicago, March 5 – August 7, 2016. Curated by Victoria Sancho Lobis. Catalogue with essays by Victoria Sancho Lobis and Maureen Warren (Krannert Art Museum), distributed by Yale University Press.

Off the Wall: Gardner and Her Masterpieces. Isabella Stewart Gardner Museum, Boston, March 10 – August 15, 2016.

Unfinished: Thoughts Left Visible. Metropolitan Museum of Art, Breuer Building, March 18 – September 4, 2016. Includes Jan van Eyck, *Saint Barbara*, from the Koninklijk Museum voor Schone Kunsten, Antwerp.

The Last Judgment Tapestry. Worcester Art Museum, April 23 – September 18, 2016.

Splendor, Myth, and Vision: Nudes from the Prado. The Clark Art Institute, Williamstown, MA, June 11 – October 10, 2016.

Vermeer Suite: Music in 17th-Century Dutch Paintings. Dallas Museum of Art, Dallas, January 17 – October 21, 2016.

Singular Figures: Portraits and Character Studies in Northern Baroque Painting. Agnes Etherington Art Centre, Queen's University, Kingston, ON, January 9 – December 4, 2016. Co-curated by Stephanie Dickey and Jacquelyn N. Coutré.

Pages from the Past: Illuminated Manuscripts in Boston-Area Collections. McMullen Museum of Art, Boston College ("The Art of Illumination"); Houghton Library at Harvard University ("Cloister and Cathedral: The Church and the Book in the Middle Ages"), September 10 – December 11, 2016; Isabella Stewart Gardner Museum ("The Italian Renaissance Book"), September 22, 2016 – January 15, 2017. The exhibition is curated and the accompanying catalogue edited by Jeffrey F.

Hamburger (Harvard University), William Stoneman (Harvard University), Lisa Fagin Davis (Medieval Academy of America), Anne-Marie Eze (Isabella Stewart Gardner Museum), and Nancy Netzer (Boston College). An international conference linked to the exhibition with one day at each of the three venues will take place on November 3-5, 2016.

From Drawings to Paintings in the Age of Rembrandt. National Gallery of Art, Washington, September 18, 2016 – January 2, 2017; Fondation Custodia Frits Lugt, Paris, February 3 – May 7, 2017 (see below).

Martin Luther and the Art of the Reformation. Minneapolis Institute of Art, October 30, 2016 – January 15, 2017.

Law and Grace. Pitts Theology Library, Emory University, Atlanta, October 10, 2016 – January 16, 2017.

Word and Image: Martin Luther's Reformation. Morgan Library and Museum, New York, October 7, 2016 – January 22, 2017.

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

Masterpieces from the Golden Age of Dutch Art: The Rose-Marie and Eijk van Otterloo Collection. Yale Art Gallery, New Haven, October 2014–2017.

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry. National Gallery of Art, Washington, October 22, 2017 – January 21, 2018. Previously at the Musée du Louvre, Paris, and the National Gallery of Ireland, Dublin (see below).

Europe and other Countries

Austria

A Guest from Flanders [Master of 1499, *Margaret of Austria Worshipping the Virgin and Child*, between 1501-1504, Museum voor Schone Kunsten, Ghent]. Kunsthistorisches Museum, Vienna, June 1, 2015 – July 1, 2016.

Rubens: Metamorphoses. Kunsthistorisches Museum, Vienna, October 18, 2017 – January 14, 2018. The exhibition will include *Venus Frigida* from the Koninklijk Museum voor Schone Kunsten, Antwerp, which is being restored in Vienna while the Antwerp museum is closed.

Pieter Bruegel d.Ä.: Ausstellung anlässlich des 450. Todesjahres von Pieter Bruegel d.Ä. Kunsthistorisches Museum, Vienna, October 23, 2018 – January 27, 2019. Curators: Elke Oberthaler, Sabine Pénot.

Belgium

Rondom Bosch. Museum Mayer-van den Bergh, Antwerp, February 13 – April 30, 2016.

Sculptures from Bruges. M – Museum, Leuven, September 17, 2015 – May 15, 2016.

Van Floris tot Rubens: Meestertekeningen uit een Belgische privéverzameling. Koninklijke Musea voor Schone Kunsten van België, Brussels, January 20 – May 15, 2016.

Hendrick De Clerck. M – Museum, Leuven, February 11 – May 15, 2016.

Rembrandt in zwart-wit. BOZAR (Paleis for Schone Kunsten), Brussels, February 26 – May 29, 2016.

InDRUKwekkend: nieuwe topstukken uit het Brugse prentenkabinet (dl. 2). Arentshuis, Musea Brugge, March 5 – June 19, 2016.

De heksen van Bruegel. Sint-Janshospitaal, Bruges, March 10 – June 26, 2016. Previously at the Museum Catharijneconvent, Utrecht. With catalogue by Renilde Vervoort. Bruges, Uitgeverij van de Wiele, ISBN 978-90-76297-60-6, EUR 20 (in English).

Clara Peeters. Rockoxhuis, Antwerp, June 23 – October 2, 2016; Museo del Prado, Madrid.

Perspective. Architectural Painting in Rubens' Century. Museum Mayer van den Bergh, Antwerp, June 18 – October 16, 2016.

Reunion. From Quinten Matsys to Peter Paul Rubens. Masterpieces from the Royal Museum Reunited in the Cathedral. Antwerp Cathedral, until 2017.

Op zoek naar Utopia. Museum M, Leuven, October 20, 2016 – January 17, 2017. See also the conference, KU Leuven, January 11-13, 2017.

Bruegelland. Stedelijk Museum Wuyts-Van Campen en Baron Caroly, Lier, June 18, 2011 – December 31, 2017.

Pieter Pourbus and the Claeissens Family. Painting in Bruges in the Second Half of the Sixteenth Century. Groeningemuseum, Bruges, October 12, 2017 – January 21, 2018.

De eeuw van Bruegel. Koninklijk Museum voor Schone Kunsten Antwerpen, July 1 – December 31, 2019. Curator: Manfred Sellink.

England and Scotland

I am Van Dyck. Dulwich Picture Gallery, London, January 12 – April 24, 2016. Works in the collection and Van Dyck's last self-portrait on loan from the National Portrait Gallery. In a series of in-house exhibitions "Making Discoveries: Dutch and Flemish Masterpieces."

Bruegel in Black and White: Three Grisailles Reunited. Courtauld Gallery, London, February 4 – May 8, 2016.

Crawling with Life: Flower Drawings from the Henry Rogers Broughton Bequest. Fitzwilliam Museum, Cambridge, February 2 – May 8, 2016.

Rubens' Ghost. Dulwich Picture Gallery, London, April 26 – July 3, 2016.

The Masterpiece Tour: Rembrandt's Self Portrait at the Age of 63. Abbot Hall Art Gallery, Kendal, March 19 – May 15, 2016; Bristol's City Museum and Art Gallery, Bristol, May 21 – July 17, 2016. The exhibition opened in Belfast (January 15 – March 13, 2016).

Masters of the Everyday: Dutch Artists in the Age of Vermeer. Queen's Gallery, Palace of Holyroodhouse, Edinburgh, March 4 – July 24, 2016; Mauritshuis, The Hague, September 29, 2016 – January 8, 2017. Curators: Quentin Buvelot and Desmond Shawe-Taylor. The exhibition opened at The Queen's

Gallery, Buckingham Palace, London. With catalogue; to be reviewed.

Rubens & Company: Flemish Drawings from the Scottish National Gallery. Scottish National Gallery, Edinburgh, June 18 – September 4, 2016. Curated by Tico Seifert. With publication.

The English Rose – Feminine Beauty from Van Dyck to Sargent. Bowes Museum, Barnard Castle, County Durham, May 14 – September 25, 2016. Includes the recently acquired *Portrait of Olivia Mrs. Endymion Porter* by Anthony van Dyck.

Dou in Harmony. Dulwich Picture Gallery, London, July 5 – November 6, 2016.

Reformation to Revolution. Scottish National Portrait Gallery, Edinburgh, December 1, 2011 – December 31, 2016.

Adriaen van de Velde: Master of the Dutch Golden Age. Dulwich Picture Gallery, London, October 12, 2016 – January 15, 2017. The exhibition opens at the Rijksmuseum, Amsterdam (see below).

Am I Rembrandt? Dulwich Picture Gallery, London, November 8, 2016 – March 5, 2017.

Portrait of the Artist. Queen's Gallery, Buckingham Palace, London, November 4, 2016 – April 23, 2017.

France

Dutch Drawings from the John and Marine van Vliissingen Collection. Fondation Custodia Frits Lugt, Paris, January 30 – April 30, 2016.

La cartographie ou le miroir du monde: Mercator et Ortelius, deux géographes flamands. Musée de Flandre, Cassel, March 12 – June 12, 2016.

L'Odyssée des Animaux. Musée de Flandre, Cassel, October 8, 2016 – January 22, 2017.

From Drawings to Paintings in the Age of Rembrandt. Fondation Custodia Frits Lugt, Paris, February 3 – May 7, 2017. Previously at the National Gallery of Art, Washington (see above).

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry. Musée du Louvre, Paris, February 20 – May 22, 2017; National Gallery of Ireland, Dublin, June 17 – September 17, 2017; National Gallery of Art, Washington, October 22, 2017 – January 21, 2018. Curators: Blaise Ducos, Adriaan Waiboer, Arthur Wheelock. With catalogue.

Germany

Holbein in Berlin. Die Schutzmantelmadonna aus der Sammlung Würth. Bode-Museum, Berlin, January 20 – May 8, 2016. With catalogue, Michael Imhof Verlag, 2016, ISBN 978-3-7319-0327-7, EUR 20.

Niederländische Zeichnungen. Neu entdeckte Werke aus dem Germanischen Nationalmuseum. Germanisches Nationalmuseum, Nürnberg, February 18 – May 22, 2016.

Schöner als die Wirklichkeit: Die Stilleben des Balthasar van der Ast (1593/94-1657). Suermondt-Ludwig Museum, Aachen, March 10 – June 5, 2016; Herzogliches Museum, Gotha, July 2 – October 2, 2016. With catalogue ed. by Saevenaz

Ayooghi, Sylvia Böhner and Timo Trümper, Michael Imhof Verlag, ISBN 978-3-7319-0316-1, EUR 30.

Ein vergessenes Meisterwerk. Das Antwerpener Altarbild der Kölner Kreuzbrüder. Wallraf-Richartz-Museum & Fondation Corboud, Cologne, March 18 – June 12, 2016.

Kinder, Kerle, Charaktere. Das druckgraphische Werk Adriaen van Ostades. Kusthalle Bremen, April 6 – July 3, 2016. With catalogue, Deutscher Kunstverlag, ISBN 978-3-422-07353-1, EUR 25.

Johann Andreas Wolff. Zeichenkunst in München um 1700. Staatliche Graphische Sammlung München in der Pinakothek der Moderne, Munich, May 5 – July 17, 2016. Catalogue by Achim Riether, Deutscher Kunstverlag, ISBN 978-3-422-07348-7, EUR 50.

Hieronymus Bosch and His Imagery in the 16th and 17th Centuries. Gemäldegalerie, Staatliche Museen zu Berlin, May 31 – September 11, 2016.

Verkehrte Welt. Das Jahrhundert von Hieronymus Bosch. Bucerius Kunst Forum, Hamburg, June 4, 2015 – September 11, 2016.

Schaufenster des Himmels. Der Altenberger Altar und seine Bildausstattung. Städel Museum, Frankfurt, June 15 – September 25, 2016. Curator: Jochen Sander. Catalogue, ed. by Jochen Sander, *Schaufenster des Himmels. Der Altenberger Altar und seine Bildausstattung*, ISBN 978-3-422-07340-1, and a volume of essays, ed. by Jochen Sander and Fabian Wolf, *Aus der Nähe betrachtet. Bilder am Hochaltar und ihre Funktion im Mittelalter*, ISBN 978-3-422-07363-0, both published by Deutscher Kunstverlag.

Weltsichten: Landschaft in der Kunst seit dem 15. Jahrhundert. Ruhr Universität, Museum unter Tage, Situation Kunst (für Max Imdahl). Bochum, November 14, 2015 – October 1, 2016

Das Paradies auf Erden: Landschaften von Bruegel bis Rubens. Kunsthalle im Lipsiusbau, Dresden, October 1, 2016 – January 15, 2017.

Bilderwelten – Buchmalerei zwischen Mittelalter und Neuzeit. Bayerische Staatsbibliothek, Munich, March 2, 2016 – January 17, 2017. Catalogue ed. by Claudia Fabian, Lucerne, Quaternio Verlag.

As part of an overarching project, "Meisterwerke der Buchmalerei des 15. Jahrhunderts in Mitteleuropa," initiated by Jeffrey F. Hamburger (Harvard University), an unprecedented series of twelve interrelated exhibitions were and still are held in Germany, Switzerland and Austria over the course of 2015–2017. Two major exhibitions in Vienna (Österreichische Nationalbibliothek, »Goldene Zeiten. Meisterwerke der Buchkunst von der Gotik bis zur Renaissance«, November 20, 2015 – February 21, 2016) and Munich (see above) were accompanied by ten smaller exhibitions featuring the treasures of ten other libraries. All twelve exhibitions are documented in a scholarly catalogue. A collection of essays on Central European illumination of the fifteenth century (Mitteleuropäische Buchmalerei im Zeitalter Gutenbergs. Ed. by Jeffrey F. Hamburger, Robert Suckale und Gude Suckale-Redlefsen, Lucerne, 2015) appeared in conjunction with the catalogue in Vienna.

Further information on the exhibitions and catalogues, all of which published by Quaternio Verlag, Lucerne, and which

can be purchased singly or as a set, can be found at: <http://www.quaternio.ch/buchmalerei-mitteuropa/>

Bührle von Dürer bis van Gogh. Sammlung Bührle trifft Wallraf. Wallraf-Richartz-Museum & Fondation Corboud, Cologne, September 23, 2016 – January 29, 2017.

Ireland

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry. National Gallery of Ireland, Dublin, June 17 – September 17, 2017; National Gallery of Art, Washington, October 22, 2017 – January 21, 2018. Previously at the Musée du Louvre, Paris (see above).

Italy

Guests at Palazzo Pitti: Elsheimer's Polyptych of the Holy Cross. Galleria Palatina, Palazzo Pitti, Florence, until June 5, 2016.

Japan

Vermeer and Rembrandt: The Masters of the 17th-Century Dutch Golden Age. Fukushima Prefectural Museum of Art, Fukushima, April 6 – May 8, 2016. Previously in Kyoto and Tokyo.

Luxembourg

Masterpieces from Budapest. Musée du Luxembourg, March 9 – July 10, 2016.

The Netherlands

In and Out of Storage. Mauritshuis, The Hague, February 4 – May 8, 2016. 25 paintings, including Dutch and Flemish, will be presented with the central question: why are those works not on display in the galleries?

Jheronimus Bosch – Visions of a Genius. Het Noordbrabants Museum, 's-Hertogenbosch, February 13 – May 8, 2016; Museo Nacional del Prado, Madrid, May 31 – September 11, 2016. With exhibition catalogue (Matthijs IJssink and Jos Koldeveij, Mercatorfonds, ISBN 978-94-6230-118-4, EUR 25) and a catalogue raisonné.

Two iconic works in the Prado formerly considered to be by Bosch, *The Cure of Folly* and *The Temptation of St. Anthony*, were downgraded by the Dutch-based Bosch Research and Conservation Project. The Prado reacted by withdrawing the loan to the exhibition. *The Cure of Folly*, dated by the Prado to 1500-1510, has been dated by the Dutch researchers to a follower of 1510-1520; *The Temptation of St. Anthony*, dated by the Prado to 1490, and by the researchers to a follower in 1530-1540. Although not requested for the exhibition, *The Seven Deadly Sins* was also downgraded. Dated by the Prado to between 1490 and 1510, it is considered to be by the workshop or a follower of 1510-1520. [*The Art Newspaper*, March 2016] On the other hand, the BRCP attributed a new drawing, *Infernal Landscape*, to Hieronymus Bosch (private collection), shown in the exhibition. [*CODART News*, December 2015]

Rembrandts naakte waarheid. Museum Het Rembrandthuis, Amsterdam, February 12 – May 16, 2016.

Franciscus. Museum Catharijneconvent, Utrecht, March 5 – June 5, 2016.

Schalcken. De kunst van let verleiden. Dordrecht Museum, Dordrecht, February 21 – June 26, 2016. Previously at the Wallraf-Richartz-Museum & Fondation Corboud, Cologne. Curators: Anja Sevcik and Sander Paarlberg.

Vermeer komt thuis: 'Het Straatje' na 320 jaar terug in Delft. Stedelijk Museum Het Prinsenhof, Delft, March 25 – July 17, 2016. Previously at the Rijksmuseum, Amsterdam.

Vik Muniz: Verso. Mauritshuis, The Hague, June 9 – September 4, 2016. The Brazilian artist Vik Muniz is creating exact replicas of the back of five paintings, among them Vermeer's *Girl with a Pearl Earring*, Carel Fabritius's *Goldfinch* and Rembrandt's *The Anatomy Lesson of Dr. Nicolaes Tulp*.

Jan Albertsz Rotius, de Rembrandt van Hoorn. Westfries Museum, Hoorn, April 23 – September 18, 2016.

Adriaen van de Velde: Master of the Dutch Golden Age. Rijksmuseum, Amsterdam, June 24 – September 18, 2016; Dulwich Picture Gallery, October 12 2016 – January 15, 2017.

Van Eyck, Brueghel, Jordaens. Masterworks from the Brukenthal Collection. Noordbrabants Museum, 's-Hertogenbosch, June 18 – October 9, 2016.

Hollanders van de Gouden Eeuw. Hermitage Amsterdam, November 29, 2014 – December 31, 2016.

At Home in Holland. Vermeer and His Contemporaries from the British Royal Collection. Mauritshuis, The Hague, September 29, 2016 – January 8, 2017. Previously at Buckingham Palace, London, November 13, 2015 – February 14, 2016, and Queen's Gallery, Edinburgh, March 14 – July 24, 2016 (see above).

Frans Post. Kunstenaar in de Tropen. Rijksmuseum, Amsterdam, October 7, 2016 – January 8, 2017.

Het mysterie van Hercules Seghers. Rijksmuseum, Amsterdam, September 20, 2016 – January 9, 2017.

Beauty Rules: Gerard de Lairesse en de maakbare schoonheid. Rijksmuseum Twenthe, Enschede, September 11, 2016 – January 22, 2017.

Vielend penseel: Caesar van Everdingen (1616-1678). Stedelijk Museum Alkmaar, September 24, 2016 – January 22, 2017.

Hollandse Meesters uit Boedapest. Het Szépművészeti Múzeum op reis. Frans Hals Museum, Haarlem, November 12, 2016 – February 12, 2017. Previously at Musée du Luxembourg (see above).

Trompe l'oeil: gezichtsbedrog in de Gouden Eeuw. Dordrecht Museum, Dordrecht, January 1 – December 31, 2017.

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

Emanuel de Witte. Stedelijk Museum Alkmaar, September 23, 2017 – January 21, 2018.

Allart van Everdingen. First Painter of Scandinavian Landscapes. Stedelijk Museum Alkmaar, September 1, 2019 – January 31, 2020.

Poland

Nie tylko tulipany. Państwowe Muzeum w Schwerinie gościnnie w Muzeum Narodowym w Szczecinie (Not only Tulips. Staatliches Museum Schwerin as a Guest in the National Museum in Szczecin). Muzeum Narodowe, Szczecin, November 25, 2015 – April 10, 2016. Curated by Dariusz Kacprzak and Gero Seelig; with catalogue, ISBN 978-83-63365-27-1, EUR 45.

Portugal

The Global City: Lisbon in the Renaissance. Museu Nacional de Arte Antiga, Lisbon, November 25, 2016 – March 25, 2017. Based on the book *The Global City: On the Streets of Renaissance Lisbon*, ed. by Annemarie Jordan Gschwend and K.J.P. Lowe, Paul Holberton, London.

Spain

El Bosco en El Escorial. San Lorenzo de El Escorial, Madrid, February 1 – April 30, 2016.

Bosch. The Centenary Exhibition. Museo Nacional del Prado, Madrid, May 31 – September 11, 2016. The exhibition opened at the Noordbrabants Museum, 's-Hertogenbosch, February 13 – May 8, 2016.

Caravaggio and the Painters from the North. Museo Thyssen-Bornemisza, Madrid, June 21 – September 18, 2016.

Sweden

Konstnären. Konstakademien, Stockholm, February 11 – September 11, 2016; Moderna Museet, Malmö, October 8, 2016 – February 19, 2017. The role of the artist, from Rubens and Rembrandt to contemporary artists.

Museum and Other News

Amsterdam

Rembrandt's pendant portraits of Maerten Soolmans (Rijksmuseum) and Oopjen Coppit (Louvre) are being lightly restored at the Louvre before being shown there together for three months, followed by being exhibited in Amsterdam for three months. Afterwards they will undergo a more thorough restoration at the Rijksmuseum before returning to their respective galleries. [*Codart News*, February 2016.]

Antwerp

A city-wide program of exhibitions and performances is planned for Antwerp in 2018 under the title *Barok2018*. This will take place under the intellectual leadership of the Rubenianum and the Rubenshuis.

The Rubenshuis acquired Rubens's *Portrait of Clara Serena Rubens, the Artist's Daughter*, as well as *Portrait of Emperor Galba*, both on long-term loan. The *Portrait of Galba* displays close similarities to a drawing in Rubens's *Theoretical Notebook*,

destroyed in 1720, of which the museum purchased one of the four surviving contemporary copies with the support of the King Baudouin Foundation. The loan of the painted *Portrait of Galba* makes it possible to display the drawing and the painting side by side.

In addition, the Rubenshuis purchased *Study of the Head of a Brussels Magistrate* by Anthony van Dyck. The painting was discovered on the BBC's *Antiques Roadshow* in July 2013. The study was executed in preparation for *The Magistrates of Brussels Assembled around the Personification of Justice*, destroyed in 1695. The portrait sketch is included in the exhibition "Van Dyck: The Anatomy of Portraiture," at the Frick Collection, New York, March 2 – June 5, 2016.

Another acquisition is *Still Life with Vegetables* by Adriaen van Utrecht, a pupil of Frans Snyders.

Barnard Castle



Arts Council England has accepted in lieu of inheritance tax a painting by Anthony van Dyck of *Olivia Mrs Endymion Porter* of c. 1637. Oil on canvas, 137.2 x 110.2 cm. The portrait has been allocated to The Bowes Museum, Barnard Castle, County Durham. It will be included in the exhibition "The English Rose – Feminine Beauty from Van Dyck to Sargent," Bowes Museum, May 14 – September 25, 2016.

Berkeley

ianbrueghel.net Renovated

Shifting the site to a new platform has made it easier for the users to do search, access diverse data and organize investigation. The catalogue's features, as well as images and resources can now flow in and out of the platform. The catalogue entries have moved closer to standardized data structures and descriptive vocabularies.

Some new features: a new system for provenance data; map-based browsing by location; more images fully tagged; the comment sections are a drop-down on each object page; a signature is automatically added to every contribution. The "My Workspace" section now allows to store bibliography and an image library for your research. Apart from new prints after Brueghel and more of his drawings, there is now also a parallel, interconnected website on the work of Pieter Bruegel the Elder!

Log in with your username and password, but be advised that all usernames have been converted to the format "first initial, last name (ex: jsmith)". If you have questions, please write to janbrueghel@gmail.com.

Dresden

On February 26, 2016, the newly commissioned wing of the Semperbau of the Gemäldegalerie opened again to the public.

Weltsicht und Wissen um 1600' is a new, permanent exhibition of the Rüstkammer in the Residenzschloss.

The Hague

The Mauritshuis has acquired a rare floral still life by Roelant Savery, *Vase of Flowers in a Stone Niche* (1615) thanks to the support of the BankGiro Lottery, the Rembrandt Association and a private donor.



Kansas City, Missouri

A small sixteenth-century panel with *The Temptation of St. Anthony* at the Nelson Atkins Museum has been upgraded from the workshop or a follower of Jheronimus Bosch to the master himself. The new attribution was made by members of the Bosch Research and Conservation Project.

Kingston, Ontario



The Agnes Etherington Art Centre at Queen's University has acquired *Portrait of a Man with Arms Akimbo* by Rembrandt. Signed and dated 1658, the painting is one of the artist's great late portraits, harmonizing 16th-century portrait conventions with his personal interpretation of the rough style. The distinguished provenance – beginning with the connoisseur Daniel Daulby in the late 18th century – amplifies the work's significance. This portrait is the third gift of a Rembrandt by Drs Alfred and Isabel Bader to the Agnes Etherington Art Centre.

Los Angeles

The J. Paul Getty Museum announced the acquisition of the *Livre des fais de Jacques de Lalaing*, with text by Jean Lefèvre de Saint-Remy and a frontispiece by Simon Bening. The manuscript also contains 17 miniatures attributed to an anonymous painter in the circle of the Master of Charles V.

New York

The Metropolitan Museum restored *Portrait of a Man* by Jan Gossart from the Koninklijk Museum voor Schone Kunsten, Antwerp. Due to the fact that the Antwerp Museum is closed, the painting is hanging in the permanent collection of the Met. [Codart News, February 2016]

**SEE LATE BREAKING
MUSEUM NEWS ON
PAGE 40.**

Conferences

United States

Pages from the Past: Illuminated Manuscripts in Boston-Area Collections

McMullen Museum of Art, Boston College; Houghton Library, Harvard University; Isabella Stewart Gardner Museum, Boston, November 3-5, 2016. In conjunction with the exhibitions at the same venues.

Europe

Jheronimus Bosch: His Life and His Work

's-Hertogenbosch, April 14-16, 2016.

Matthijs Ilsink and **Robert G. Erdmann**, Introduction to the BRCP.

Larry Silver, Defining Bosch (keynote).

Tania de Nile, New Provenance Research: The Vienna *Last Judgement* in 17th-Century Inventories.

Jan Sanders, The Charterhouse near 's-Hertogenbosch and Its Connection with the Studio of Jheronimus Bosch, 1466-1515.

Giulio Bono and **Maria Chiara Maida**, Bosch in Venice; Notes on the Conservation Treatments.

Monika Strolz, The *Christ Carrying the Cross* in the Kunsthistorisches Museum Vienna – Observations and Restoration Treatment.

Lynn Jacobs, Inside/Outside: Bosch's *Triptych of the Crucified Female Martyr*.

Henry Luttikhuisen, Into the Wild: The Place of Saint John the Baptist in the Work of Jheronimus Bosch and Geertgen tot Sint Jans.

Geert Van der Snickt, Chemical Imaging on Work by J. Bosch by Means of MA-XRF Scanning.

Aline Genbrugge, Conservation of the *Saint Jerome* from the Museum of Fine Arts of Ghent at the Royal Institute for Cultural Heritage (KIK-IRPA).

Laura Ritter, The Making of Bosch. Observations on His Artistic Reception.

Björn Blauensteiner, The Fall of Man and Its Consequences. Thoughts on the Pictorial Programme of Bosch's *Garden of Earthly Delights*.

Annetje Boersma, **Friso Lammertse** and **Eva van Zuilen**, The *Saint Christopher* Revealed: Remarks on the Restoration Process and Bosch's Painting Technique.

Simon Egan and **Griet Steyeart**, The Restoration of the *Last Judgement* by Bosch in the Groeninge Museum, Bruges.

Luuk Hoogstede, Changing the Face of Bosch: The Effects of Restoration.

Elena Vázquez, The Appreciation of Bosch's Paintings in Spanish Sources.

Marieke van Wamel, The Patron in the Picture. Bosch and His Donor Portraits.

Abbie Vandivere, "A Translucent Flesh-Coloured primer-*uersel*": Intermediate Layers and Visible Underdrawing in Jheronimus Bosch's Paintings.

Yona Pinson, "Let it be..." The World Corrupted from Its Inception.

Erwin Pokorny, Alart du Hameel and Jheronimus Bosch – Artistic Relations and Chronology.

Concha Herrero Carretero, Bosch's Dreams and Caprices. Tapestries of the Spanish Royal Collection.

Nenagh Hathaway, Breaking with Tradition: Bosch's Triptych Exteriors in the Context of the Netherlandish Grisaille.

Jens Kremb, Painted Tabletops of the Late Middle Ages and Hieronymus Bosch's *Seven Deadly Sins and the Four Last Things*.

Jeanne van Waardenoijen, Salmen genoechte hebben met wiven? *The Garden of Earthly Delights*: Interpretations and Prejudices

Loes Scholten, BoschDoc; a Database Holding Source Texts about Hieronymus Bosch, His Life and Works.

Daan van Heesch, Bosch's Afterlife in the New World. Eschatological Imagination in Colonial Latin America.

Tessel Bauduin, Jheronimus Bosch: His Surrealist Afterlife – or the Art Critical Reception of Bosch as Surrealist in the 20th Century.

Eric De Bruyn, *The Garden of Earthly Delights* Triptych: Some Tentative Considerations about the Iconography of Its Central Panel.

Patrick Le Chanu and **Agnes Virole**, The Conjurer in Saint-Germain-en-Laye, a Fascinating "quasi-Bosch" Painting.

Hugo van der Velden, Bosch and the Rise of Genre.

Frühjahrestreffen Arbeitskreis Provenienzforschung

Badisches Landesmuseum und Staatliche Kunsthalle, Karlsruhe, April 26-27, 2016.

Tessa Rosebrock (Staatliche Kunsthalle Karlsruhe), Erworben aus "jüdischem Vermögen". Grafische Blätter der Sammlung Haymann.

Katharina Siefert (Badisches Landesmuseum Karlsruhe), OMG! – Objekte mit Geschichte. Erläuterung des Konzepts der Sonderausstellung im BLM mit Augmented Reality App.

Anja Heuß (Staatsgalerie Stuttgart), Audioguides als neues Format zu Vermittlung von Provenienzforschung.

Mathias Listl (Kunsthalle Mannheim), Digitalisierung der Akten der Kunsthalle.

Lutz Bannert (Generallandesarchiv Karlsruhe), Verwaltungsschriftgut zu Raub, "Verwertung" und Rückerstattung von Kunstgegenständen im Generallandesarchiv.

Tanja Baensch (Kunstmuseum Stuttgart), Zum Werk von Otto Dix am Kunstmuseum Stuttgart.

Thierry Bajou (Conservateur en chef du patrimoine et spécialiste, à la Direction des musées de France), The Question of Looted Art in France – a Current Appraisal.

Anne Liskenne and Frédéric Baleine du Laurens (Archives de la Ministère des Affaires Étrangères), Les sources françaises de la recherche sur les œuvres d'art spoliées.

Isabelle le Masne de Chermont (Directrice du département des Manuscrits, Bibliothèque National de France), The Berlin Art Dealer Paul Graupe (1881–1953): A German-French Study.

Laura Meier-Ewert (CIVS, Vertretung in der Deutschen Botschaft Berlin), Die CIVS – Anerkennung und Entschädigung der Opfer von antisemitischen Enteignungen in Frankreich.

Paragons and Paper Bags. Early Modern Prints from the Consumer's Perspective

Rijksmuseum, Amsterdam, June 9, 2016.

Scientific committee Thomas Döring (Herzog Anton Ulrich-Museum, Braunschweig), Erik Hinterding (Rijksmuseum Amsterdam), Huigen Leeflang (Rijksmuseum Amsterdam), Ger Luijten (Fondation Custodia, Paris), Jeroen Luyckx (Rijksmuseum Amsterdam/ Illuminare – University of Leuven), Mark McDonald (The Metropolitan Museum of Art, New York), Jane Turner (Rijksmuseum, Amsterdam), An Van Camp (Ashmolean Museum, Oxford), Peter van der Coelen (Museum Boijmans Van Beuningen, Rotterdam), Jan Van der Stock (Illuminare – University of Leuven), Joris Van Grieken (Royal Library of Belgium, Brussels), Joyce Zelen (Rijksmuseum Amsterdam/ Radboud University Nijmegen).

For more information, please visit the conference website: <https://www.rijksmuseum.nl/en/paragons-and-paper-bags>

CODART Negentien: Connoisseurship: Between Intuition and Science

Madrid, June 19-21, 2016.

Collections in the Habsburg Court

Museo Nacional del Prado, Madrid, June 27-28, 2016.

Low Countries: Narrating Change, Changing Narratives

Association for Low Countries Studies, 11th Biennial Conference, University College Dublin, June 29 - July 1, 2016.

Sixteenth Century Society and Conference

Bruges, August 18-20, 2016.

Sessions sponsored by HNA:

The Art of Renaissance Bruges and Its Mediterranean Resonance.
Chair: Tianna Uchacz

Religious Crosscurrents in the Art and Patronage of the Southern Netherlands.

Chair: Alexandra Libby

Interpreting Spirituality and the Occult in Sixteenth-Century Netherlandish Art.

Chair: Amy Golahny

The Many Faces of Portraiture in Early Modern Europe.

Chair: Stephanie Dickey

Court Artists and Courtly Art in the Low Countries, 1450-1660.

Chair: Lara Yeager-Crasselt

Bellum, commercia et artes. Repräsentation und Innovation im Zeitalter der Nordischen Kriege, 1554-1721

Gdansk, October 13-15, 2016.

Organizer: Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas an der Universität Leipzig.

Imaging Utopia: New Perspectives on Northern Renaissance Art

XXth Symposium for the Study of Underdrawing and Technology in Painting.

Illuminare - Centre for the Study of Medieval Art, University of Leuven, January 11-13, 2017.

The Bruegel Success Story: Creative Process, Imitation, Emulation, Workshop Organization and Business Strategies

XXIst Symposium for the Study of Underdrawing and Technology in Painting.

Katholieke Universiteit Leuven, September 12-14, 2018.

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.

Rembrandt & Printmaking—New Views on a Golden Age

Columbia University, New York, November 5, 2015. In conjunction with the exhibition "Rembrandt's Changing Impressions," Miriam and Ira D. Wallach Art Gallery, Columbia University, September 9 – December 12, 2015..

Nadine M. Orenstein (Metropolitan Museum of Art, New York), Hercules Segers and Rembrandt: Direct Influence or Kindred Spirits?

Clifford S. Ackley (Museum of Fine Arts, Boston), St. Jerome in Darkness and Light.

Robert Fucci (exhibition curator), Rembrandt and the Faust Tradition.

Erik Hinterding (Rijksmuseum, Amsterdam), Edme-François Gersaint as *Chroniqueur* of Knowledge about Rembrandt's Etchings.

Stephanie Dickey (Queen's University, Kingston, Ontario), Desire and Disgust: Collecting Rembrandt's Etchings in Georgian England.

Jan Piet Filedt Kok (emeritus, Rijksmuseum, Amsterdam), Rembrandt as Experimental Etcher.

Passavant-Kolloquium: Aus der Nähe betrachtet. Bilder am Hochaltar und ihre Funktionen im Mittelalter

Städel Museum, Frankfurt, November 13-14, 2015. Organized by Jochen Sander and Stefanie Seeberg.

Stefanie Seeberg (Cologne), Der Altenberger Hochaltar um 1330: Seine Ausstattung im medialen und funktionalen Kontext.

Christiane Weber (Frankfurt/Wiesbaden), Ergebnisse der gemäldetechnologischen Untersuchung des Altenberger Altars.

Jochen Sander (Frankfurt), Zur nachmittelalterlichen Nutzung des Altenberger Altarretabels.

Angela Kappeler-Meyer (Marburg), Außenseiten der Altenberger Altarretabelflügel.

Fabian Wolf (Frankfurt), Aus der Nähe betrachtet. Ergänzende Überlegungen zum Bildprogramm des Altenberger Retabels aus kunsthistorischer und frömmigkeitsgeschichtlicher Sicht.

Christian N. Opitz (London/Vienna), "...warum in der gotischen Zeit auch die Rückseiten der Altäre mit Bildern geschmückt worden seyen..." – Neue Antworten auf eine alte Frage.

Stephan Kemperdick (Berlin), Außerliturgische Wandlungen. Die Zugänglichkeit von Retabeln außerhalb des Gottesdienstes.

Johannes Tripps (Leipzig), Flügel in Retabelrückseiten. Eine Bestandsaufnahme und sich erhebende Fragen.

Thomas Lentes (Münster), Liturgie und Bild im Mittelalter.

Xenia Stolzenburg (Marburg), In, um und auf dem Hochaltar der Elisabethkirche in Marburg.

Gerhard Weilandt (Greifswald), Das Hochaltarretabel im Kontext der Chorausstattung des Doberaner Münsters.

Peter Knüvener (Hannover), Hochkunst im Neusiedelland. Überlegungen zur Altarausstattung um 1300 im Brandenburger und im Havelberger Dom.

Susanne Wittekind (Cologne), "Miserere mei deus" – Überlegungen zur Umgestaltung des Klosterneuburger Ambos in ein Flügelretabel.

Jörg Widmaier (Tübingen), Das Gotländische Altarensemble. Der Hochaltar im Kontext seines Kirchenraumes.

Victor M. Schmidt (Utrecht), Polyptychon vs. Flügelretabel. Zur Herausbildung zweier Altartypen im 14. Jahrhundert.

Matthias Weniger (Munich), Graffiti als Zeugen der Kirchenraumnutzung.

Iris Grötecke (Passau/Cologne), Nahsicht und Fernwirkung: Schrift, Zeichen und Pseudo-Heraldik am Wildunger Retabel.

Middeleeuwse beeldhouwkunst

Museum M, Leuven, November 26, 2015. In conjunction with the exhibition "Sculptures from Bruges," September 17, 2015 – May 15, 2016.

Marieke Van Vlierden, The Schoufour Collection at Museum Boijmans-Van Beuningen, Rotterdam; New Research.

Lars Hendrikman (Bonniefantemuseum Maastricht), The Neutelings Collection at the Bonniefantemuseum, Maastricht; New Research.

Kristel van Audenaeren (Gruuthusemuseum, Bruges), Determining the Bruges Origin of Some Sculptures in the Gruuthuse Collection: A Possible Approach.

Seppie Roels (independent conservator – restorer), Research and Conservation of an Early 16th-Century Private Altarpiece from the M-Collection.

Arnold Truyen (Stichting Restauratie Atelier Limburg [SRAL]), Research of an Antwerp Retable from the Munsterchurch in Roermond.

Laetitia Barrague (Musée de Lille) and **Ludovic Debs** (INRAP Nord-Picardie), A Major Archaeological Discovery. Late Medieval Sculptures Found in Orchies (North of France).

Léon Lock (The Low Countries Sculpture Society / Research Fellow, University of Leuven) and **Michel Maupoix** (Association Rencontre avec le Patrimoine religieux, Orléans), The Trees of Jesse of Issoudun (Berry, France). Sources and Interpretation in European Perspective.

Marjan Debaene (M – Museum, Leuven), M Presents ... a Network, a Knowledge Centre, a Website.

Caravaggio and Northern European Painting

Museum Catharijneconvent, Utrecht, November 30, 2015.

Gert Jan van der Sman (NIKI), Caravaggio and Northern European Painting.

Francesca Cappelletti (University of Ferrara), Northern Painters in the Household of the Giustiniani.

Marije Osnabrugge (University of Montpellier), The Lives and Careers of Dutch and Flemish Painters in Seventeenth-Century Naples.

Marten Jan Bok (University of Amsterdam), The Utrecht Caravaggisti: Who Were They?

Giovanna Capitelli (University of Calabria), Dirck van Baburen and David de Haen in Rome.

Joost Vander Auwera (Royal Museums of Fine Arts of Belgium, Brussels), Painters from the Southern Netherlands in Light of Both Caravaggio and the Carracci.

John Gash (University of Aberdeen), Gérard Douffet and Italy.

Gregor J.M. Weber (Rijksmuseum, Amsterdam), Ter Brugghen's Lost *Martyrdom of St. Bartholomew*: What a Copy Can Tell.

Liesbeth M. Helmus (Centraal Museum Utrecht), The Utrecht Caravaggs in International Context (Exhibition Project in Utrecht and Munich).

Moïse. Figures d'un prophète

Musée d'art et d'histoire du Judaïsme, Paris, December 2-4, 2015.

Papers of interest to or by HNA members:

Arnaud Sérandour (EPHE), Moïse selon Flavius Josèphe.

Colette Nativel (Université Paris 1), Moïse de Rubens.

Walter S. Melion (Emory University), Moïse dans le livre d'emblèmes de Jan David.

Spaces, Places and Times of Solitude

University of Bern, December 9-11, 2015.

Karl A.E. Enenkel (Westfälische Wilhelms-Universität, Münster), Petrarch's Construction of the Sacred Place (*locus sacer*) in 'De vita solitaria' and Other Writings.

Christine Göttler (University of Bern), The Re-Invention of Solitude in Late Sixteenth- and Seventeenth-Century Art.

Stefan Abel (University of Bern), Wolfram's 'soltâne': On the Impossibility of an Artificial Paradise.

Bernd Roling (Freie Universität Berlin), Seeress in the Woods: The Early Modern Debate on Veleda, Auricinia and Vola.

Isabella Augart (University of Hamburg), Stony Solitudes: Rock Formations in Trecento Painting as Sites of Poetic Inspiration and Hermit Contemplation.

Dominic E. Delarue (Katholieke Universiteit Leuven), Late Medieval Legendaries as a Summa of Solitude: Different Forms of Hermit Iconography in the Illustrations of the Legenda aurea and Other Hagiographic Manuscripts.

James Clifton (Sarah Campbell Blaffer Foundation, Houston), "Ne viderent oculi mei arbores": Landscape and Prayer in Eremitical and Mystical Practice and Imagery.

Agnès Guiderdoni (Université catholique de Louvain), Compositio loci: Constructing the Imaginary Desert of the Soul in the Emblematic Literature.

Walter S. Melion (Emory University), Emblemata solitariae Passionis: Jan David, S.J. on the Solitary Passion of Christ.

Steffen Zierholz (University of Bern), Solitude in the Chapel of Fra Mariano del Piombo in San Silvestro al Quirinale in Rome.

Carla Benzan (University of Essex), Alone at the Summit: Solitude and the Ascetic Imagination at Varallo's Mount Tabor.

Christiane J. Hessler (Berlin), Dead Men Talking: The Studiolo of Urbino – A Duke in Mourning and the Petrarchan Tradition.

Karl A.E. Enenkel (Westfälische Wilhelms-Universität, Münster), Petrarca's Stadtkritik in 'De vita solitaria' und anderen Schriften. Keynote.

Mette Birkedal Bruun (University of Copenhagen), Solitudes with Permeable Boundaries: La Trappe and Its Repercussions.

Lars Nørgaard (University of Copenhagen), Crafting Solitude: Individual and Collective Transitions at Saint Cyr.

Eelco Nagelsmit (University of Copenhagen), The Solitary Tree: Mademoiselle de Guise Between 'salonnière' and 'solitaire.'

Marie Theres Stauffer (University of Geneva), The Hermitage in Bayreuth and the 'Spiegelscherbenkabinett.'

Arnold Witte (Royal Netherlands Institute, Rome), From Literature to Architecture: Pliny's *diaeta* and the Origins of the Early Modern Hermitage as a Space for Aesthetics.

David R. Marshall (University of Melbourne), Aristocratic Solitude: The Villa Patrizi and the Early Modern Romitorio.

Paul J. Smith (Leiden University), 'Passer solitarius in tecto': Tribulations of a Lonely Bird in Poetry and Natural History, from Petrarch to Buffon.

Barbara Baert (Katholieke Universiteit Leuven), The Sleeping Nymph: Genius Loci and Silence.

Catalysts of Knowledge. Early Modern Cultures of Collecting

University of Ghent, December 15, 2015. Organized by Marlise Rijks and Koen Jonckheere.

Marlise Rijks, The Epistemology of Collecting. Artists' and Artisans' Collections in Seventeenth-Century Antwerp.

Nadia Baadj, Early Modern Cabinets as Catalysts of Knowledge.

Jan Muylle, The Furniture of Count Anthony of Arenberg (Brussels, 1617).

Nuno Senos, Science and Empire in the Collection of the Duke of Bragança.

Renata Ago, Bourgeois Collectors and Their Supporters (Rome, XVII Century).

Claudia Swan, Rareteyten and Other Specimens: VOC Goods, *liefhebbers*, and Dutch Collections 1600-1650.

Christine Göttler, A Javanese Dagger in a *constcamer* Painting by Frans Francken the Younger: Collecting Idols and Weapons in the Seventeenth-Century Netherlands.

The World Upside Down. Hieronymus Bosch's Century

Bucerius Kunst Forum, Hamburg, January 13, 2016.

Gary Schwartz (Maarssen), Vision und Traum, Wahn und Halluzination bei Hieronymus Bosch.

Bram van den Hoven van Genderen (University of Utrecht), The End of the Middle Ages? Hieronymus Bosch in Historical Context.

Stephanie Porras (Tulane University, New Orleans), Hieronymus Bosch and the Taste for the "Historic" in 16th-Century Antwerp.

Nils Büttner (Staatliche Akademie der Bildenden Künste Stuttgart), Bosch – gleich oder besser. Die Konjunktur gemalter Kopien im 16. Jahrhundert.

Nora Haubold (Staatliche Kunstsammlungen Dresden), *Der Weg in den Himmel. Erlösungsvorstellungen in der niederländischen Kunst des 16. Jahrhunderts.*

Michael Philipp (Bucerius Kunst Forum), *Die Hölle im Kopf, der Kopf in der Hölle. Zu einem Motiv der Bosch-Nachfolge.*

Laura Ritter (Albertina, Vienna), *Vom Jenseits ins Diesseits. Gesellschaftsmoral in der niederländischen Druckgraphik am Ende des 16. Jahrhunderts.*

Godefridus Schalcken – Fascination and Impact

Wallraf-Richartz-Museum & Fondation Corboud, Cologne, January 21–23, 2016.

Wayne Franits (Syracuse, NY), *Schalcken in London – Self-Portraiture as Self Promotion.*

Eddy Schavemaker (Amsterdam), *What's in a Date? Some Thoughts on the Challenge of Establishing a Chronology for Schalcken's Oeuvre.*

Adriaan Waiboer (Dublin), *Godefridus Schalcken and the Network of Dutch Seventeenth-Century Painters.*

Anja K. Sevcik (Cologne), *"Boozing, Feasting, Carousing": A Note on Schalcken's Painting of Ceres and Possible Sources.*

Betsy Wiese (London), *Savvy, Suave and Stylish – Godefridus Schalcken and the Business of Portraits.*

Norbert Middelkoop (Amsterdam), *A Curious Case of Copying – Schalcken's Portrait of Joan Corver.*

Nicole Elizabeth Cook (New York), *From Amoris Causa to Pygmalion's Creative Dream – Godefridus Schalcken and Theories of Love and Art.*

Quentin Buvelot (The Hague), *Format Changes in Painting on Panel by Schalcken and Other Fijnschilders.*

Jan Six (Amsterdam), *Schalcken's Pupil Arnold Boonen.*

Yannis Hadjinicolaou (Berlin), *Synagonism in Dordrecht – Arent de Gelder's Handeling and His Network of Friends.*

Justus Lange (Kassel), *"With profound expression" – Landgraf Wilhelm VIII von Hessen Kassel and His Appraisal of Schalcken's Work.*

Gero Seelig (Schwerin), *"So rahr, das man überhaupt in kein Cabinet sie antrifft" – The Quest for Paintings by Schalcken for Schwerin.*

Everhard Korthals Altes (Delft), *Schalcken in Eighteenth Century-Collections.*

Junko Aono (Fukuoka), *In the Glow of Candlelight – a Note on Nicolaas Verkolje's Approach to the Art of Godefridus Schalcken.*

College Art Association Annual Conference

Washington, DC, February 3–6, 2016.

Sessions of interest to or chaired by HNA members:

Before the Selfie: Promoting the Creative Self in Early Modern Northern Europe. HNA sponsored.

Chair: **Jacquelyn N. Coutré** (Agnes Etherington Art Centre, Queen's University).

Speakers:

Catharine Ingersoll (Virginia Military Institute), *Bavarian Apelles: Hans Wertinger's Inserted Self-Portrait from the Landshut Court of Ludwig X.*

Nanette Salomon (College of Staten Island/CUNY), *A Tear in Time: Some Cameo Selfies by Caravaggio, Hitchcock, and Rembrandt.*

H. Perry Chapman (University of Delaware), *Rembrandt and Dou: Self-Portraits as Style-Portraits.*

Nicole Elizabeth Cook (University of Delaware), *The Brush and the Candle: Nocturnal Viewing in Godefridus Schalcken's Late Self-Portraits.*

Other sessions

"Thinking through the Body": Visual Passion in Medieval and Early Modern Art.

Chair: **Mati Meyer** (Open University of Israel); **Asaf Pinkus** (Tel Aviv University)

Sherry Lindquist (Western Illinois University), *Somaesthetic Devotion: Violence and Identity in Late Medieval Books of Hours.*

Taking Stock: Future Direction(s) in the Study of Collecting.

Chair: **Christina Anderson** (University of Oxford).

H. Perry Chapman (University of Delaware), *Rembrandt's Inventory as Display.*

There's No Such Thing as Visual Culture.

Chair: **Corinne Schleif** (Arizona State University).

Jacqueline E. Jung (Yale University), *The Haptic Visuality of German Gothic Sculpture.*

The Language of Fame and Failure in the Renaissance.

Chair: **Jeffrey Chipps Smith** (University of Texas, Austin).

Felicia Else (Gettysburg College), *Colossal Failures: The Language of Derision and Large Size.*

Ricardo De Mambro Santos (Willamette University), *Karel van Mander's Narratives on Artistic Failure.*

Abigail Newman (Princeton University), *"Tan universal aplauso": Communal Praise in 17th-Century Madrid.*

Picturing Death.

Chairs: **Stephen Perkinson** (Bowdoin College); **Noa Turel** (University of Alabama at Birmingham).

Walter S. Melion (Emory University), *"Coemeterium Schola": The Emblematic Imagery of Death in Jan David's "Veridicus Christianus".*

The Art of Collecting.

Chairs: **Freyda Spira** (The Metropolitan Museum of Art); **Elizabeth M. Rudy** (Harvard Art Museums).

Angela Campbell, *A Study in Contrast: Dürer Impressions at the Albertina and at the The Metropolitan Museum of Art.*

Meaning of Marginalia in Early Modern Art and Theory (1500–1800).

Chair: **Stephanie Dickey** (Queen's University).

Edward H. Wouk (University of Manchester), *Lampsonius on Vasari: Marginalia in the Vite.*

Celeste A. Brusati (University of Michigan), Academic Details – Notes on and in Samuel van Hoogstraten's Visible World.

Art and Luxury Goods in Renaissance Spain. Trade, Patronage and Consumption

KU Leuven, February 4-6, 2016. Organized by Illuminare – Centre for the Study of Medieval Art, KU Leuven.

Paul Vandenbroeck (Royal Museum of Fine Arts Antwerp / University of Leuven), 'Le chanoine rouge'. Tribute to a Versatile and Inspired Scholar (keynote).

Robrecht Janssen (Illuminare – Centre for the Study of Medieval Art / University of Leuven), Genius loci. The Jan Karel Steppe Archives at the University of Leuven.

Kate Dimitrova (Alfred University, NY), The Zaragoza Passion Tapestries. Weaving Connections between France, Flanders and the Kingdom of Aragón.

Iban Redondo-Pares (Universidad Complutense de Madrid), The Transport of Art Works and the Role of the Merchants in the Art Markets between Flanders and Castile during the Reign of Isabel the Catholic (1474-1504).

Iain Buchanan (University of Auckland, New Zealand), The Duke of Alba's Tapestry Acquisitions in the Low Countries (ca. 1555-73).

Raymond Fagel (Leiden University), 'As yche othere brothere'. The Human Factor within the Hispano-Flemish World (keynote).

Kim Woods (Open University, London), Expatriate Carvers and the Genesis of the Kneeling Effigy in late Gothic Spain.

Nicola Jennings (Courtauld Institute of Art, London), Made in Iberia. A New Look at the Retable of Contador Saldaña in Santa Clara de Tordesillas.

Didier Martens (Université Libre de Bruxelles), Un triptyque flamand singulier dans les collections d'Isabella la Catholique.

Stephanie Porras (Tulane University, LA), Trading with the Enemy: The Spanish Market for Antwerp Prints and Paintings during the Revolt.

Dirk Imhof (Plantin-Moretus Museum, Antwerp), The Plantin Book Trade and the Supply of Art Objects to the Spanish Elite.

Krista De Jonge (University of Leuven), Flemish, Spanish, or Somewhere In Between? On a Netherlandish Anonymous Draughtsman of the 1530s and His Inventions.

Ethan Matt Kavalier (University of Toronto), Jean Mone, Barcelona, and the Origins of the 'Netherlandish' Antique Manner.

Paul Vandenbroeck (Royal Museum of Fine Arts Antwerp / University of Leuven), Roque de Bolduque, a Multifaceted Flemish Sculptor in Andalucía (c. 1530-1560).

Adam Harris Levine (Columbia University, NY), The Flemish Face: Brabantine Bust Reliquaries in Their Renaissance Spanish Contexts.

Noelia García Pérez (Universidad de Murcia), Gender, Representation and Power: Female Patronage of Netherlandish Art in Renaissance Spain (keynote).

Marieke van Wamel (Radboud University Nijmegen), De Gerónimo Bosco de su propia mano. The Spanish Patrons and Collectors of Jheronimus Bosch.

Elena Vázquez Dueñas (Fundación Carlos de Amberes, Madrid), The Guevara's as Collectors of Netherlandish Art at the Spanish Court

Eduardo Lamas-Delgado (KIK-IRPA / Université Libre de Bruxelles) & **Antonio Romero Dorado** (Universidad de Sevilla), The Dukes of Medina Sidonia and Netherlandish Art: On the Artistic Patronage in a Secondary Renaissance Iberian Court.

Koenraad Van Cleempoel (University of Hasselt), Flemish Scientific Instruments from the 'Louvain School' and the Relationship with the Court of Charles V and Philip II.

Francisco Galante (Universidad de La Laguna), Flanders in the Canary Islands. Art and Patronage in the 'Golden Age.'

Maite Barrio Olano (Albayaalde), **Ion Berasain Salvarredí** (Albayaalde) & **Jesús Muñiz Petralanda** (Diocesan Museum of Religious Art, Bilbao), Retables sculptés flamands en Espagne: Quelques réflexions sur les promoteurs et la relation entre les traditions artistiques flamandes et hispaniques.

Jessica Weiss (Metropolitan State University of Denver), Beauty and Belief: Isabel of Castile's Copy of the *Miraflores Altarpiece*.

Antonia Putzger (Technische Universität Berlin), Early Netherlandish Painting at the Court of Philip II: Shape, Substance and Acquired Meaning.

Lisa Wiersma (University of Amsterdam / Webster University Leiden), On Celestial Spheres and Earthly Delights. The Planet Series and Bacchus by Jacques Jonghelinck in Spain.

Placing Prints: New Developments in the Study of Prints, 1400-1800

The Courtauld Institute of Art, London, February 12-13, 2016.

Antony Griffiths (Former Keeper of the Print Room, British Museum and Co-Founder of *Print Quarterly*), Changing Approaches to the History of the Print.

Barbara Stoltz (Philipps-Universität Marburg), Theory of Printmaking in the Early Modern Age.

Naoko Takahatake (LACMA, Los Angeles), Carlo Cesare Malvasia's Felsina Pittrice and the Early Catalogue of Prints.

Ben Thomas (University of Kent), Poussin and the Theory of Hatching.

Stephanie Porras (Tulane University), Going Viral 'St. Michael the Archangel': Spiritual, Visual and Material Translations from Antwerp to Lima.

Casey K. Lee (Queen's University, Canada), Inspiration Integrated: The Work of Adrien van Nieulandt (1586-1658).

Lorenzo Fatticcioni (Scuola Normale Superiore of Pisa), The Transmission of the Sculptural Canon: Copies, Derivations and the Circulation of the 'Virtual Museum' of François Perrier's *Segmenta Signorum et Statuarum*.

Elizabeth Savage (John Rylands Research Institute, University of Manchester), 'Whitewashing' the Early Modern Print.

Ad Stijnman (Herzog August Library, Wolfenbüttel/Herzog Anton Ulrich-Museum, Braunschweig), Not for the Feeble of Mind: Colour Printed Illustrations in European Medical Literature 1500-1850.

Jamie Gabbarelli (National Gallery of Art, Washington, DC), Tales Retold: Renaissance Images on Paper, Maiolica, and Bronze.

Ursula Weekes (The Courtauld Institute of Art), The Impact of European Engravings at the Mughal Court in India during the Late 16th and early 17th Centuries.

João R. Figueiredo (Universidade de Lisboa), Guido Reni amongst the Flemish and German: The Role of Northern European Prints in his Art.

Silvia Urbini (Fondazione Giorgio Cini, Venice) Census of the Italian Renaissance Woodcuts: A Presentation Prepared by Laura Aldovini, David Landau, and Silvia Urbini.

Stéphane Roy (Carleton University) Looking at Print Advertisements in 18th-Century France: A Digital Initiative.

Nikki Otten (University of Minnesota), Acid Test: The Etching Process and Imagination in Francisco Goya's *Los Caprichos*.

Jennifer Chuong (Harvard University), Paradoxical Grounds: Print and Colonial Settlement in the Eighteenth-Century Transatlantic World.

Jonas Beyer (Freelance Curator based at Hamburger Kunsthalle), The Value of Unfinished Prints.

Catherine McCormack (University College London), Printing the Underside: The 'Domine Quo Vadis?': A Footprint Stone in Early Modern Rome.

Lizzie Marx (University of Cambridge), 'Play, Women & Wine Makes a Man Laugh till he Dies of it': A Pack of Proverb Playing Cards in English, French and Italian, London, c. 1737.

Felicity Myrone (The British Library): The Place of Prints at The British Library.

Anne Bloemacher (Westfälische Wilhelms-Universität Münster), Multiplied Madonnas – Strategies of Commercialising Raphael in Print.

Simon Turner (compiler and editor for the New Hollstein-series), Spot the Difference: Rubens and the Reproductive Print.

Ann V. Gunn (University of St Andrews), Paul Sandby and Reproductive Printmaking: An Alternative Career?

John E. Moore (Smith College, Northampton), Giuseppe Vasi's Panorama of Rome and the Politics of Topographical Printmaking.

Małgorzata Biłozór-Salwa (Print Room, University of Warsaw Library), The Use of Printed Maps in Political Propaganda: The Case Study of Jan Ziarnko's Map of Paris (1616).

Jesse Feiman (MIT, Cambridge, MA), The Empire Strikes Back: The Publication of Maximilian I's Woodcuts at the Twilight of the Holy Roman Empire.

Sheila McTighe (The Courtauld Institute of Art), Jacques Callot, Francesco Villamena and Caricature in Print, 1600-1620.

Oliver G. Kik (Université catholique de Louvain), Marks of Art and Craftsmanship.

Gwendoline de Mûelenaere (Université catholique de Louvain), Displaying Gift-Giving: Thesis Prints in the Spanish Netherlands.

Christina Faith Aube (Getty Research Institute, The Getty Center, Los Angeles), Networking through Prints: Two Etchings Dedicated to Michel de Marolles.

Marjolein Leesberg (compiler and editor for the New Hollstein-series), Changing Views: The Antwerp De Jode Dynasty of Publishers, c. 1550- c.1675.

Rebecca Carnevali (Centre for Renaissance Study, Warwick University), Aldrovandi's Workshop: Print and Book Production in Post-Tridentine Bologna.

James Baker (University of Sussex), Selling Fun: On the Business of Satirical Prints in Late-Georgian London.

Michael J. Waters (Worcester College, University of Oxford), The Issue of Genre in Early Ornament and Architecture Prints.

Céline Ventura Teixeira (Aix-Marseille Université), Spreading Ornaments through the Iberian Peninsula: From Plantin to Pieter van Craesbeeck's Print Work.

Małgorzata Łazicka (Print Room, University of Warsaw Library), Patriarchs, Jesters and Dancing Couples. The Relationship between Word and Image in 16th-Century German Woodcuts.

Alexandra Kocsis (University of Kent), The Image(s) of the Learned Painter in Sixteenth-Century Reproductive Prints: Frans Floris and the Prints Published by Hieronymus Cock.

Tommaso Gorla (École des Hautes Études en Sciences Sociales, Paris), Printed Mnemotechniques of the New World: Diego Valadés' 'Rhetorica Christiana.'

Magdalena Herman (University of Warsaw), "Liber Denotus Imaginum" and other Print Albums from the Collection of Jan Ponetowski.

Joyce Zelen (Rijksmuseum, Amsterdam): Prints and Scissors.

Donato Esposito (Independent Scholar): Sir Joshua Reynolds (1723–1792) as a Print Collector.

Evelien de Wilde (Groeningemuseum, Bruges), Interdisciplinary Relations between Engravings by Three Bruges Masters and Other Forms of Art in Light of an Exhibition on the Librarian Colard Mansion.

Alexa A. Greist (Independent Scholar), Pictorial Instructions for Drawings: The Origins and Intentions of 'Libri da Disegnare' in Seventeenth-Century Italy.

Maria Avxentevskaya (Freie Universität, Berlin), Placing Prints in *Stammbücher*.

Francis I and the Artists of the North (1515-1547)

Koninklijk Instituut voor het Kunstpatrimonium (KIK), Brussels, February 25-26, 2016.

Nicolas Le Roux (Université Paris 13/Sorbonne Paris Cité), Jeux de frontière. La diplomatie française et les anciens Pays-Bas méridionaux au temps de François Ier.

Benoist Pierre (Université François Rabelais, Tours / Centre d'Études Supérieures de la Renaissance), François Ier, son entourage et Érasme.

Cécile Scaillièrez (Musée du Louvre, Paris), L'art des Pays-Bas dans la France de François Ier: courants divers et personnalités éminentes. À propos de l'exposition programmée au Louvre en 2017.

Krista De Jonge (KU Leuven), Fontainebleau and the Architecture of the Habsburg Court. Models, Exchanges, and Representational Battles 1530-1550.

Claire Dumortier (Royal Academy of Archaeology of Belgium), L'influence bellifontaine sur la majolique anversoise.

Guy Delmarcel (KU Leuven), François Ier et ses tapisseries "flamandes."

Anne-Sophie Laruelle (Université de Liège), Des modèles héroïques et bibliques pour François Ier. Iconographie de quelques tentures remarquables de la collection royale.

Guy-Michel Leproux (École pratique des Hautes Études, Paris), Godefroy le Batave et Noël Bellemare, deux artistes anversois au service de François Ier et de son entourage.

Cécile Oger (Université de Liège), **Elizabeth L'Estrange** (University of Birmingham), **Bernard Gilbert** (Université de Liège) & **Helena Calvo del Castillo** (Université de Liège), Un manuscrit de l'entourage de Noël Bellemare sous le microscope: analyse du ms. W 29 de l'Université de Liège.

Pierre-Gilles Girault (Monastère royal de Brou, Bourg-en-Bresse), L'activité de Gauthier de Campes (le maître de saint Gilles ?) après 1500.

Jamie A. Kwan (Princeton University), From Flanders to Fontainebleau: Style and Identity in the Drawings of Léonard Thiry.

Marie-Alexis Colin (Université libre de Bruxelles), Les relations entre François Ier et le Nord à travers les échanges musicaux.

Isabel Monteiro & Hugo Sanches (Early Music Consort II Dolcimelo Portugal, Lisbon-Oeiras), Music to Francis I. Vihuela Court Music.

Luisa Nieddu (Université de Genève), L'art du portrait dans l'œuvre de Jean Perréal et ses liens avec le Nord.

Lisa Mansfield (University of Adelaide), Francis I and His Northern Image-Makers.

Franciszek Skibinski (University N. Copernic, Torun), Between Fontainebleau, the Low Countries and the Balticum. An Episode in the History of Artistic Migration.

Ethan Matt Kavalier (University of Toronto), Conclusions and Perspectives of Research.

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

Zentralinstitut für Kunstgeschichte, Munich, February 25-28, 2016.

Suraiya Faroghi (Istanbul), Sultansbefehl oder Selbstdarstellung? Handwerkerprozessionen im XVI. und XVII. Jahrhundert. (Keynote)

Nils Büttner (Staatliche Akademie der Bildenden Künste Stuttgart), Introduction to the Conference Themes: Peter Paul Rubens.

Dan Ewing (Barry University), Guild Work, Guild Glory: Sixteenth-Century Antwerp Painters' Work for the St. Luke's Guild.

Petra Maclot (KU Leuven), Status and all' antica Architecture: Artists' Homes, the Town Hall and Guildhouses in Antwerp between 1560 and 1585.

Beatrijs Wolters van der Wey (Antwerp), Corporate Splendour Indoors. The Role of the Furnishing of the Guildroom in the Formation and Expression of the Guilds' Identity and Status in Seventeenth- and Eighteenth-Century Antwerp.

Ingrid Falque (Université catholique de Louvain), Visualizing Cohesion, Identity and Piety: Portraits of Guilds and Brotherhoods in Early Netherlandish Painting.

Henry Martin Luttkhuizen (Calvin College), Kindred Spirits: Geertgen tot Sint Jans and the Haarlem Brotherhood of Saint John the Baptist.

Megan C. Blocksom (University of Kansas), Representation and Ritual in Adriaen van Nieulandt's *The Procession of Lepers on Copper Monday*, 1633: Extolling Civic Virtues.

Pascale Rihouet (Rhode Island School of Design), The Material Culture of a Confraternity's Public Life: The Annunziata in Perugia (Italy), 14th-17th century.

Stefan Bürger (Universität Würzburg), Hinweise auf bruderschaftliches und zünftiges Engagement in spätgotischen Kirchen Sachsens und angrenzender Regionen.

Philipp Zitzlsperger (Hochschule Fresenius - AMD, Standort Berlin), Anton Pilgrams letzter Streich. Hinterlist und Selbstdarstellung eines Künstlers im Wiener Stephansdom.

Gabor Endrödi (Budapest), Objekte und historische Überlieferungen in der Auseinandersetzung der deutschen und italienischen Baumeister in Wien im 17. Jahrhundert.

Matthijs Jonker (PhD Candidate, Amsterdam), The Cappella di San Luca: A Crossing Point of Religious and Professional Activities of Artists in Pre-modern Florence.

Vera Henkelmann (Eschweiler), Das Beleuchtungswesen der Bruderschaften und Zünfte im Spätmittelalter – Gestaltung und Funktion im Spiegel der tradierten Sachkultur und Schriftüberlieferung.

Jens Kremb (Bonn), Zunftscheibe, Zunffttafel, Totentafel oder Meistertafel? Die runden Wappenschilder der Zünfte.

Audrey Ginoux (Lyon), Der Malstock zwischen Zunfteingebundenheit und künstlerischer Emanzipation: Zur visuellen Kulturgeschichte eines bisher wenig beachteten Werkzeugs.

Marc Jacobs (Director of the Flemish Interface for Cultural Heritage - FARO), Small Dramaturgy of a Procession of Artefacts: About the Movable and Intangible Heritage of Early-Modern Guilds in the Southern Netherlands.

Martin Roland (Österreichische Akademie der Wissenschaften, Vienna), Die Funktion des Bildes bei mittelalterlichen Bruderschafts- und Zunft-Urkunden.

Michael Roth (Kupferstichkabinett, Staatliche Museen zu Berlin - Preußischer Kulturbesitz), Die "Augsburger Malerbildnisse" des Meisters mit dem Zeichen BB zwischen Freundschaftsalbum, Ehrentafel und historischer Fiktion.

Danica Brenner (Darmstadt), Material Culture der Augsburger Malerzunft: Die Funktion zünftischer Insignien und ihre Aneignung durch Karl V. als Symbol der kaiserlichen Machtübernahme im Kontext des "Geharnischten Reichstages".

Martin Möhle (Kantonale Denkmalpflege, Basel), Gelehrte Fassadenmalerei: Bildliche Repräsentation der Basler Schmiedenzunft im 17. Jahrhundert.

A Demand for Drawings: Five Centuries of Collecting

The Morgan Library & Museum, New York, March 4, 2016;
The Frick Collection, New York, March 5, 2016.

Hugo Chapman (The British Museum, London), Parallels, Patterns and Reversals: The British Museum as a Template for Collecting Old Master Drawings (keynote).

Evelyn Karet (Independent Scholar), Collecting Old Master Drawings in Northern Renaissance Italy before Vasari: Motivations and Patterns of Collecting.

Diana Dethloff (University College, London), Peter Lely: Collecting in Seventeenth-Century England.

Kristel Smentek (Massachusetts Institute of Technology, Cambridge), Pierre-Jean Mariette: The Collector as Historian.

Andrew Morrogh (emeritus, University of Oregon, Eugene), Niccolò Gaddi and Giorgio Vasari.

Michiel Plomp (Teylers Museum, Haarlem), Rembrandt and His Time.

Carel van Tuyll (formerly Musée du Louvre, Paris), Queen Christina of Sweden's Collection of Drawings.

Charles Noble (Devonshire Collection, Chatsworth), The Early Dukes of Devonshire: Collectors of Drawings, 1680–1755.

Jennifer Tonkovich (The Morgan Library & Museum), "I still spent much more than I had planned": Buying Drawings at Jullienne's 1767 Sale.

John Ittmann and **Ann Percy** (Philadelphia Museum of Art), An Acquiring Mind: John S. Phillips, a Nineteenth-Century Philadelphia Print Collector's Taste for Drawings.

Ger Luijten (Fondation Custodia, Collection Frits Lugt, Paris), Frits Lugt: Building a Collection.

John Marciari (The Morgan Library & Museum), Janos Scholz and His Era.

Schilde des Spätmittelalters

Bayerisches Nationalmuseum, Munich, March 4-5, 2016.

www.bayerisches-nationalmuseum.de

Raphael Beuing (Bayerisches Nationalmuseum, Munich), Einführung zu Formen und Terminologie von Schilden.

Daniela Karl (Bayerisches Nationalmuseum, Munich), Zur hochmittelalterlichen Bemalung der Schilde und Schwerter der Naumburger Stifterfiguren.

Dirk Breiding, **Debra Breslin** (Philadelphia Museum of Art, Philadelphia), Überblick zu Schilden im Philadelphia Museum of Art.

Ingo Petri (Deutsches Archäologisches Institut, Berlin), **Cornelius Berthold** (University of Hamburg), Passiv oder aktiv? Die Verwendung von Schilden im Kampf.

Herbert Schmidt (Ars Gladii, Bregenz), Der Buckler im Spätmittelalter.

Martin Siennicki (Akademie der bildenden Künste, Vienna), Der Kaufbeurer Setzschild im Bayerischen Nationalmuseum. Konservierung und Replik.

Stefan Krause (Kunsthistorisches Museum, Vienna), Spätgotische Schilde des Kunsthistorischen Museums.

Robyn D. Radway (Princeton University), The Hussar Targe: Real and Imagined Shields on the Borderlands between Habsburg and Ottoman Europe.

Krista Profanter (Zentralinstitut für Kunstgeschichte, Munich), Die Pavesen aus der ehemaligen Rüstkammer von Klausen – eine Spurensuche.

Anja Alt (Deutsches Museum, Munich), Mittelalterliche Kampfschilde – Technologische Untersuchung und Vergleich anhand von zwei Exemplaren aus dem Schweizerischen Nationalmuseum Zürich.

Karsten Horn (Angermuseum, Erfurt), Erfurter Schilde.

Alfred Geibig (Kunstsammlungen der Veste Coburg), Untersuchungen zu Coburger Pavesen.

Poster Sessions

Mike Grünwald (Waldkirch), **Stephan Altenburger** (University of Marburg), Rekonstruktion von spätmittelalterlichen städtischen Pavesen.

Tobias Schönauer (Bayerisches Armeemuseum, Ingolstadt), Ein Buckler aus Schloss Ambras im Bayerischen Armeemuseum.

Matthias Lang, **Sven Lüken** (Deutsches Historisches Museum, Berlin), Reiterpavese mit dem Familienwappen der Nürnberger Patrizierfamilie Imhoff.

Martin Fiedler (Rüstkammer, Dresden), Werktechnische Untersuchungen Dresdner Renntartschen mittels μ -Computertomografie.

Jana Bösenberg (Großhermannsdorf), **Franziska Wosnitza** (Dresden) Die Restaurierung von 12 Pavesen aus der Rüstkammer Dresden.

Elisabeth Taube (Germanisches Nationalmuseum, Nuremberg), Die spätmittelalterlichen Totenschilder am Germanischen Nationalmuseum. Ein Zwischenbericht zu den aktuellen kunsttechnologischen Untersuchungen.

Exploring Bosch: Viewing His Works and Discussing the Results of the Bosch Research and Conservation Project

CODARTfocus Jheronimus Bosch, 's-Hertogenbosch, March 13-14, 2016.

Jos Koldeweij (Radboud University Nijmegen), Bosch's Biography, His Commissioners and Collectors.

Matthijs IJssink (Radboud University Nijmegen), Connoisseurship and Works Newly Attributed to Bosch.

Luuk Hoogstede (Stichting Restauratie Atelier Limburg [SRAL], Maastricht), The Conservation Part of the BRCP.

Annetje Boersma and **Eva van Zuilen** (Paintings Conservators), *Saint Christopher* (Museum Boijmans Van Beuningen, Rotterdam).

Giulio Bono (Paintings Conservator), *The Venetian Paintings: The Hermit Saints Triptych, the Triptych of Saint Uncumber and the Four Visions of the Hereafter*.

Griet Steyaert (Paintings Conservator), *The Last Judgment* (Groeningemuseum, Bruges).

Renaissance Society of America Annual Conference

Boston, March 31 – April 2, 2016

HNA-related sessions and papers

Session *Artistic Exchange between Italy and the Netherlands, 1300-1700, I*.

Co-sponsored by HNA.

Till-Holger Borchert (Musea Brugge), Jan van Eyck, Italy, and the Italians.

Jürgen Müller (Technische Universität Dresden), Fortune and Modernity: Urs Graf, Raphael, and the Invention of Parody.

Anna Marazuela Kim (Courtauld Institute), Reformations of the Idol in Maerten van Heemskerck's *St. Luke and the Virgin* (ca. 1550s).

Natasha Seaman (Rhode Island College), "Sell me first thy birthright": Jacopo Bassano, Hendrick ter Brugghen, and Competition around Candlelight in Utrecht.

Session *Artistic Exchange between Italy and the Netherlands, 1300-1700, II*.

Kristin deGhetaldi (University of Delaware), Tracing the Evolution of Oil Painting in Renaissance Italy: Previous Assumptions and New Approaches.

Barbara G. Lane (CUNY, Queens College and The Graduate Center), The Portinari 'Annunciation'.

Gilbert Jones (Italian Art Society), Where the North Meets the South: Leandro Bassano's 'Presentation of the Virgin in the Temple'.

Session *Late Rembrandt in Review and Context*, sponsored by HNA.

James Wehn (Case Western Reserve), Art of the Erotic: A Market for Rembrandt's Late Etchings of Female Nudes.

Joanna Sheers Seidenstein (Institute of Fine Arts and Frick Collection), Androgyny in Rembrandt's Late Work.

Stephanie Dickey (Queen's University), *Altersstil* and Rembrandt as Teacher.

Session *Collectors and Collecting*.

Susan Maxwell (University of Wisconsin-Oshkosh), The Munich Kunstkammer: *A museum non solum rarum, sed unicum in tota Europa*.

Session *Ornament and Monstrosity: Visual Paradoxes in Sixteenth-Century Art*.

Tianna Uchacz (University of Toronto), Outside-In: The Monstrous Intrusion of Ornament into Sacred Narrative.

Session *Netherlandish Art: Engraving, Ornament, Glass, Costume*.

Katherine Bond (University of Cambridge), Charles V's Universal Empire: Fresh Perspectives on a Costume Project, ca. 1547.

Olenka Horbatsch (University of Toronto), Framing Ornament in Sixteenth-Century Engraving.

Ellen Konowitz (SUNY, New Paltz), Series and Glass: The Design and Use of Netherlandish Glass Roundel Cycles.

Session *Early Modern Broadsheets: The Stepchildren of Printing*.

Jan Alessandrini (University of St. Andrews), Not Just Ballads: Broadsheets of the German-Speaking Lands in the First Centuries of European Printing.

Saskia Limbach (University of St. Andrews), Governing the German Duchy: The Functions of Official Broadsheets in Sixteenth-Century Württemberg.

Session *Souvenirs of the Siege of Vienna*

Suzanne Karr Schmidt (Art Institute of Chicago), Anno Obsidionis: Georg Hartmann's "Turkish" Sundials.

Allison Stielau (Yale University), *Turck Belegert Wien*: Numismatic Souvenirs of the Siege of Vienna, 1529.

William Walsh (University of Chicago), Matrakçı Nasuh and the Siege of Vienna.

Session *Borderlines: On the Agency of Streaks, Blots, and Traces*.

Nicola Suthor (Yale University), Breakout: On Rembrandt's Revision of His *Three Crosses*.

Session *Giovan Paolo Lomazzo, III: His Influence Abroad and on Other Theorists*.

Sivan Raveh (Bar Ilan University), The Temple of Lomazzo in the Mind of Arcimboldo.

Session *Art, Spectacle, and Portraiture*.

Diane Wolfthal (Rice University), Portraits of Male Servants without Masters: From the Medici Courts to the Antwerp Painters' Guild.

Session *Showing Off: Defenses and Displays of Sumptuous Dress across Early Modern Europe, I*.

Alisa M. Carlson (Museum of Art & Archaeology, University of Missouri), Dressing High and Low in Early Modern Augsburg: Clothing in Portraits by Hans Holbein the Elder.

Session *Sixteenth-Century Antwerp as an International Cultural Hub*.

Christophe Schellekens (European University Institute), The Florentine Participation in the Triumphal Entry of Charles V and Philip II into Antwerp (1549).

Hans Cools (Fryske Akademie / Royal Netherlands Academy of Arts & Sciences), The Political Work of Hans Vredeman de Vries (1527-1609).

Session *Black Africans in Early Modern Europe: History, Representation, and Materiality, I*.

Paul H.D. Kaplan (SUNY Purchase), The African Courtier in Guillem van Deynen's Portrait of Doge Agostino Doria and His Family.

Session *Sculpture in Print, 1480-1600, II: Contemporary Sculpture*.

Anne Bloemacher (University of Münster), Translating Giambologna into Print: The Reproduction of Sculpture as Sculpture in the Sixteenth Century.

Session *Black Africans in Early Modern Europe: History, Representation, and Materiality*, II.

Antien Knaap (Emmanuel College), A Black Moor and a White Venus in Anthony van Dyck's *Portrait of George Gage*.

Joost Vander Auwera (Royal Museums of Fine Arts, Brussels), Black Africans in the Work of Jacob Jordaens.

Session *Style and Decorum in the Arts of the Burgundian Netherlands (ca. 1430-1550)*

Sponsored by HNA.

Ethan Matt Kavalier (University of Toronto), The Style of Empire: The Tomb of Charles the Bold.

Lieve De Kesel (University of Ghent), Sparse with Colors, Modest in Scenery: Perfect Decorum for an Exceptional Illumination by Simon Bening.

Krista De Jonge (KU Leuven), *i meschant ouvrage*: Decorum, Crafting, Order, Space in Court Architecture of the Burgundian Low Countries.

Session *Making Copies*, I.

Maddalena Bellavitis (University of Padua), Spreading Bosch: The Impact of Hieronymus Bosch's diableries and Their Reproduction in the Sixteenth Century.

Maria Pietrogiovanna (University of Padua), Not Only Copies: Variations, Suggestions, Interpretations: Joos van Cleve and the Lost Leonardo Cherries Madonna.

Session *The Verdant Earth, I: Green Worlds of the Renaissance and Baroque*.

Natsumi Nonaka (Montana State University), The Tripartite Cognition of Landscape: Toeput's Pleasure Garden with Maze.

Session *Crafting a Brussels Artistic Network in Early Modern Europe (ca. 1400-1750)*.

Sponsored by HNA.

Lara Yeager-Crasselt (Sterling and Francine Clark Art Institute), Negotiating Court, City and Classicism: A Brussels Artistic Tradition in the Seventeenth Century.

Nadine Keul (Galerie Bassenge, Berlin), Alessandro Farnese and His Court Painter Joos van Winghe in Brussels.

Prisca Valkeneers (Centrum Rubenianum), Tempting Tapestries in Justus van Egmont's Tapestry Designs against a Pan-European Background.

Kristen Adams (Ohio State University), Illusionism in and of Tapestry: Brussels Tapestry Network and Modes of Representation in "Woven Frescoes."

Session *Imagery and Ingenuity in the Northern Renaissance, I: Artists and Their Contexts*.

Donald A. McColl (Washington College), Dürer and the Kamuliana.

Shira Brisman (University of Wisconsin – Madison), Bad Boys.

Alison Stewart (University of Nebraska – Lincoln), The Augsburg Printer Niclas vom Sand and Sebald Beham: Two New Documents from Frankfurt.

Session *Imagery and Ingenuity in the Northern Renaissance, II: Multivalence in Religious Themes*.

Andrea Pearson (American University), Consumption as Eroticism in Early Netherlandish Devotional Art.

Jane Carroll (Dartmouth College), Addressing Power: 1507 and Netherlandish Rule.

Miriam Hall Kirch (University of North Alabama), Faith Embodied: Jakob Heller, Katharina von Melem, and Their Altarpiece.

Session *Comic Themes in Early Modern Portraiture*.

David A. Levine (Southern Connecticut State University), Comedic Portraits of Pieter van Laer, Il Bamboccio.

Kimberlee A. Cloutier-Blizzard (Simmons College), Frans Hals's *Merry Drinker* as Comic Portrait.

Session *Renaissance Collaboration, I: Intermedia Collaboration*.

Benjamin Binstock (Cooper Union), The Collaboration of Painting and Sculpture in the Ghent Altarpiece.

Session *Emblematic Imagery from Alciato to Baciccio*.

Irina Chernetsky (Hebrew University of Jerusalem), The Creation of the World by Virgil Solis.

Session *Beyond the Wanderjahre. Microhistories of Artistic Travel in Renaissance Europe*.

Svea Janzen (Freie Universität, Berlin), What Can Art History Learn from Artistic Exchanges? A Bavarian Case Study.

Barbara von Barghahn (George Washington University), Profiling Barthélemy van Eyck from Flanders to France.

Session *Inverse, Reverse, Inside Out in Renaissance Art, II*.

Robert Fucci (Columbia University), Rembrandt's Counterproofs: Process, Patrons, and Market.

Session: *Drawing the Italian Landscape in the Cinquecento, III: Italy Seen from Abroad*.

Stijn Alsteens (The Metropolitan Museum of Art), Pieter Vlerick, Hendrik Gijsmans, and the Early Netherlandish Tradition of Views of Italy.

Arthur J. DiFuria (Savannah College of Art and Design), The Timeless Space of Maerten van Heemskerck's Panoramas.

Emmanuel Lurin (Université Paris-Sorbonne), The Description of Ruins in Sixteenth-Century Rome: An Itinerary through Prints and Drawings.

historians of netherlandish art

Review of Books

General editor: Kristin Lohse Belkin

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

Fifteenth Century

T.-H. Borchert, W. Blockmans, N. Gabriëls, J. Oosterman and A. Van Oosterwijk, eds., *Staging the Court of Burgundy (Studies in Medieval and Early Renaissance Art History, 69)*. London: Harvey Miller Publishers, an Imprint of Brepols Publishers, Turnhout, 2013. 394 pp, 65 col. pls, numerous b&w illus. ISBN 978-1-905375-82-0.

Staging the Court of Burgundy. Proceedings of the Conference "The Splendour of Burgundy" presents a selection of thirty-three essays delivered at a three-day symposium in Bruges that accompanied the 2009 exhibition *Charles the Bold (1433-1477): Splendour of Burgundy* (Bern, Bruges, and Vienna), for which there is also a major catalogue containing five further essays. As the editors note, not every paper from that symposium has been printed, generally at the request of the author, and indeed just over half of the fifty-seven papers from the conference can be found here.

The title of the proceedings *Staging the Court of Burgundy* seems to allude to important earlier works by Walter Prevenier and Wim Blockmans, which applied Clifford Geertz's term "theater-state" to the Burgundian Netherlands: a society dominated by ceremony, where distinctions between performance and reality were often blurred. Most of the essays here deal with public (or at least mediated) presentations and their impact on those who witnessed them. It is by no means limited to the reign of Charles the Bold, the focus of the exhibition; rather, it contains various essays on cultural productions around the earlier court of Philip the Good, as well as Charles's successor and Mary of Burgundy's Habsburg husband, Maximilian of Austria.

The displays of cultural products discussed here are not limited to the category of "fine art" as we have inherited it from our nineteenth-century ancestors. Blockmans addresses the lack of clear definition for the terms "art" and "artist" in the fifteenth century in an essay investigating whether the culture of display at the Burgundian court was indeed outstanding compared to rival courts (it was). That essay, one of the opening

plenary talks, serves as the volume's introduction, and opens the door for a broad range of studies covering works that fall into our modern conception of "fine arts," plus studies into other cultural products. As James Bloom points out in his essay on the performative aspects of Burgundian court culture, "Panel painting was *not* the dominant visual medium of elite culture." This volume, therefore, contains more essays on those "fine arts" that the court did favor – manuscripts, metalwork, and fabric arts – than it does on painting and sculpture. It also contains a significant number of studies into other cultural products, from language, poetry and verse, to court ceremonies of every kind (the obvious Chapters of the Golden Fleece and joyous entries, but also weddings and funerals, tournaments and jousts, music and magic, plus the ephemeral works and displays that accompanied these). Together these lavishly illustrated essays present a treasury of information for anyone interested in cultural life around the Burgundian court in the latter part of the fifteenth century, with a particular, though not exclusive, focus on Bruges.

It would be impossible to address all thirty-three essays in this review, but an overview of the papers can be found in the volume's main introduction by Till Borchert and Anne van Oosterwijk. In reading the essays, I was interested by how many of them profited from a close reading of variants from a single type, focusing on differences between the examples and how they might have functioned for their audiences. This plays out across a range of cultural productions: Borchert gives a very close reading of portrait details, and suggests how those variations might have presented signification to their viewers; Elizabeth Moodey compares images of Charlemagne painted for Philip the Good with other examples, and links the differences she finds to the duke's particular interests in the legend of the Emperor; and Henk t'Jong's compares different depictions of Marcel Aubert in his manuscripts to identify exactly what one might expect to find in a scribe's room. His argument follows a line of reasoning about the "reality of symbols" that was already pursued in the 1980s by Jan Baptist Bedaux on the Arnolfini double portrait and Jozef de Coe on the Mérode Altarpiece, but oddly without reference to either author. I found Andrew Hamilton's microscopic study of different paraments embroidered for the Order of the Golden Fleece worthy of particular note, not only for its detail but also for the author's own pen and watercolor renderings of stitch patterns and technique, themselves as detailed and refined as anything produced in the Burgundian Netherlands.

Outside traditional "fine art," Johan Oosterman investigates Bruges *rederijker* Anthonis de Roovere's different accounts of the 1468 wedding of Charles the Bold to Margaret of York, one of at least four essays that discuss the *Excellente Cronike van Vlaenderen*; Jesse Hurlbut compares Charles the Bold's different inaugural ceremonies in 1467 as displays of the political process; and Eric Bousmar analyzes the jousting rosters at different

pas d'armes from the 1440s to the 1460s, detecting, among other things, an upward shift in the social rank of the challengers.

This begins to give some idea of the range of cultural products that are analyzed here, and only scratches the surface of the wealth of information awaiting the reader of these proceedings. One criticism of the volume is a certain carelessness in its proofreading, particularly in the essays that, I presume, were translated into English. Reading an otherwise excellent essay is interrupted by sentences like “courtiers who could look at the paintings and *listing* to readings” (23; my italics), or “In the *emergence* constructions of identity at the court of Burgundy” (285), to name but two instances. This might sound petty, even though it does occur more than infrequently, but that sort of oversight also resulted in a statement about “Philip the Good’s 1440 entry into *Ghent*” (121), which might mislead those less familiar with the duke’s triumphal returns to Bruges in 1440 and Ghent in 1458.

That said, these essays present a great number of excellent thoughts about cultural products and their display and reception in the era of the last Burgundian dukes. The volume offers a wide range of material that will prove invaluable to scholars of the fifteenth-century Low Countries, and stands as a worthy companion to the catalogue for the exhibition that inspired it.

Mark Trowbridge

Marymount University

Margaret Goehring, *Space, Place and Ornament: The Function of Landscape in Medieval Manuscript Illumination*. Turnhout: Brepols Publishers 2013. 214 pp, 16 color and 85 b&w illus. ISBN 978-2-503-52977-6.

Margaret Goehring proposes the need for a new paradigm for the study of medieval landscapes, one that moves beyond anachronistic concepts of pictorial landscape formulated in Renaissance and Post-renaissance aesthetics. She argues the need to appreciate the diversity and complexity of landscape imagery from Northern European medieval manuscript illumination using contemporary ideology.

The book is divided into four thematic and self-contained chapters. Chapter 1 analyses the rhetorical function of landscape, beginning with demonstrating how the visual vocabulary of landscape imagery acted as easily identifiable mnemonic *loci* to enable the organization and rapid recall of knowledge. The assertion, drawn from the fourteenth-century *ars memorativa*, that memory systems created in the Middle Ages were more dependent upon visual signs than their classical language-based predecessors is central to this argument. Goehring draws contemporary rhetorical modes and ideological traditions into her analysis of specific Carolingian sources, the *Utrecht Psalter* and the Gospel Book of Francis II. The chapter closes with a section on Carolingian calendar imagery. She asserts that this period witnessed the development of a new visual tradition in which the months were associated with seasonal labors rather than single allegorical figures, which Goehring illustrates was a reflection of the aristocratic concern for land management.

Chapter 2 places the ornamental functions of landscape in context with the material aspects of manuscript production. Ornament is defined as “both a method of image-making and a strategy to amplify meaning” (53), characteristics which Goehring asserts are shared with landscape imagery. The chapter

begins with demonstrating that the repetitive iconography of landscape imagery was a result of methods of production associated with late medieval workshops. Goehring then addresses the concept of *amplificatio* in relation to artists’ use of landscape to negotiate and enrich textual authority. She presents a coherent argument that unravels a complex issue and supports her conclusion. The depth of scholarship and analysis is exemplified by her handling of the complex relationship between image, layout and text in the image of the *Martyrdom of Saint Pancras* from the *Boucicaut Hours* (f. 29v). Unfortunately typos are more prevalent in this chapter than the others, and the references to figures 29 and 30, on page 68 and again on page 70, are reversed. While this is obviously remedied by a careful reading, it is nonetheless an unnecessary distraction at a critical point of her argument.

The third chapter explores the visual representation of space in landscape imagery within didactic and moralizing literature. The key assertion is that landscape functioned as a “cognitive space” rather than a “narrative setting” to “guide the reader and underscore textual authority” (28). This process involved a strategy in which the images guided the audience to engage in active viewing while simultaneously reinforcing the authority of the work through the appropriation of well-known iconographic patterns. The bulk of the chapter is devoted to demonstrating how landscape was used to frame and present knowledge within encyclopedic image cycles. By tracing the evolution of the image cycle in the *Propriétés des Choses* the author illustrates how decorative schemes and landscape imagery took on increasingly diverse meanings over the work’s lifetime. By the fifteenth century there was a flexible visual vocabulary able to “accommodate both the variety of reading strategies and competing ideological agendas” (118). The chapter concludes by outlining the role medieval authors and patrons had in establishing iconographic models designed to guide reading and reception. The author’s subtle analysis of the mutually exegetic nature of text and image in this chapter is particularly noteworthy.

Goehring’s final chapter explores how visual representations of place in landscape imagery were understood not only as geographic/spatial locations, but also as a means to stimulate social interaction and reinforce identity. The chapter is divided into three parts: an examination of images of cities, a discussion of how artists used symbolic geography in historical landscapes to communicate identity, and a case study of two thirteenth-century rent books. In this final section Goehring, sometimes too subtly, weaves together themes developed in the preceding chapters. Her modest conclusion that the multivalent meaning and use of landscape imagery during the medieval period needs to be freed from the contemporary bonds of interpretation belies the extent of work that has gone into producing this book.

Goehring has moved beyond the confines of her original thesis, completed in 2000, and has undertaken a sweeping analysis, bringing in evidence from the eighth to the sixteenth centuries. By limiting her study to examples from Northern France and the Southern Netherlands, she has avoided making her project too cumbersome. She is also acutely aware of the inherent danger of broadening the definition of landscape so much that it becomes meaningless. However, by limiting her regional focus and thematic strands she manages to narrowly avoid this pitfall. Finally, Goehring deserves to be credited for her efforts to update her work with notable scholarship

produced in the intervening years between her dissertation and this book's publication. At times the author's arguments would have been strengthened by drawing explicit links between themes developed in her chapters and more sustained analysis in place of lengthy description. For example, in chapter 2 when discussing manorial lordships and management vis-a-vis landscape imagery, an opportunity was missed by not drawing attention to the foundation postulated in chapter 1 regarding the development of this trend in Carolingian imagery. Similarly, her conclusion would have been bolstered by pushing beyond the brief summary and developing a broader thematic agenda that addressed the implications of her work. Finally, additional images could have been supported by avoiding duplication. All sixteen color plates are included as black and white images embedded in the chapters. Eliminating these duplicates could have allowed for the inclusion of more unique images, the reduction of description, and consequently a more sustained analysis that would have bolstered Goehring's insights. However, none of these points should detract from her thorough research, and the coherently presented and convincing argument that will certainly encourage further research.

Justin Sturgeon

Centre for Medieval Studies

University of York

Sixteenth Century

Matthias Ubl, *Der Braunschweiger Monogrammist: Wegbereiter der niederländischen Genremalerei vor Bruegel*. Petersberg: Michael Imhof Verlag, with the cooperation of the Rijksmuseum, Amsterdam, 2014. 448 pp, 463 illus., 85 in b&w. ISBN 978-3-7319-0030-6.

Among the numerous painters active in the Netherlands during the sixteenth century, one of the most controversial is the Braunschweiger Monogrammist, so named after a painting in the Herzog Anton-Ulrich Museum in Braunschweig. It depicts an outdoor feast set against an atmospheric distant landscape. The subject is the Parable of the Great Supper, or the Feeding of the Poor (Luke 14:21-27). The numerous small figures are remarkably well articulated, moving and conversing with each other. However, instead of a signature, the artist added a monogram in the lower left corner of the panel, depicted as a medallion on the end of a log. Since no consensus exists about the letters comprising the monogram, the artist is usually referred to as the Braunschweiger (or Brunswick) Monogrammist.

The Monogrammist painted other pictures similar in style to the Braunschweig panel, including *Christ Entering Jerusalem* (Stuttgart, Staatsgalerie) and two versions of *Christ Shown to the People* (Paris, Louvre; Stuttgart, Staatsgalerie). He is also credited with pictures quite different in subject matter and composition, with figures considerably larger in scale than those in his biblical scenes. These paintings show brothel interiors, where men drink and socialize with the women or climb stairs

to more private upper rooms. Occasionally a woman is already shown in bed awaiting her partner.

Based on attempts to decipher the artist's monogram, various scholars have identified him with several sixteenth-century Flemish artists, including Jan Sanders van Hemessen, Jan van Amstel, and Mayken Verhulst, wife of Hieronymus Cock and mother-in-law of Pieter Bruegel the Elder. The Monogrammist has also been the subject of monographs by Felix Graef (1908), Robert Genaille (1948), Dietrich Schubert (1970), and Burr Wallen (1983). Ubl's recent volume however is by far the longest and most detailed investigation of the artist and his work; it also contains an extensive review of previous scholarship. Published in a large format, it contains some 448 pages and a wealth of splendid color illustrations, both of pictures attributed to the Monogrammist and of comparative material, mostly by the Monogrammist's contemporaries. Indeed, the very richness of Ubl's volume makes it difficult to offer here more than a summary of its contents and a selection of the author's major conclusions.

The volume opens with nine full-page color plates, illustrating the major paintings by the Monogrammist, plus a tenth plate, *The Lute Player* (Berlin, Gemäldegalerie), on which he collaborated with an artist whom Ubl identifies as a member of Jan van Hemessen's workshop. Probably wisely, Ubl makes no attempt to decipher the controversial monogram on the Braunschweig *Feeding of the Poor*. Instead, he presents a convincing survey of the pictures that can reasonably be attributed to the Monogrammist, as well as those pictures in which he collaborated with other artists, which define the Monogrammist's place in the development of Flemish painting during the first half of the sixteenth century. Ubl also discusses at length the whitish patches that appear on the figures of the Braunschweig *Parable of the Great Supper* and in some of his other biblical scenes: these whitish patches result from the Monogrammist's use of white underpainting that has penetrated the top layers of paint.

Although the Monogrammist's career, Ubl says, may have begun as early as the mid-1520s, he was certainly active no later than the 1530s, and he continued working into the 1550s. He probably worked in Antwerp: his broad landscape compositions populated with small human figures form an important link between Antwerp artists Joachim Patinir, active in the earlier sixteenth century, and Pieter Bruegel the Elder, who died in 1569. Moreover, his brothel scenes recall those produced by two Antwerp contemporaries, Jan Sanders van Hemessen and Pieter Aertsen, although the Monogrammist's brothel figures omit the lively facial expressions that often animate men and women in brothel scenes by his Antwerp colleagues.

Ubl examines in detail and ultimately rejects previous identifications of the Monogrammist with various other artists. However, the Monogrammist occasionally collaborated with Hemessen, Aertsen, and Jan van Amstel, adding background figures and landscapes to their paintings. A striking example is *The Lute Player*, a large-scale figure of a young woman seated in an interior. Ubl assigns this work to an artist in Hemessen's workshop, but the small-scale landscape visible through the doorway at upper left, depicting Christ with several disciples and Christ speaking with a seated woman, perhaps Mary Magdalene, is unquestionably by the Monogrammist himself.

Throughout the text, small illustrations of the pictures under discussion, as well as enlarged details are frequently

repeated on the pages where they are discussed, thus assisting the reader. Ubl also reproduces some infrared photographs of two Monogrammist pictures. *The Lute Player* shows details of the room concealed by later overpainting. An even more drastic compositional change occurs in the partial form of a huge human arm, covered by a sleeve, which appears in the underpainting of *The Feeding of the Poor* (82), suggesting that the panel was originally intended for a large-scale figure composition, later abandoned for the current biblical subject. Hardly less intriguing, the *Couple in a Grainfield* (Braunschweig, Herzog Anton Ulrich Museum) depicts an erotic encounter: he stands, adjusting his stockings, while his companion sits on the ground before him, her arms outstretched in a welcoming gesture. Just visible beneath her left arm are a crucifix and a rosary. Ubl suggests that the picture represents a commentary on religious pilgrimages, condemned by Luther and other reformers as encouraging unchaste behavior.

Ubl's monumental study supports his conclusion (247) that the Monogrammist was a "key figure in the artistic landscape of Antwerp in the second quarter of the sixteenth century." The book closes with an illustrated catalogue of the paintings that can be attributed to the master, as well as copies and other works by other artists in his style, plus a bibliography of literature cited in the text and a general index. Also included is a dendrochronological table of selected paintings, based on data compiled by Peter Klein of the University of Hamburg and Catherine Laver in Paris. While we do not yet know the identity of the Monogrammist, Matthias Ubl has richly elucidated his artistic achievements.

Walter S. Gibson
Pownal, Vermont

Micha Leeflang, *Joos van Cleve: A Sixteenth-Century Antwerp Artist and his Workshop (Me Fecit, 8). Turnhout: Brepols Publishers, 2015. 234 pp, fully illustrated, ISBN 978-2-503-55436-5.*

Modern scholarship on the Antwerp painter Joos van Cleve has been in high gear since Cécile Scaillièrez first devoted an in-house exhibition to the artist at the Louvre in 1991. Important exhibitions on the artist followed in 2003 (Genoa) and 2011 (Aachen), and John Hand's monograph on Joos appeared in 2004. With the initial help of Molly Faries, Micha Leeflang began her infrared reflectography (IRR) research into the artist's underdrawings in 2000, which now culminates in this superb book.

Joos is the perfect case study for Leeflang's interests, since in the course of three decades (1511-1540/41) the artist and his workshop produced over 300 extant paintings. This is the largest output by far from a workshop in the Southern Netherlands, so the question of production methods and marketing strategies is naturally central to an understanding of his art. Leeflang expertly reads the evidence from the underdrawings of over 100 paintings to help reconstruct, and speculate upon, the specific methods employed by the artist.

After an opening chapter on the artist's career and his historical rediscovery in the nineteenth century, the author embarks upon this task in Chapter II, which she aptly titles "Something for Everyone," referencing Joos's approach towards artistic creation. Her centerpiece is an extensive analysis

of the artist's 1516 *St. Reinhold Altarpiece* in Gdansk, one of the largest and most complex altarpieces created by the shop, and a perfect demonstration of how a collaborative enterprise was managed by the artist-as-coordinator. Both the painting execution and the underdrawings differ markedly between the narrative panels on the inner wings and the monumental, single-figure exterior wings. The eight interior scenes were relegated to assistants, apparently journeymen, since by this date the artist had only just taken on his first apprentice. The underdrawings for assistants needed to be detailed and explicit, so the "wood-cut convention" was used, since it provided explicit guidance. The interior panels contain 44 individual color notations, in order to steer the painting process efficiently (almost "painting by numbers," Leeflang observes [58], though she notes that in several cases the color notations were not followed in the finished painting). These notations also made it possible for the master to estimate pigment costs at an early stage. The parts of the Reinhold triptych to be painted by the master, the exterior wings, by contrast, have minimal underdrawings and no notations. In single religious panels with a landscape background, figures are typically underdrawn but not the landscape, suggesting that it would be based on a model drawing and painted by a sub-contracted landscape specialist.

For the several series of devotional subjects, repeated in large numbers of copies after 1525, when an economic downturn hit Antwerp and the studio ceased receiving large altarpiece commissions, evidence reveals transferring standardized patterns by pricking and also by tracing. Variations in size, formats, details of content, even directional orientation, furnished these *spec* images with a range of options for prospective buyers.

Chapter III addresses the commissions and distribution of Joos's paintings. Although the important foreign destinations – including repeated commissions for Cologne and Genoa, the *Reinhold Altarpiece* for Gdansk and an altarpiece for Gran Canaria – have often been the focus of special study, it is very useful to have all the known information about them brought together systematically and analyzed anew in relation to information yielded from the study of the underdrawings. The enormous *Madeira Triptych*, not recognized as part of Joos's oeuvre until the author's 2008 publication of it and then shown to great acclaim in the 2011 exhibition in Aachen, is deservedly given special prominence. Especially useful, too, are Leeflang's many suggestive proposals about the likelihood of other commissions. In the Low Countries, she identifies altarpieces and panels probably intended for Antwerp, Mechelen, and Amsterdam patrons. Another fascinating finding, not surprising in light of the complexities of the shop's large outputs, is the occurrence of outright mistakes. In the case of an Edinburgh triptych (130), the incorrect coat of arms was discovered and corrected while the triptych was still in the shop; but for the *San Donato Altarpiece* (137), the armorial errors remained undetected and uncorrected.

Chapter IV consists of two parts: analysis of panel sizes used in the big series of copies, and a report on dendrochronological findings. For a studio which sought to rationalize the production process, while also insuring that buyers had a range of choices in market paintings, the findings are predictable. Standardized sizes were often used, but also a range of sizes. Specific standard sizes tend to cluster within a single series of copies, to enhance efficiency and speed of production. Tabulated dendrochronological findings for 69 paintings confirm the

known dating or proposed dating of Joos's paintings in several instances.

Yet a mystery remains at the heart of Joos's corpus. Leeftang's deconstruction of the artist's working methods clearly reveals the evidence that the artist and his shop depended upon many different types of drawings to enable its huge productions. These would have included preliminary drawings, finished model drawings, contract drawings (*vidimuses*) for patron approval, cartoons for pricking and pouncing and for tracing, and copy drawings (*ricordi*) as records of compositions. For Joos's shop, hundreds of drawings would have been necessary, yet only a single drawing survives today (fig. 3.56). The puzzling loss of essentially all of these highly-valued studio assets, however, is at least now balanced by the revelation of so many of the underdrawings.

Building upon the earlier IRR research and findings of Molly Faries, Maryan Ainsworth, and Peter van den Brink, Micha Leeftang offers many new discoveries and interpretations, synthesizing and integrating a vast amount of technical material into a comprehensive picture of how Joos's workshop achieved its huge outputs, and how widely dispersed was the interest in the shop's products. This exemplary study makes an enormous contribution to the scholarship of early sixteenth-century Netherlandish workshops and to the sophisticated use of IRR research and its interpretation. In combination with John Hand's 2004 monograph and catalogue raisonné, it comprehensively covers the artist's entire career with full photographic documentation, Leeftang's impressive study of the artist's workshop procedures and his underdrawings provides scholars with new tools for taking a more complete measure of Joos van Cleve's achievements.

Dan Ewing

Barry University

Seventeenth-Century Flemish

Hans Devisscher and Hans Vlieghe, *Rubens. The Life of Christ before the Passion: The Youth of Christ (Corpus Rubenianum Ludwig Burchard, V [1])*. London: Harvey Miller Publishers, an Imprint of Brepols Publishers, Turnhout, 2014, 2 vols. 400 pp, 109 b&w illus., 95 col. illus. ISBN 978-1-872501-71-0.

This beautifully produced two-volume addition to the *Corpus Rubenianum Ludwig Burchard* is dominated by the large number of representations of the Adoration of the Magi and the Adoration of the Shepherds. The numerous depictions of these popular Counter-Reformation subjects, which Rubens portrayed at every stage of his career, present closely related but differing treatments of the themes. Responding to tradition but inventively modifying motifs and introducing new ones, Rubens created works that vividly conveyed the significance of the mystery of the Incarnation and Christ's sacrifice.

In addition to the splendid quality of the reproductions and the wealth of comparative images, the catalogue entries provide a thorough documentation of the works (provenance,

preparatory drawings, oil sketches, and copies in all media) and visual analysis of each work. Particularly valuable is the discussion of the various opinions regarding attribution that appear in the literature. As connoisseurship figures increasingly less prominently in the art historical literature, these analyses are especially appreciated. A rare instance of an omission occurs in the entry on the Brussels *Adoration of the Magi* (No. 39, Fig. 141), which the museum considers the work of Rubens and studio and, contrary to the authors' opinion that Van Dyck's hand cannot be clearly detected (198), specifies which passages of the painting are evidence of the latter's involvement (*Rubens: A Genius at Work. The Works of Peter Paul Rubens in the Royal Museum of Fine Arts of Belgium Reconsidered*, Brussels 2007-08, p. 175). Not having the confidence to pronounce on such thorny issues of connoisseurship, I will refrain from doing so.

The strength of the entries can be demonstrated by those that consider what the authors term the 'Fermo group', depictions of the Adoration of the Shepherds that display a marked similarity to the painting in Fermo (No. 8, Fig. 23). These include a drawing of two figures (No. 8a, Fig. 25), the oil sketch in St. Petersburg (No. 8b, Fig. 27), a painting once in the Armand Hammer Museum of Art in Los Angeles and now in a private collection (No. 9, Fig. 28), the picture in the St. Paul's Church in Antwerp (No. 10, Figs. 31, 32), a lost work known through copies, the best of which is in the Gemäldegalerie der Akademie der Bildenden Künste in Vienna (No. 11, Copy 1, Fig. 33), and an oil sketch in the Rubenshuis (No. 12, Fig. 36). The authors' discussion of the Fermo altarpiece provides the reader with a mini essay on Rubens's encounter with Italian art and specifically the work of Raphael and, most significantly, Correggio. However, it is their examination of the various figures and motifs that the artist designed and employed sometimes with little variation in this group of pictures that provides the most distinctive contribution. In the close consideration of the network of relationships among oil sketches, drawings, paintings and copies based on lost works we have not only a demonstration of Rubens's working practice but a convincing reconstruction of a lost work. Figuring in that reconstruction is the discussion of a drawing that forms part of the so-called 'Rubens Cantoor', a group of copy drawings in the Statens Museum for Kunst in Copenhagen, reminding us of how Rubens preserved and made use of works in the invention of future projects.

This focus on style characterizes the authors' approach throughout the volume, occasionally leading them to present only the common interpretation of the subject without probing the inclusion of particular motifs, which Rubens employed to enrich the meaning of the work and/or engage the beholder. For example, in their discussion of the Rubenshuis *Annunciation* (No. 3, Fig. 8) the authors explain the prominently placed sewing basket in the foreground as one of a number of features that reflect the Early Netherlandish tradition of depicting the scene in a domestic setting, but, noting the lack of defined background, assert that Rubens "deliberately chose not to reduce the image to an interior scene" (37). However, close examination reveals part of the frame of a bed behind the Virgin and a cushion that is visible directly above her hand, features that can be found much more clearly portrayed in the Vienna *Annunciation* and in a similar position (No. 1, Fig. 1).

Comparison with earlier works, such as Roger van der Weyden's Louvre *Annunciation*, suggest the significance of these features. The bed draped in red directly behind the Virgin references the miraculous union taking place, and the crystal

vase, like the stoppered flask, symbolizes Mary's perpetual virginity (Erwin Panofsky, *Early Netherlandish Painting*, New York, 1971, pp. 144, 254). The sewing basket, which appears in numerous seventeenth-century Annunciations (e.g. engraving by Jacques de Gheyn II after Abraham Bloemaert), can be explained by consulting Jerome Nadal's influential *Annotations and Meditations on the Gospels*, 1595 (Frederick A. Homann, S.J. [trans.], vol. 1: *The Infancy Narratives*, Philadelphia, 2003, p. 107), a work with which Rubens was familiar (David Freedberg, "A Source for Rubens's Modello of the Assumption and Coronation of the Virgin: A Case Study in the Response to Images," *Burlington Magazine* 120, 1978, pp. 432-441). As Nadal explains, the materials in the basket remind one of the work of the Virgin, who clothes the Word of God with her flesh (107). The cat, however, has no place in these scenes, and I can only speculate that Rubens may have included it as reference to carnal desire and hence original sin over which the Incarnate Word will triumph. The fact that the cat sleeps in the presence of divinity, in marked contrast to the alert dog in the Rubenshuis *Adoration of the Shepherds* (No. 12, Fig. 36) and to the ox in numerous representations of the same subject, perhaps simply figures a failure to sense the miraculous event.

The use of animals to represent responsiveness or lack thereof is common in Netherlandish representations of adoration and nativity scenes and is explicitly noted by Nadal. In his annotations accompanying the Nativity, which portrays both animals gazing at the radiant Christ Child, he states that they turn their heads to manger "as though sensing that the stable saw an unprecedented event" (130). Rubens, however, follows the Netherlandish tradition and generally shows the ox as attentive while depicting the ass in the background eating (e.g. Figs. 52-53, 57-59) or paired with the ox in the foreground but turning away (e.g. Figs. 41-43, 54-55). Panofsky, who provides an overview of the various meanings symbolized by the ox and ass in text and image, writes that while both animals are presumed to recognize Christ's divinity, they are not generally portrayed as equally worshipful in fifteenth-century painting, as the ox had come to be identified with the Gentiles and the more materialistic ass with the Jews (470). Rubens varied representations of the animals, whatever their perceived symbolism, are employed to enhance the mystery of the Incarnation. Their contrasting responses prompt the viewer to focus on the theme of recognition of the miracle.

A desire to emphasize Christ's sacrifice leads to a reversal of roles that occurs in Rubens's drawing of the *Adoration of the Shepherds*, Vorsterman's engraving and related works (Nos. 14, 15, Figs. 46-51). Here Rubens represents the ox, an animal associated with sacrifice, lying on the ground with the other offerings placed in front of a sheaf of wheat and below the altar-like manger. Like the lamb placed beneath Christ in Frans Floris's *Adoration of the Shepherds* (Antwerp, Koninklijk Museum voor Schone Kunsten) and the ox in the Antwerp *Adoration of the Magi* (Barbara Haeger, "Rubens's *Adoration of the Magi* and the program for the high altar of St. Michael's Abbey," *Simiolus* 25, 1997, pp. 55-58), it must be intended to draw attention to Christ sacrifice. Such a reading reinforces the authors' interpretation of the scene as alluding to Christ's future Resurrection and victory over the devil, symbolized respectively by the eggs and spider's web (No. 15, pp. 78-79).

Because they testify to Rubens's varied inflection of the meaning of the biblical events he portrays as well as to his inventiveness and ability to enrich the beholder's experience

and understanding of the works, these features are worthy of such scrutiny. That the authors occasionally do not sufficiently explore the programmatic implications of such elements is an indication of their overriding priority, which is to thoroughly document these works (no small undertaking, indeed), and to demonstrate how admirably Rubens fulfilled the aims of the Counter-Reformation Church by portraying the scenes of Christ's life before the Passion in clear and often dynamic compositions that vividly present the events in a way that speaks directly to the viewer and convey key religious truths. In this they have certainly succeeded.

Barbara Haeger

The Ohio State University

Corina Kleinert, *Peter Paul Rubens (1577-1640) and his Landscapes: Ideas on Nature and Art, (Pictura Nova. Studies in 16th- and 17th-Century Flemish Painting and Drawing, XX)*. Turnhout: Brepols, 2014. 397 pp, 32 col. plates, 219 b&w illus. ISBN 978-2-503-55038-1.

This well designed and handsomely produced book on Rubens's landscapes brings together ideas that have clearly been developed over a number of years of thinking and research. It grew directly out of the author's dissertation (University of Oxford, 2010), which was supervised by several eminent scholars – including two who have made significant contributions to the very subject of this study, Christopher Brown and Elizabeth McGrath. As Kleinert acknowledges, she also benefitted from exchanges with numerous museum and academic experts in the field, both in various European countries and the United States. The result is a synthetic account of Rubens's landscape paintings, drawings, and prints, which builds upon several earlier contributions, most notably Wolfgang Adler's *Landscapes and Hunting Scenes*, Part 1, *Corpus Rubenianum* Ludwig Burchard, XVIII (London, 1982), Lisa Vergara's *Rubens and the Poetics of Landscape* (Yale, 1982) and Christopher Brown's *Making and Meaning: Rubens's Landscapes* (exh. cat. National Gallery, London, 1996).

Kleinert develops her study in four chapters, prefaced by a brief introduction and followed by a summary conclusion. She begins by situating Rubens's landscapes in their Flemish context. In addition to highlighting the social and cultural changes in the sixteenth and seventeenth centuries that shaped contemporary perspectives on the urban versus the rural environment, she also addresses the gradual shift from a symbolic (and theologically inflected) towards a proto-scientific view of nature. In Chapter 2, she turns to the ways in which these developments influenced the artist's approach to the genre of landscape. In this context, she draws correlations between iconographic and formal qualities of Rubens's landscapes and a host of classical authors, including Pliny the Elder, Horace, Virgil, and Seneca. Though Rubens's perusal of the classical tradition is one of the constants in the literature, Kleinert demonstrates that source hunting (however old-fashioned that may sound) can still yield fresh insights and deepen our appreciation of the importance of the classically based humanist discourse in his oeuvre.

The other two chapters are dedicated to the reception of Rubens's landscape inventions among his contemporaries and later art lovers. In Chapter 3, this is explored through a discussion of the engraved reproductions of his work, with particular

focus on his collaboration with the engraver Schelte à Bolswert. Here she also provides a context and chronology of the prints from the “small” and the “large” landscape series, respectively. This analysis of the *fortuna critica* of Rubens’s landscapes continues in Chapter 4, where Kleinert addresses the reception of Rubens’s landscape paintings in continental and English collections of the seventeenth and eighteenth centuries. These sections are complemented by three appendices: a brief catalogue of the paintings, where Kleinert upholds existing attributions, with few amendments, and tabulated overviews of the “small” and “large” reproductive engravings.

More than half of the volume is taken up by images: 32 full color plates, and 219 black and white illustrations, many of which show details of the paintings and prints under discussion. Given the ongoing fiscal restraints in scholarly publishing, this generosity on the part of the editors of *Pictura Nova* is to be applauded. At the same time, this distribution creates a certain sense of asymmetry between the 150 pages of text (excluding the appendices and the bibliography) and the 173 pages of illustrations. In a number of cases, the black and white details of paintings already reproduced in color do not add much to the author’s points.

Precisely because Kleinert brings into her discussion so much material – both Rubens’s works in different media, and those they relate to thematically, from Bruegel’s seasons as some of his iconographic models, to the landscapes of Watteau and Gainsborough as examples of his influence – one feels that she did not have opportunity to develop her ideas more fully. As a result, her account is often closer to a descriptive overview rather than a more in-depth analysis. This impression is present even in the section of the book dedicated to its central theme, Rubens’s ideas on nature and art – a discussion condensed to twenty eight pages (31-59). As in other chapters, Kleinert begins with a brief overview of the “state of research,” which includes modern-day responses, as well as those of earlier times, ranging from Edward Norgate and Roger de Piles, to Goethe and Baudelaire. After a brief mention of the importance of Aristotelian ideas among contemporary art theorists such as Agucchi (as well as Rubens), she tries to match various natural motifs in his paintings – rock formations, marshlands, clouds, light – to specific *loci classici*. Though, as noted earlier, this method adds to our appreciation for Rubens’s erudition, sometimes the “trees” obscure the “forest” of her argument. The artist may well have recalled Pliny’s words on poplars and oaks as he painted those tree species, or Seneca’s notion of the air as a carrier of the warmth of the sun in the glowing skies of some of these landscapes, but one is left wanting greater reflection on the author’s part regarding those correlations.

Ovid, whose perspective on the world as a cycle of continuous change between modes of being was so important to Vergara’s approach to Rubens as a visual poet (1982), is seen as largely irrelevant. While not arguing with the author’s perception, I would take an issue with her related note that anthropomorphic imagery of nature is barely pronounced in Ovid’s works (32). It would have also been interesting to learn why she did not even mention Lucretius who was so critical to disseminating the Epicurean ideas on nature after the rediscovery of *De rerum natura* in the late fifteenth century. Horace and Virgil are given a lot of weight, which is to be expected in view of their importance for the early modern discourse on the virtues of the country lifestyle (*laus ruris*). What surprises is the absence of consideration of the related notion of contempla-

tive leisure (*otium*) central to thinkers ranging from Cicero and Seneca, to Augustine and Petrarch. The author would have significantly benefited in this regard from Leopoldine Prosperi’s insightful *Landscape and Philosophy in the Art of Jan Brueghel the Elder* (1568-1625) (Aldershot: 2009) – which is, regrettably, missing from her bibliography.

For all of these points of criticism, Kleinert is to be commended for organizing in a single volume a formidable amount of material – both the paintings and works on paper themselves, and the textual fabric they exist within, from the classical sources they may have been influenced by, to the critical evaluations of our own time. In doing so, she has also created a new rallying point for further investigations of the visual poetry of Rubens’s landscapes.

Aneta Georgievska-Shine

University of Maryland - College Park

Christina M. Anderson, *The Flemish Merchant of Venice: Daniel Nijs and the Sale of the Gonzaga Art Collection*. New Haven/London: Yale University Press, 2015. 264 pp, 50 col. illus. ISBN 978-0-300-20968-6.

Daniel Nijs, the Flemish merchant and entrepreneur, the subject of this excellent in-depth study by Christina Anderson, is best known for his part in the sale of the Gonzaga collection to Charles I. Although the sub-title rightly alludes to this activity, the book reveals that he was a very much more widely based merchant and entrepreneur than is generally recognised.

Eschewing a straightforward biography, Anderson has written a series of dedicated chapters to describe the full range of Nijs’s activities, which in effect largely follow the chronology of his life. After a preliminary chapter which covers his move from Antwerp to Venice, “The Merchant” gives an account of his activities in the trading of textiles and a wide range of other commodities. He established himself as a notable member of the community, lending money, and even going so far as to buy an island in the lagoon. “The Connoisseur” is concerned with his large and wide-ranging personal collection, sadly today no more than a list of items. “The Dealer” describes his buying and selling of works of art, in which his activities on behalf of the ill-fated Earl of Somerset are the highlight. He was nothing if not ambitious; he even had thechutzpah to try and buy Titian’s great altarpiece of *St Peter Martyr*. (Would that he had been successful, and the chances are that the picture would have been saved for posterity.) “The Agent” covers his various activities on behalf of the rich and powerful in Venice, into whose company he successfully insinuated himself. “The Broker” discusses the highlight of his career, the Gonzaga sales and, as Anderson unequivocally establishes, Nijs’s prime role in the whole operation, in which he even went as far as buying the second part without having obtained Charles I’s approval. “The Bankrupt” naturally follows on from his dealings with the English king, although the latter’s tardiness in paying was not the only nail in Nijs’s coffin.

And finally, “The Projector”, when in desperation over his financial position he dreamt, in a Walter Mitty-like state, of unrealistic schemes to recover his financial fortunes. To the Venetian authorities he put forward a plan to construct a canal linking the Piave river to the lagoon. He proposed to the Spanish ambassador a plan to overthrow the Venetian republic.

Having moved to England, leaving behind his long suffering wife in Venice, who “always speaks with tears in her eyes since the disgrace of her husband,” he solicited Charles I with a scheme to effect a major transformation of the appearance of the city of London. And, in a separate venture put to the king, he devised a scheme to stop customs fraud. Unsurprisingly none of these projects took wing.

The book is very well researched and rich in background detail pertaining to whatever relates to Nijs’s interests or activities. Archives with documents and letters have been carefully examined and liberally quoted in the text. In certain areas the book becomes as much ‘a life and times’ as the study of an individual. The author, for example, gives good descriptions of trading practises, such as the export from Venice to Antwerp of silk, and vice versa of cloth and wool, the collecting of antique statuary and its social implications of such collections and the making of cabinets.

What is tantalizing is the number of works of art mentioned throughout the book only by the name of the artist and sometimes the subject. Thus we have no idea of whether they are originals or copies or works in the style of. In the description of Nijs’s collection, by Vincenzo Scamozzi, what is one to make of “all the drawings by Albrecht Dürer and Lucas van Leyden,” which sounds like a drawings curator’s dream. In the case of the Gonzaga collection sold to Charles I, the author rightly says that from Nijs’s letters it is impossible to know what precisely was involved. Yet a good many can be identified from other sources, largely through Van der Doort’s inventory, but only a few are mentioned here. Since the sale is at the heart of the book, it would, despite the author’s disclaimer, have been desirable to provide a list of the identifiable paintings, if only to maximize the scale of what was being negotiated by Nijs, as well as giving more color to a dry recitation of facts.

Most mysterious of the works mentioned is the Nijs ebony cabinet, that Aladdin’s cave of treasures, containing “drawings, pictures, medals, cameos, agate intaglios ... crystal intaglios, jewels and many other rare curiosities,” which runs like a leitmotiv throughout the book. Much of the time it was sealed up and hidden from prying eyes. (For varying reasons, Nijs was prone to hide his possessions, which sometimes caused trouble to his reputation, as in the case of the last instalment of the Gonzaga pictures.) Nijs clung to the cabinet all his life as his ‘nest egg’, in the hopes that it would solve his financial problems, but in the end he was forced to sell it at a greatly reduced sum compared with his own estimate of its value to the Earl of Arundel. It disappears on the Continent when the latter goes into exile.

With unsparing honesty the Nijs family chronicle summed up Daniel’s life; he “climbed to a magnificent peak through good fortune and through adversity slowly descended again until the day of his death.” But in conclusion one can say that from this meticulously researched study, Nijs escapes Luzio’s charge of ‘low cunning’ and other derogatory estimates of his character, and emerges as a decent and straightforward, if shrewd, merchant and entrepreneur, “an honest, plain creature” as Balthasar Gerbier called him. He has been fortunate in his apologist.

Christopher White

London

Director Emeritus, The Ashmolean Museum, University of Oxford

Seventeenth-Century Dutch

Ronni Baer, with essays by Henk van Nierop, Herman Roodenburg, Eric Jan Sluiter, Marieke de Winkel, and Sanny de Zoete. Essays translated by Diane Webb, *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*. [Cat. exh. Museum of Fine Arts, Boston, October 11, 2015 – January 18, 2016; Nelson Atkins Museum of Art, Kansas City, February 20 – May 29, 2016.] Boston: Museum of Fine Arts, 2015. 344pp, 180 color illustrations. ISBN 978-0-87846-830-0.

The Boston Museum of Fine Arts’ groundbreaking exhibition, *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*, explores the social condition of class in seventy-five glorious seventeenth-century Dutch paintings, many exhibited for the first time in the United States. Precedents such as *Arm in de Gouden Eeuw*, shown in the Amsterdam Historisches Museum in 1969, concentrate on a single class. Much to the credit of the show’s curator, Ronni Baer, the Boston exhibit, rather than focusing on a single genre or class, presents a fuller, more comprehensive overview in portraits, landscape and genre images. The first three rooms are organized around the period’s class distinctions. The final room is devoted to “where the classes meet.” The divisions follow the catalogue essays – i.e. the upper class (the nobility, the regents, and rich merchants), followed by a middle class, (non-manual occupations and laborers, with the sub-division of the important subject of women and work); and finally, the lower classes (the abject poor). Surprisingly there are few peasant paintings per se by, for example, the Ostade brothers or Brouwer. Rather, the non-programmatic free and easy mix of portrait, landscape, seascape and genre presented throughout the exhibition allow for the deeper complexity of the overall project to come through.

Some works might have been equally at home in other rooms. example, Ter Borch’s *A Woman Milking a Cow in a Barn* of 1652-1654 and van Ostade’s *Fishwife* of 1672 fit well in the Women’s Work section. But how inventive is it to show the *Fishwife* next to seascapes with fishermen? One could have completed the fish industry references by connecting Rembrandt’s glorious 1633 double portrait of *The Shipbuilder and His Wife (Jan Rijksen and His Wife, Griet Jans)* with the subsequent applications of his labor.

In fact, interaction between classes is pervasive throughout the exhibition; present in every room, not just the last one. It could easily be the show’s take-away ideological core. Several paintings, for example, Thomas de Keyser’s 1627 portrait *Constantine Huygens and His Clerk* and Job Berckheyde’s 1672 *Office of a Notary Public* represent literal exchanges between classes. Several group portraits depicting a single class are also based on class relations, especially charity, a socio/religious responsibility well documented in the Dutch Republic. Examples include Frans Hals’ *Regents of the St. Elizabeth Hospital in Haarlem* of 1641 depicting an affluent community who served the poor, while the amazing and unique *Portraits of the Men from the St. Job Inn in Utrecht Collecting Alms* by Jan van Bijlert shows the other side of the charitable equation. Bridging the categories of genre and portrait are Jan Steen’s 1655 *Adolf and*

Catharina Crosser on the Oude Delft, and the Distribution of Bread in the Almshouse of 1627.

In the realm of genre proper, we have Jacob Ochtervelt's urchin street musicians at the door of a wealthy home of 1665. As for landscape/cityscape, Esaias van de Velde's *Courtly Procession before Apspoel Castle* of 1619 splits the composition between an elegant couple on horseback to the right and the dispensing of alms to beggars to the left. Jan van der Heyden centralizes the theme with a beggar child following a rich couple, in *View of the Sint Anthonispoort* of 1663.

The endemic and diverse formulations of class distinctions in Dutch visual culture may lead us to consider its formulation in written culture. The catalogue essays are a veritable treasure trove of information about the period and will be consulted forever by any serious scholar of seventeenth-century Dutch social history. Notwithstanding, for me, they could all benefit from a dose of relativism with the realization that primary sources are, like their visual counterparts, shaped by conventions and context. If the authors in van Nierop's essay, *The Anatomy of Society*, agree on the immutable separation and constitution of the classes, is that not a function of their shared ideology rather than the historical "truth"? If they all advocate for a status quo, could that not be seen as a traditionalist strategy to contain the threatening social mobility that was rampant in the Dutch Republic? This conservative position played against contemporary progressive views that advocated for a fluid movement between social classes, part of a nascent capitalism for which the Dutch Republic has long been credited.

The many paintings that emphasize the extreme poles of class distinctions, the very rich and very poor, singularly and together, also work to advance a more traditionalist view of Dutch society. Interestingly, class distinctions are mostly blurred in upper middle class domestic interiors with mistresses and their servants, the core of De Winkel's essay.

"Smelling Rank and Status," Herman Roodenberg's essay, takes on a particularly loaded subject for producing images of class distinctions. Yet, the roses associated with Maria de Kaer-gieter in Bartholomeus van der Helst's 1654 portrait of her and her husband, Abraham de la Court, seem more to the point in signaling smell than the presumed buttermilk odor of his shirt. The defecating woman in the foreground of Jan Steen's *Peasants Merry Making outside an Inn* shows a go-to image of smell for peasant classes. Both roses and defecation commonly portrayed "smell" in series of the five senses per se; for example, Goltzius's images of upper class women and Molenaer's 1637 *Five Senses* paintings in the Mauritshuis, where a peasant mother wipes her child's bottom. As for the smell of decaying bodies supposedly alluded to in church interiors, paintings of *The Raising of Lazarus* by Duccio, Giotto, Ouwater, Geertgen tot Sint Jans and even Pieter Lastman showed the stench of Lazarus' body by including a staffage figure holding his nose. The fact that Caravaggio, Rembrandt, and other seventeenth-century painters omitted this detail shows at the very least that this reference to death's stench was no longer attractive to Baroque sensibilities.

All in all, the catalogue and exhibition are an intellectually and visually stimulating joy and open the window to a whole new and progressive way to understand and appreciate seventeenth-century Dutch painting.

Nanette Salomon

The College of Staten Island/Cuny

Irina Sokolova, *The Russian Passion for Dutch Painting of the Golden Age: The Collection of Pyotr Semenov and the Art Market in St. Petersburg, 1860-1910* (Oud Holland Book Series, 1). Leiden: Brill, 2015. 448 pp, 323 color & b&w illus. ISBN 978-90-04-29241-3.

Translation with some revisions of *Kartinnaya galereya P.P. Semanova-Tyan-Shanskogo i gollandskaya zhivopis' na antikvarnom rynke Peterburga*. St. Petersburg, 2009. Translator: Catherine Phillips.

In this fascinating book Irina Sokolova, Curator of Dutch Paintings at the Hermitage, takes the remarkable figure of Pyotr Semenov (1827-1914), the creator of the finest private collection of Dutch paintings in Russia in the nineteenth century, as the focus for a broader study of the collecting of Dutch paintings in Russia. Politically Semenov was a liberal, closely associated with the campaign to end serfdom in Russia, which was achieved in 1861. He was a geographer and explorer who, as a consequence of his travels in the remote region of Tian Shen in 1856-57, was permitted to adopt the tongue-twisting name of Pyotr Petrovich Semenov-Tyan-Shansky. His personality is well drawn by Sokolova, who shows that Semenov was intrigued by Dutch painting largely because of its realism, both geographic – the largest category of painting in his collection was landscape – and social. His reasons for admiring Dutch painting were akin to those of Thoré.

Semenov's collection came to number over 700 paintings and, as he was never very wealthy, he particularly collected smaller masters and had a special enthusiasm for signed works. Sokolova traces in detail the gradual process of building the collection, at first from within St. Petersburg, but later in Western Europe and particularly at the auction house Frederik Muller in Amsterdam. She also outlines Semenov's increasing involvement with contemporary experts, notably his friendships with Bode, Bredius and Hofstede de Groot, all of whom visited him in St. Petersburg and corresponded with him. His expertise grew and in 1906 he published *Études sur les peintres des écoles hollandaise, flamande et néerlandaise qu'on trouve dans la collection Semenov et les autres collections publiques et privées de Saint-Petersbourg*. He also catalogued his own collection in the same year and completed a manuscript supplement in 1910.

The collection was displayed frame-to-frame in Semenov's apartment on Vasilyevsky Island as we can see in the contemporary photographs reproduced by Sokolova. Even for a specialist – or, at least, for this specialist – the collection includes a number of unfamiliar names: works by Guiliam de Ville, Zacharias Blijhooft, Aleida Wolfsen, Pieter van Bie, Justus van den Nijpoort, Jacob Marts, Martinus Lengele, Samuel Pietersz Smits, for example, are all reproduced among the book's 323 plates, almost all in color. My only regret – at the risk of making the book even fatter – is that many of these are thumbnails rather than half-page reproductions. The closest Semenov got to Rembrandt was the *Head of a Man with Curly Hair and a Beard*, now in the Bader collection at Milwaukee, but he owned fine works by pupils – Flinck, Van Hoogstraten, Barent Fabritius, among others. He also owned outstanding landscapes by Salomon van Ruysdael and Jan van Goyen, fine genre paintings, and still-lives, including a breathtaking Kalf.

Sokolova widens her account to look at other collectors in the second half of the nineteenth century in St. Petersburg

and elsewhere in Russia (Moscow and Kiev principally) and introduces a wonderful cast of unfamiliar characters who seem to have stepped from the pages of Tolstoy or Turgenev. A particular strength of the book is the insight into the Hermitage and its staff during this period. We meet, for instance, the restorer Alexander Sidorov, the curator James Schmidt and the Director Count Dmitry Tolstoy. It was to Tolstoy that Semenov wrote in 1910 offering him the entire collection (including more than 3000 prints) at half its appraised value as he wished it to stay together in St. Petersburg. It was gratefully accepted, the Tsar authorized the payment of half a million rubles and, on Semenov's death in 1914, the collection passed into the Hermitage.

Sokolova's final chapter, subtitled "Fate scatters the Paintings," tells the story of the Semenov paintings being dispersed to regional galleries and, sadly, being handed over to Antikvariat, the state organization which sold works of art from Russia's museums in order to generate hard currency in the West. More than 220 of 700 Semenov paintings were sold, principally by auction at Lepke in Berlin but also at Fischer in Lucerne and smaller auction houses in Switzerland. Sokolova has two excellent appendices listing the Semenov paintings still at the Hermitage (with 415 numbers) and Semenov paintings no longer there (282).

Sokolova tells a riveting story very well and takes us into an unfamiliar and fascinating world. She has excellent notes, bibliography and indexes – the Index of People is especially valuable in giving short biographies. This is the first in a new series of books published by Brill, the Oud Holland Book series. It is beautifully produced and well illustrated, which bodes well for the success of the series. The cover, entirely appropriately, shows *The Singing Lesson* by the very rare Herman van Aldewereld.

Christopher Brown

Director Emeritus, The Ashmolean Museum, University of Oxford

Dagmar Hirschfelder and León Krempel, eds., *Tronies. Das Gesicht in der Frühen Neuzeit*. Berlin: Gebr. Mann Verlag, 2014. 135 pp, 15 col. illus. ISBN 978-3-7861-2694-2.

The *tronie* has been the subject of serious art historical investigation since Lyckle de Vries's 1990 publication and the symposium in The Hague in 2000. Recent monographs by Dagmar Hirschfelder (2008) and by the present writer (2011) have treated the genesis, function and boundary of the genre, opening avenues for further investigations. Following upon these earlier studies, the present publication attempts to illuminate additional aspects of the head studies that comprise this category of imagery.

The present volume of essays, the most recent publication to treat the *tronie* in its diverse facets, grew out of the international symposium held on February 4, 2011 in conjunction with the exhibition "Tronies – Marlene Dumas und die Alten Meister," in the Haus der Kunst, Munich. Unfortunately, not all of the symposium contributions could appear in the volume. The eight essays that were selected approach the subject from very different angles, however. The book opens with an essay by Thomas Kirchner treating the art-theoretical framework for

the representation of the human face and its affects. Following upon his previous publications on the subject, Kirchner presents an overview of the theory of affect from the Stoa (via Alberti) to Diderot, examining ways in which such theory functions in painting. In the process, he refers to the notion already established in rhetoric of the emotions as the connecting mental state between artist, work of art and beholder. Unfortunately, Kirchner only briefly discusses the actual relationship of affect theory to *tronie* painting.

In her contribution, Lia van Gemert investigates Golden Age literature "for reflections on the meaning of facial expressions and how faces are interpreted." Of special interest is the author's observation that Dutch literature makes a distinction between individual portraits and descriptions of anonymous faces. Beyond that she demonstrates that some *tronies* convey moralizing messages, connecting them thereby to the literary genre of comedy. Her analysis only applies, however, if one defines the term *tronie* very broadly, i.e. classifies single-figure genre pieces as *tronies*, a view that has been rejected by Ernst van der Wetering, Walter Liedtke, and the present writer. Although she correctly sees the relevance in this context to the literary genre of *zedeprenten* (prints of manners), Gemert overlooks this reviewer's earlier (2011) extensive discussion of the subject in connection with *tronies* and Netherlandish genre pictures.

The carefully researched article by Arianne Baggerman and Rudolf Dekker offers new insights into the relationship between the face, expression, and meaning in view of the development of individualism in the early modern period. Of special interest in this context is the diary of Constantijn Huygens, Jr., an ego-document that in many passages discloses contemporary perceptions of human character as revealed in physical appearance (the face).

Dagmar Hirschfelder discusses the influence of seventeenth-century *tronies* on eighteenth-century painters such as Christian Seybold, Balthasar Denner, Count Pietro Antonio Rotari, Jean-Honoré Fragonard, Alexis Grimou, Giambattista Tiepolo, and the Rembrandt imitators Johann Georg Trautmann and Christian Wilhelm Ernst Dietrich. Peter Black, in contrast, examines the predecessors of Dutch *tronies*. In a detailed analysis of Rubens's *Old Man with Curly Beard* (Glasgow), the author demonstrates the origin and use of head studies in the studio of the Flemish artist, stating that at this point the *tronie* cannot yet be classified as autonomous, marketable object. Resonating with my observations regarding the importance of Leonardo da Vinci to the history under discussion (2011), Peter Black identifies a head study by Leonardo, the so-called 'Self-Portrait' in Turin, as an archetype of Rubens's old, bearded, bald man.

Expanding beyond his earlier publications on Pieter Bruegel's genre-like peasant *tronies*, which may be seen in the tradition of Leonardo's grotesque heads, Jan Muylle offers unfortunately too brief observations on the *tronies* of antique philosophers by Nicolas Lagneau. As Muylle shows, Lagneau's drawings present a curious case of posthumous portraits of famous personalities based on a series of engravings by Jan van Vliet after painted *tronies* by Rembrandt. In his essay, Jan Nikolaisen proposes a new reading of the *tronies* by Jan Lievens as "virtuoso role playing." He does not offer much explanation beyond the accounts already stated in the monographs by Hirschfelder and myself, however. León Krempel, the initiator of the exhibition and symposium, makes an important contribution to *tronie* research in interpreting Vermeer's two *tronies*

of 1665 in Washington as pendants. Whether the two figures should be seen as allegorical personifications of Ecclesia and Synagoga remains an open question, however. The author's idea of relating two paintings by Vermeer (The Hague and New York) to the concept of simple and constructed beauty postulated in contemporary sources is both new and interesting. Here too the final evidence is absent, however. Be that as it may, both interpretations, corroborated by the cultural-historical tableau of the time, demonstrate once again the ambiguity of *tronies* in the seventeenth century.

Franziska Gottwald

Amsterdam

(Translated by Kristin Belkin)

Junko Aono, *Confronting the Golden Age: Imitation and Innovation in Dutch Genre Painting, 1680-1750*. Amsterdam: Amsterdam University Press, 2015. 272 pp, 129 color illus. ISBN 978-90-8964-568-5.

Junko Aono's new book explores the practices of genre painters active from 1680 to 1750, a period that has traditionally attracted limited scholarly attention. It participates in the endeavor in recent decades to reassess the notion of the Dutch Golden Age – and by extension the “Dutchness” of Dutch painting. Studies of individual artists' careers (such as Barbara Gaetgen's monograph on Adriaen van der Werff, Marjorie E. Wieseman's on Caspar Netscher, and Eddy Schavemaker's on Eglon van der Neer) and analyses of literature on art from the eighteenth century (for example, Lyckle de Vries's study of Gerard de Lairese) have enriched our understanding of the supposed “period of decline.” The specific focus of Aono's book is the artists' engagement with the art of the first three quarters of the seventeenth century, which, she argues, was already by the 1680s regarded as an unparalleled period of artistic achievement. As Aono points out, genre paintings from the period in question are often seen as pale and corrupted imitations of earlier seventeenth-century models. Aono seeks to demonstrate that the artists' turn to artistic precedents was not the sign of diminished skill or creativity, but instead a sophisticated strategy in a particular set of socio-economic circumstances.

After discussing the historiography of late-seventeenth- and eighteenth-century Dutch genre painting, Aono presents the socio-economic conditions faced by the painters. She argues that the characteristics of the art of this period which has attracted criticism – the reliance on the themes and motifs developed in the seventeenth century, as well as evidence of foreign influence – should be understood as responses to historical circumstances. Drawing on the research of John Michael Montias, Marten Jan Bok, and Koenraad Jonckheere, Aono concludes that (1) artists from 1680 to 1750 faced a contracted art market and consequently needed to rely on a small circle of wealthy collectors for support; and (2) these same collectors avidly sought genre paintings produced by such seventeenth-century artists as Gerrit Dou, Frans van Mieris, and Gabriel Metsu. The author argues that the notion of the “Golden Age” already had currency at the turn of the eighteenth century, and that collectors' admiration for the so-called Old Masters had profound implications for the production practices of contemporary artists.

Aono goes on to present case studies that examine the varying “degrees of dependence” (15) on seventeenth-century precedents. After noting that copying was a standard practice in the training of apprentices, she considers the various commercial functions of copies made by established masters. Although her overarching conclusion, that painters chose to copy artistic predecessors and pictorial themes popular with collectors, is hardly surprising, Aono makes interesting discoveries along the way. She provides new information about the function of copies as substitutes for originals and potential problems arising from treating them as such. For example, using an inventory made in 1749 by Allard de la Court, Aono explains that the writer's father, Pieter de la Court van der Voort, commissioned Willem van Mieris to make copies after famous Golden Age paintings. Several of these copies were later sold as seventeenth-century originals at high prices (51-53). Another intriguing observation has to do with how the making of copies related to a painter's overall production. Aono shows that Louis de Moni's style changes between his copies of Golden Age *fijnschilders* and his own creations. An examination of his practice sheds light on the artists' process of making commercial and creative decisions.

Later in the book, Aono examines the creative and transformative forms of imitation seen in genre paintings from the period. She finds that although writers such as Van Mander, Philips Angel, and Gerard de Lairese advised artists to assimilate borrowings into their own inventions seamlessly, sources of individual motifs in the new paintings are easily identified. Aono offers two explanations for this seeming contradiction between theory and practice: artists were catering to the demands of wealthy connoisseurs, and/or paying homage to their illustrious predecessors. These are reasonable inferences to draw from the textual evidence, yet I wonder if there was a more ambitious agenda at work on the part of the artists. The most advanced form of imitation discussed in humanist theories is eristic imitation or emulation, in which the artist draws attention to his/her act of appropriation and asks the viewer to compare the new work to its model. Although one of the sections in this chapter bears the heading “Competing with the Golden Age,” I think it would have been interesting to expound further upon the competitive element of imitation. Situating the imitative practices discussed in this part of the book within the broader context of early modern Europe would also have further enriched Aono's arguments.

The book concludes by exploring the “trend toward refinement” across a range of genre subjects from 1680 to 1750. Using De Lairese as a window into contemporary ideas about painting, Aono argues that the painter was expected to ennoble popular subjects inherited from the Golden Age, even scenes staged in more modest surroundings. She uses the female figure as an example to demonstrate that even shopkeepers and kitchen maids were now rendered in a classicizing fashion. Indeed, through formal comparisons she convincingly shows that Willem van Mieris models the women in genre scenes after the goddesses in his mythological paintings; in the Leiden artist's paintings, ordinary mortals and female deities share the same idealized profile, pale unblemished skin, graceful gestures, and slightly elongated proportions. Aono sees in Van Mieris's approach an echo of De Lairese's call to elevate “modern” painting (i.e., scenes inspired by contemporary life) to the level of the “antique” (scenes set in the classical past). The result was an ennobling of themes developed in the seventeenth century,

creating an elegant style that was distinctive to the eighteenth century.

Overall, *Confronting the Golden Age* offers not only analysis of a body of work that has heretofore received limited attention, but also an examination of the artists' response to a recent past that was already lauded by collectors as the Golden Age. The catalogue of painters, many of whom may be unfamiliar to non-specialists, is a welcome resource. The book is lavishly illustrated, presenting many paintings that are in private collections or museum storage in full color, which would certainly aid further research in the art of this period.

Angela Ho

George Mason University

Thomas DaCosta Kaufmann and Michael North, eds., *Mediating Netherlandish Art and Material Culture in Asia (Amsterdam Studies in the Dutch Golden Age)*. Amsterdam: Amsterdam University Press, 2014. 348 pp, 63 color plates, 50 b&w illus, tables, graphs, and maps. ISBN 978-9-0896-4569-2.

This anthology, the product of a group effort sponsored by the Netherlands Institute for Advanced Study, explores the role of the Dutch East India Company (VOC) as an agent of cultural interaction throughout Asia. The book consists of an introduction by the co-editors assessing the nature of Dutch involvement on the continent and fourteen essays by noted scholars, all characterized in capsule form below.

Gary Schwartz assesses cultural exchange between the Netherlands and Persia, methodically charting various aspects of what little survives. Schwartz colorfully recounts the dash-ing intrigues of Dutch artists who served the Persian court at Isfahan, and unravels the authorship of the monumental paintings in All Savior's Church in New Julfa, a suburb created for Armenian merchants during the Ottoman conquest. Amy Landau connects the appropriation of printed biblical scenes by the Persian painter Muhammad Zaman with the use of northern European prints by the Safavid empire's Armenian Christian community. She believes that Armenian commissions of Europeanized idioms, especially in New Julfa, "strongly reverberated at the Persian court" (66). These works, she believes, related to Sulayman's campaign to present himself as a devout ruler, and were perhaps made "to exert emblematic power over European compositions of the pre-Islamic prophets" (67).

Martin Krieger hypothesizes that hybrid Indo-Dutch craftsmanship in the colonial context of Coromandel borrowed from ancient Indian sculpture as well as from European sources for Dutch funerary monuments. Ranabir Chakrabarty provides a broad overview of visual traces of India's artistic exchanges with the Dutch: besides paintings, he notes maps, prints, and globes, and even a town plan long thought to be of French origin. Michael North explores objects in households of Cape Colony and Batavia, drawing upon probate inventories in the Cape (now online through a project called TEPC) and Batavian documents in the Netherlands and Jakarta. He concludes that decorative patterns of Netherlandish art in colonial societies trickled down from upper social strata through the "middling sort" (120). Meanwhile, a Batavian market for Chinese goods – paintings, porcelain, lanterns, etc. – arose as early as the 1620s, versus circa 1700 in the Netherlands.

Peter Nas's essay finds considerable Dutch influence on Indonesian architecture. Focusing on colonial architecture rooted in Indische culture, Nas resoundingly defends Indische culture (a commingled Dutch-Indonesian result of the particular circumstances in the Indies) as "a local tropical lifestyle in its own right rather than a cultural half-breed" (131). In contrast, Lodewijk Wagenaar's extensive survey of VOC settlements in Ceylon 1700-1800 concludes that there, "most of the Dutch heritage is just words" (172). Wagenaar registers other Dutch "transplants," however – in architecture, material culture, and institutional design, among other things.

Marten Jan Bok reports on "The Migration of Netherlandish Artists to Asia in the Seventeenth Century," where burgeoning digitized resources are facilitating new discoveries. Maps and graphs based on the ECARTICO database show where in Asia Dutch draftsmen, cartographers, and painters were active 1590-1710, their numbers in any given year, and their ages upon arrival. Existing data suggests that one artist per year on average reached Asia from the Netherlands over the course of the century, although, as Bok reminds us, the present list is "probably only the tip of the iceberg" (186). Almost two thirds of the arrivals were trained painters, but most surviving work is neither signed nor attributed. Bok profiles one painter, Hendrick Vapoer, who successfully combined his VOC position with work for Indian courts.

In his essay concerning Dutch impact in China and Taiwan, Kaufmann finds only one Chinese craft that can be linked with VOC mediation: the technique for concentrically carving ivory spheres. Considering reasons for this overall lack, he dismisses the simple explanation of power relations. Kaufmann attributes the Dutch failure to their apparent treatment of all Asians as "undifferentiated *Oosterlingen*" – for instance, presenting the same gifts to the sophisticated court in Beijing as to indigenous Taiwanese.

Matthi Forrer and Yoriko Kobayashi-Sato review the Dutch presence in Japan through the long period of Japanese isolation when the shogun had expelled all other Westerners, and the Dutch were instrumental in providing *rangaku* (Western learning) to Japanese scholars. The authors note that the term *sakoku* for this isolation policy, though widely used in later scholarly literature, "was almost unknown to the people of the Edo era" (242), and first used only in 1801 by Shizuki Tadao. Forrer also investigates the adaptation of Western linear perspective in Japanese popular prints. Methodically evaluating possible avenues, the author deduces that unlike China, Japan's most likely source of influence was the Dutch. He traces the rise in Europe of "optical prints," viewed through devices such as the zograscope (a box with large lens and diagonal mirror), and their popularization in Japan by Maruyama Ōkyo.

Kobayashi-Sato next reviews the gradual Japanese appropriation of Western painting. Gifts sometimes misfired, she shows: the governor of Nagasaki considered a nude *Sleeping Venus* indecent. But in the 1730s Yoshimune hung two large Willem van Royen flower pieces in his favorite temple; copied and appreciated for "brushwork so perfect it is unsurpassed even in Japanese and Chinese masterpieces" (273), they contributed significantly to both the growing esteem for Western painting and the birth of Akita *ranga* – Japan's first serious school of Western-style painting.

Cynthia Viallé tackles VOC gift-giving, focusing on Japan. *Eisen* (requests for specific gifts) and *eisen tot schenkagie* (lists of

gifts) show that gift items included scientific tools, glass and crystal wares, gilt leather, gold jewelry and gems, mechanical devices, and even toothpicks and lead pencils. Paintings were gifted only occasionally. Viallé reports that gifts were usually given as expressions of goodwill, but sometimes to test a market.

In the book's final essay, Astrid Erl sketches out a theoretical framework for examining transcultural mediation. She divides the matters requiring investigation into five major categories: production, transmission, reception, transcultural remediation, and afterlife. Drawing upon examples from the volume, she articulates questions under each of these headings. Contending that production is not necessarily the first step in transcultural mediation, she turns to transmission, reconstructing networks involved in moving art objects, tastes, and styles from one socio-cultural context to another. From her valuable perspective within memory studies, Erl concludes eloquently that more than merely circulating objects, transcultural mediation "moulds our worlds of interacting, thinking, feeling, and perceiving" (327).

Julie Berger Hochstrasser
The University of Iowa

Miscellaneous

Paul Taylor, *Condition: The Ageing of Art*. London: Paul Holberton, 2015. 264 pp, 140 color illus. ISBN 978-190-7372 79-7.

Paul Taylor's *Condition: The Ageing of Art* provides an invaluable introduction to a topic often overlooked by art historians: how the chemistry of materials collides with the caprices of time, and how this collision affects the appearance of objects. *Condition* warns of the pitfalls of pursuing art historical theories grounded in visual evidence without first attempting to understand as much as possible any condition issues of the works in question. This timely handbook speaks to the field's increasing awareness of, and interest in material concerns, which stems in part from pioneering technical research on Netherlandish paintings that has bridged art history and conservation.

More specifically, *Condition* is a book for students and scholars of early modern European painting, drawing almost exclusively on the London National Gallery for examples. As the curator of the photographic collection at the Warburg Institute and as a scholar of seventeenth-century Dutch art who has also written extensively on Renaissance art and historiography, Taylor focuses on his own area of expertise. He models the method he advocates by relying on a familiar, public collection. Significantly, the NG has already completed and published extensive technical and condition research for works in its collection, a project undertaken by a growing number of other European and American museums. Recent focus shows about the restoration of Jan Van Scorel's *Baptism of Christ* (Frans Hals Museum, 2015-2016) and about Rembrandt's *Susannah and the Elders* (Berlin, 2015; with extensive repainting by Joshua Reynolds) are excellent examples of museum exhibitions centered on painting restoration and technical research.

Condition begins with the fundamental "Terms and Technologies" of materials and conservation. The chapter combines basic definitions of paints, grounds, and supports and introduces technical tools, such as infrared and x-ray. In the book's second chapter, on "Losses," Taylor suggests that the paltry survival rates of art are perhaps due in large part to condition – not only to the usual suspects (war, fire, desirable materials, ideology). Addressing the more subtle and pernicious issue of paint loss within an existing work, Taylor muses on the philosophical dimensions of conservation options: "One cannot do nothing, because to do nothing is already to make a decision about what the work of art is going to look like (79)." While *Condition* can be used as a reference manual, Taylor tends to weave his main themes, especially conservation history and theory, throughout the chapters, unifying the book.

The next three chapters discuss how surface materials necessarily change over time. In a chapter on "Cracking and Flaking," Taylor strikes a playful tone to introduce a dry subject, often avoided by art historical scholarship, by pointing out that we would not likewise ignore a friend or family member's change "to develop a fine mesh of cracks over her or his face (92)." The chapter includes a brief but fascinating section on fake crackling, introduced by way of the prolific and controversial Belgian restorer and copyist Joseph Van der Veken (1872-1964). The problem posed by copies and forgeries could have merited its own chapter. Next, the volatility of "Impermanent Pigments," especially reds and blues, is introduced, followed by an overview of "Darkening," of both paint layers and varnishes. This book also inventories the many types and uses of varnish applied to European paintings – just one more reminder of how much condition issues are shaped by the specificities and variables of materials, technique, environment, and treatment history, making generalizations difficult.

Taylor's liberal quotations from period sources enliven the chapters and add an important historical dimension to contemporary conservation practices. We learn that in the early modern era, paintings were rubbed with ash and water (producing lye), or with soap (lye mixed with lard), or, memorably, with stale urine or beer. While this information provides entertaining reading, Taylor also uses these same sources to underscore the destruction wrought by the over-cleaning of paintings. (For the record, lye is much worse than urine!) Expressions of derision and despair over conservation attempts gone wrong echo over the centuries, from Pliny the Elder on a painting by Aristides whose "beauty has perished" due to a botched cleaning, to Karel van Mander on the "idiot" whose inept work destroyed a predella for Van Eyck's *Ghent Altarpiece* (196).

The larger point is that our own time's practices are historically contingent and subject to revision, as Taylor addresses in the final chapter on conservation practices, simply titled "Cleaning." In the wake of the positivist hubris of early twentieth-century restorers, present-day conservators have undertaken a "change in cleaning practices, which now err on the side of caution (207)." Current methods include often leaving a thin layer of the old varnish intact in a cleaning to avoid overcleaning and accidentally removing subtle finishing glazes. While striving for their interventions to be reversible, conservators today additionally aim for transparency. This clarity is exemplified by the PR campaign around the current high-profile conservation of the *Ghent Altarpiece* by KIK-IRPA, which is literally being undertaken in a glass room visible to the public,

at the Museum of Fine Arts in Ghent (<http://www.kikirpa.be/EN/249/0/Restoration+of+the+Ghent+Altarpiece.htm>).

His clear focus on European paintings makes Taylor's occasional interspersed references to condition issues for Chinese paintings or Japanese prints superfluous. They seem to reflect the author's own curiosities more than serving as a meaningful expansion of the study into a consideration of condition issues for non-European art. Taylor's vibrant intellectual interest in the history of conservation helps transform this introduction into a compelling narrative, but it can also mean that *Condition* sometimes buries key terms and insights. This minor obscurity could have been partially remedied by a glossary or list of "further reading." But these small criticisms pale before a surprisingly lively introduction to a subject of critical importance for all students of artworks.

Anna-Claire Stinebring
University of Pennsylvania

New Titles

Alen, Klara, et al., *Power Flower. Bloemstillevens in de Nederlanden*. Antwerp: Rockoxhuis, 2015. No ISBN. – Exhibition Rockoxhuis, November 28, 2015 – March 27, 2016. Previously listed without catalogue information.

As-Vijvers, Anne Margreet W., *Tuliba Collection. Catalogue of Manuscripts and Miniatures from the Fifteenth and Sixteenth Centuries*. With an Introduction by Anne S. Korteweg, edited by Thera Folmer-von Oven. Hilversum: Tuliba Collection, 2014. ISBN 978-90-90-28697-6, EUR 107.

Baadj, Nadia, Jan van Kessel (1626-1679) (*Studies in Baroque Art*, 5). London: Harvey Miller, 2016. ISBN 978-1-90940-023-8, \$150.

Barrière, Geneviève, and Jean-Régis Tardiou, *Les tableaux flamands d'Abel Grimmer à Montfaucon-en-Velay*. Vals-près-le-puy: Hauteur d'Homme Editions, 2015. French and English. No ISBN, EUR 12.

Bass, Marisa Anne, *Jan Gossart and the Invention of Netherlandish Antiquity*. Princeton/Oxford: Princeton University Press, 2016. ISBN 978-0-691-16999-6. To be reviewed.

Boega Vega, Isabel, *Rubens, Van Dyck y la edad de oro del grabado flamenco*. Madrid: Biblioteca Nacional, 2015. ISBN 978-84-92462-44-5, EUR 39.

Boers, Thijs, et al. (eds.), *Museum Ons' Lieve Heer op Solder / Our Lord in the Attic*. Amsterdam: Lectura Cultura, 2015.

Boom, Henk, *De bezeten visionair. Vijfhonderd jaar controversie over Jheronimus Bosch*. Amsterdam: Querido, 2016. ISBN 978-90-253-0107-1, EUR 22.50

Borchert, Till-Holger, *Bosch in Detail*. Antwerp: Ludion, 2016. ISBN 978-94-91819-51-3, EUR 30.

Borchert, Till-Holger, *Meesterwerk / Masterpiece. Jheronimus Bosch*. Tiel: Uitg. Lannoo, 2016. ISBN 978-94-014-3380-8, EUR 10.

Brinkmann, Bodo, *Holbein, Cranach, Grünewald. Masterpieces from the Kunstmuseum Basel*. Basel: Kunstmuseum, 2015. ISBN 978-3-7204-0221-7, CHF 20.

Bubenik, Andrea, and Anne Thackray (eds.), *Perspectives on the Art of Wenceslaus Hollar (1607-77)* (*Studies in Baroque Art*, 7). London: Harvey Miller, 2016. ISBN 978-1-90940-042-9, \$143.

Büttner, Nils, Pietro Paolo Rubens: Eine Biographie. Regensburg: Schnell & Steiner, 2015. ISBN 978-3-7954-3044-3, \$105. To be reviewed.

Carpreau, Peter, *Auctioning 17th-Century Dutch and Flemish Painting. An Inquiry into the Evolution of Taste for Baroque Paintings from the Low Countries (17th-21st Century Collectors and Dealers, 2)*. London: Harvey Miller, 2016. ISBN 978-1-90940-048-1, \$152.

Champion, M., and A. Lynch (eds.), *Understanding Emotions in Early Europe*. Turnhout: Brepols Publishers / London: Harvey Miller Publishers, 2015. ISBN 978-2-503-55264-4, EUR 90.

Clark, Gregory, *Art in a Time of War. The Master of Morgan 453 and Manuscript Illumination in Paris during the English Occupation (1419-1435)* (*Studies and Texts* [Pontifical Institute of Mediaeval Studies], 197). Toronto: Pontifical Institute of Mediaeval Studies, 2016. ISBN 978-0-88844-197-3.

Cohen Terveert, Renske, et al., *Dynasty. Portraits of Oranje-Nassau*. Eindhoven: Lecturis, 2016. ISBN 978-94-6226-174-7, EUR 25.

Cooper, Tarnya, Aviva Burnstock, Maurice Howard and Edward Town (eds.), *Painting in Britain: 1500-1630: Production, Influences, and Patronage*. Oxford University Press, 2015. ISBN 978-0-19726-584-0, \$250.

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Museum News

Muiden, Netherlands

Muiderslot in Muiden has acquired *A View of the Moated Castle of Muiden* by Gerrit Berckheyde (1638-1698).



New York

The Leiden Collection recently acquired *The Unconscious Patient (Sense of Smell)* by Rembrandt, one of the panels in the early series of the *Allegories of the Senses* (ca. 1625). The painting was one of the star attractions of this year's TEFAF in Maastricht. It was shown by the Paris-based dealer Talabardon & Gautier. In New York, it will join two other panels from the series, *The Three Singers (Hearing)* and *The Operation (Touch)*. Museum De Lakenhal in Leiden is the owner of *The Spectacle Peddler (Sight)*. The fifth painting in the series, representing *Taste*, remains lost. [Codart News, March 2016].



Washington DC

The National Gallery of Art has acquired *An Interior with a Soldier Smoking a Pipe* by Frans van Mieris (ca. 1657), together with *Trompe l'Oeil of an Etching* by Ferdinand Bol (ca. 1675) by an unidentified 17th-century Dutch artist.



historians of netherlandish art

Historians of Netherlandish Art is an international organization founded in 1983 to foster communication and collaboration among historians of Northern European art from medieval to modern times. Its membership comprises scholars, teachers, museum professionals, art dealers, publishers, book dealers, and collectors throughout the world. The art and architecture of the Netherlands (Dutch and Flemish), and of Germany and France, as it relates to the Netherlands, from about 1350 to 1750, forms the core of members' interests. Current membership comprises around 650 individuals, institutions and businesses.

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HNA grew out of a national symposium on Netherlandish art held in the spring of 1982 at Memphis State University. Its initial research conference, held at the University of Pittsburgh in 1985, drew over two hundred participants from seven countries. The Pittsburgh meeting set the standard for 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.

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