

historians of netherlandish art

NEWSLETTER

AND REVIEW OF BOOKS

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

Vol. 34, No. 1

April 2017



Maria Sibylla Merian, *Chinese Vase with Roses, Poppy and Carnations*, gouache on parchment, c.1670-1680. Kupferstichkabinett – Staatliche Museen zu Berlin, © bpk / Kupferstichkabinett, SMB / Dietmar Katz

**Exhibited in *Maria Sibylla Merian and the Tradition of Flower Depictions*.
Kupferstichkabinett, Staatliche Museen zu Berlin, April 7 – July 2, 2017;
Städel Museum, Frankfurt, October 11, 2017 – January 14, 2018**

historians of netherlandish art

23 S. Adelaide Avenue, Highland Park, NJ 08904

Telephone: (732) 937-8394

E-Mail: KBelkin@aol.com

www.hnanews.org

Historians of Netherlandish Art

Officers

President – Paul Crenshaw (2017-2021)
Providence College
Department of Art History
1 Cummingham Square
Providence RI 02918-0001

Vice-President – Louisa Wood Ruby (2017-2021)
The Frick Collection and Art Reference Library
10 East 71 Street
New York NY 10021

Treasurer – David Levine
Southern Connecticut State University
501 Crescent Street
New Haven CT 06515

European Treasurer and Liaison - Fiona Healy
Seminarstrasse 7
D-55127 Mainz
Germany

Board Members

Arthur DiFuria (2016–2020)
Amy Golahny (2017–2021)
Walter Melion (2014-2018)
Alexandra Onuf (2016-2020)
Bret Rothstein (2016-2020)
Gero Seelig (2014-2018)
Angela Vanhaelen (2014-2018)

Newsletter & Membership Secretary

Kristin Lohse Belkin
23 South Adelaide Avenue
Highland Park, New Jersey 08904

Layout by Marty Perzan - Network Typesetting, Inc.

HNA Newsletter
ISSN 1067-4284

Contents

| | |
|-----------------------------|----|
| President's Message | 1 |
| HNA News | 1 |
| Personalia | 5 |
| Exhibitions | 5 |
| Museum News | 9 |
| Scholarly Activities | |
| Conferences..... | 11 |
| Past Conferences | 13 |

HNA Review of Books

| | |
|---|----|
| 15 th Century..... | 22 |
| 16 th Century | 23 |
| 17 th -Century Flemish | 30 |
| 17 th -Century Dutch..... | 31 |
| German Art | 33 |
| New Book Titles | 35 |

historians of netherlandish art

NEWSLETTER

From the President

We have an exciting few months ahead for Historians of Netherlandish Art. We are on schedule to launch our new websites – for the HNA, the Journal of Historians of Netherlandish Art (JHNA), and a newly prominent section for the HNA Review of Books (that will now be referred to as HNAR). Together with the websites we have new branding logos, and new social and technical capabilities to keep you up-to-date and to further build community among our membership. The JHNA especially has been a leader in online, open-access publishing in art history, and under Alison Kettering's dedicated stewardship soon will pursue new ventures in digital humanities projects. We are particularly grateful to the Delmas Foundation for a generous grant that helped defray the costs of developing the new websites, but we will be reaching out to our membership for a renewed fundraising campaign to defray these costs and to allow us to augment our very successful HNA Fellowship grants. It has been many years since we did a campaign, and while our financial status is firm, we want to be able to do even more for our members going forward.

It was a pleasure to see many of you at our reception at the annual conference of the College Art Association in February, held at Syracuse University's Lubin House in New York City. We thank the Consulate General of the Kingdom of the Netherlands and the General Representation of the Government of Flanders to the USA for their support of the reception. My predecessor, Amy Golahny, who now assumes the active and important role of Past-President, was instrumental in forging these mutually-beneficial cultural relationships. Louisa Wood Ruby was introduced as our new vice-president. It was also a touching moment to honor the late Metropolitan Museum curator Walter Liedtke, in whose memory a new issue of JHNA was presented.

In addition to CAA, HNA continues to have a strong presence at conferences sponsored by other scholarly organizations, including Renaissance Society of America, where once again we hosted a reception jointly with the Italian Art Society.

The next HNA Conference in Ghent, to be held 24-26 May, 2018, is coming together rapidly. Koen Jonckheere and Max Martens have already put in a great deal of time and energy as the principle organizers, and the program committee has done an excellent job in formulating the agenda for the conference. More details will emerge shortly, so make plans to attend! You can find all the current resources and information on the HNA website.

Lastly I would like to make three very special acknowledgments to people stepping down from various duties for HNA. Since 2012, Angela Jager has compiled the bibliography of journal articles, anthologies and *Festschriften*. She has done

a detailed and thorough job with this highly useful resource. Stephanie Dickey has officially served HNA for twenty years as a two-term board member, vice-president, president and past-president. Her leadership has been inspirational, and we have made great strides in the professionalization of the organization, the outreach to related organizations, and new ways of getting the extraordinary activities of our members known to wider scholarly audiences. Kristin Belkin has served as editor of the HNA Newsletter since 1989, and administrator for the organization since 1996. In that time our membership has grown more than ten times over! Kristin has been the face of our organization, the point-person for all of our membership, and we are extremely grateful for her tremendous attention to the small things that makes HNA a great society. Thankfully, she will be continuing her role as administrative editor of the Review of Books.

And as always, thanks to all of you for your contributions to HNA, and for your participation in our events, conferences and community.

Sincerely,

Paul Crenshaw

Providence College

paul.crenshaw@providence.edu

HNA News

HNA at CAA New York, February 15-18, 2017

At the HNA reception at Syracuse University's Lubin House on February 17, 2017, following new officers were introduced: Paul Crenshaw as president and Louisa Wood Ruby as vice-president. Paul was known to members already as the former vice-president. Both will serve in their respective positions until 2021. We would like to thank the outgoing president Amy Golahny for her service to HNA. Our thanks also go to Henry Luttikhuisen and Christine Sellin who kindly offered to stand as candidates for the offices of president and vice-president in the election in November 2016.

A special moment at the reception came when Paul Crenshaw introduced Alison Kettering, Editor-in-Chief of JHNA, who thanked the authors and supporters of volume 9:1, a special issue of JHNA dedicated to the late Walter Liedtke. Co-edited by Stephanie Dickey, Alison Kettering, and Nadine Orenstein, the issue contains seventeen essays, many of which shed light on works in the Met's collection of Dutch paintings,

Hercules Segers Tour at the Metropolitan Museum, February 17, 2017



1. Nadine Orenstein
2. Louisa Wood Ruby
3. David Levine, Paul Crenshaw
4. Amy Golahny
5. Rob Fucci, Claudia Swan, Nicola Courtright
6. Melanie Gifford, Nanette Salomon, Nadine Orenstein, Frima Hofrichter, Alison Stewart

HNA Reception at CAA, February 17, 2017



- 7. Louisa Wood Ruby, Paul Crenshaw
- 8. Art DiFuria, Kristin Belkin
- 9. Alison Kettering, Stephanie Dickey
- 10. Paul Crenshaw, Egbert Haverkamp Begemann
- 11. Thomas Campbell, Stephanie Dickey, Nancy Liedtke, Susan Kuretsky, Wayne Franits
- 12. Perry Chapman, Alison Kettering, Nicole Cook, Art DiFuria

Photos courtesy of Stephanie Dickey, Sergei Erofeev, Paul Crenshaw, Louisa Wood Ruby, Art DiFuria



Panel of HNA Session, CAA, Feb. 18, 2017: Adam Eaker, Marsely Kehoe, Caroline Fowler, Christina An



Otto Naumann's Pizza Party, January 28, 2017: Bill Middendorf, Matthijs de Clercq, Egbert Haverkamp Begemann, George Abrams, Peter van den Brink, Till Borchert

overseen by Walter from 1980 until his death in 2015. Two printed copies of the volume were produced for the occasion. Stephanie presented one to Walter's widow, Nancy Liedtke, and one to Dr. Thomas Campbell, as Director of the Metropolitan Museum of Art, for deposit in the Met library. This issue and all volumes of JHNA are available on-line at: www.jhna.org.

HNA Fellowship Awards

The 2017-18 grants were awarded to following members:

Angela Ho (George Mason University), *Creating Distinctions in Dutch Genre Painting: Repetition and Invention*, to be published by Amsterdam University Press.

Anne-Marie Logan (Easton, Connecticut), *Peter Paul Rubens. The Drawings, Part I*, to be published by Brepols.

Eelco Nagelsmit (most recently postdoctoral research associate at the University of Copenhagen), *Come and See: Art and Architecture as Agents of Change in Counter-Reformation Brussels*, to be published by Brill.

Anne L. Williams (Virginia Commonwealth University), *Satire, St. Joseph and the Centrality of Humor in Sacred Art, ca.1300-1600*, to be published by Amsterdam University Press.

We urge members to apply for the 2018-19 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 2018, 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, 2017**, to Louisa Wood Ruby, Vice-President, Historians of Netherlandish Art. E-mail: WoodRuby@frick.org; Postal address: The Frick Collection and Art Reference Library, 10 East 71 Street, New York NY 10021.

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces its next submission deadline, **August 1, 2017**. 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, 2017**.

Alison M. Kettering, Editor-in-Chief

Mark Trowbridge, Associate Editor

Dagmar Eichberger, Associate Editor

Jacquelyn Coutré, Associate Editor

Personalia

Rik Vos (1941-2016) passed away December 24, 2016. He was the former Director of the Netherlands Institute for Cultural Heritage (now the Cultural Heritage Agency) and a founding member of Codart.

Stijn Alsteens, formerly Curator of Drawings at the Metropolitan Museum of Art, New York was appointed International Head of the Department of Old Master Drawings at Christie's, Paris, as of November 1, 2016.

John Bezold received a grant to undertake an analysis of the acquisitions of the Mauritshuis collection made after 1945 which will result in an article and one or more lectures.

Douglas Brine, Trinity University, San Antonio, Texas, has accepted a 2016-17 J. Clawson Mills Scholarship at the Metropolitan Museum of Art, New York, to undertake research and writing for his book *The Art of Brass in the Burgundian Netherlands: Makers, Markets, Patrons, Products*.

Thomas Campbell, an expert in tapestries, resigned from his position as director of the Metropolitan Museum of Art, New York, on February 28, 2017. He will step down June 30, 2017.

Elizabeth Gebauer, Princeton University, is the 2016-17 Rubenianum Fellow at the Rubenianum, Antwerp. Her dissertation topic is *The Power of Speech: Flemish Baroque Pulpits, 1650-1750*.

Téréz Gerszi was awarded a Knighthood of the Order of Oranje-Nassau for her research on Netherlandish and Dutch drawings. Among her many publications are the two catalogues on 16th-century Netherlandish drawings and 17th-century Dutch and Flemish drawings in the Museum of Fine Arts in Budapest and her exhibition catalogue *The New Ideal of Beauty in the Age of Pieter Bruegel: Sixteenth-Century Netherlandish Drawings in the Museum of Fine Arts, Budapest* (2012). In 2007 her colleagues worldwide presented her with a Festschrift in honor of her 80th birthday: *In arte venustas: Studies on Drawings in Honour of Téréz Gerszi*.

Angela Jager has received a Marie Curie Fellowship documenting and researching a private collection of mostly Netherlandish paintings in Ledreborg (Denmark).

Lara Yeager-Crasselt, formerly Interim Curator of Paintings and Sculpture at the Sterling and Francine Clark Art Institute, has been appointed Curator of the Leiden Collection, New York.

Exhibitions

United States and Canada

Treasures from the Nationalmuseum of Sweden: The Collections of Count Tessin. The Morgan Library & Museum, New York, February 3 – May 14, 2017. Includes works by Dürer, Rubens and Rembrandt.

The Mysterious Landscapes of Hercules Segers. Metropolitan Museum of Art, New York, February 13 – May 21, 2017. Curated by Nadine Orenstein and Huigen Leeftang. Previously at the Rijksmuseum, Amsterdam. With catalogue by Huigen Leeftang, 2 vols. Rijksmuseum Amsterdam, ISBN 978-94-6208-342-4, EUR 79.

Stirring the World: German Printmaking in the Age of Martin Luther. Center Art Gallery, Calvin College, Grand Rapids, MI, September 5 – October 14, 2017. Curated by Henry Luttikhuisen.

Small Wonders: Gothic Boxwood Miniatures. Metropolitan Museum of Art, The Cloisters, New York, February 21, 2017 – May 21, 2017; Rijksmuseum, Amsterdam, opens June 15, 2017. With catalogue and scholarly publication by Frits Scholten. Previously at the Art Gallery of Ontario, Toronto, November 5, 2016 – January 22, 2017.

Looking North and South: European Prints and Drawings, 1500-1650. Sterling and Francine Clark Art Institute, Williamstown, MA, March 5 – May 29, 2017.

The Woodner Collections: Master Drawings from Seven Centuries. National Gallery of Art, Washington DC, March 12 – July 16, 2017.

Learning to See: Renaissance and Baroque Masterworks from the Phoebe Dent Weil and Mark S. Weil Collection. Saint Louis Art Museum, Saint Louis, March 3 – July 30, 2017. Curated by Elizabeth Wyckoff. Catalogue with essays by Elizabeth Wyckoff and Judith Mann.

Divine Encounter: Rembrandt's Abraham and the Angels. The Frick Collection, New York, May 30 – August 20, 2017. Organized by Joanna Sheers Seidenstein; with publication.

The Pursuit of Immortality: Masterpieces from the Scher Collection of Portrait Medals. The Frick Collection, New York, May 9 – September 10, 2017.

An Inner World: Seventeenth-Century Dutch Genre Painting. Sterling and Francine Clark Art Institute, Williamstown, MA, March 5 – September 17, 2017. Works from the Clark's collection and The Leiden Collection, New York. Curated by Lara Yeager-Crasselt.

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

Rembrandt unter der Farbe. Residenzgalerie, Salzburg, November 12, 2016 – June 26, 2017. Results of technical analysis of Rembrandt's *Old Woman Praying*.

In Focus: Otto van Veen, *The Union of Amazons and Scythians*. Kunsthistorisches Museum, Vienna, March 23 – July 16, 2017. With catalogue by Gerlinde Gruber, Michael Odlozil, Pascale Fraiture, Christophe Maggi and Georg Prast, *Amazonen und Perserinnen des Otto van Veens*. Van Veen's *The Bravery of the Persian Women*, also in the Kunsthistorisches Museum, will be on view together with the *Amazons and Scythians* at the Secession, mid-November 2017 – beginning February 2018, in an exhibition by the American artist Rebecca Quaytman.

Bruegel. Albertina, Vienna, September 8 – December 3, 2017.

Peter Paul Rubens: Die Kraft der Verwandlung. Kunsthistorisches Museum, Vienna, October 17, 2017 – January 21, 2018; Städel Museum, Frankfurt, February 8 – May 21, 2018. With catalogue ed. by Sabine Haag, Stefan Weppelmann, Gerlinde Gruber (Vienna edition), with contributions by George Bisacca, Nils Büttner, Marina Daiman, Aneta Goergievskashine, Gerlinde Gruber, Fiona Healy, Elizabeth McGrath, Elke Oberthaler/Ina Slama/Georg Prast, Jochen Sander, Nico Van Hout, Alejandro Vergara, Stefan Weppelmann, Jeremy Wood, published by Hirmer. For the conference "Art and Catholicism in the Dutch Republic", held at the Städel Museum in conjunction with the exhibition, see under Conferences.

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

Restauratie – Revelatie: De buitenluiken van het Lam Gods. Ghent, October 12, 2016 – May 28, 2017. With publication by Anne-Sophie Agustyniak et al., Ghent: Provinciebestuur Oost-Vlaanderen, 2016. ISBN 978-90-74311-96-0, EUR 25.

The Sky is the Limit. The Landscape in the Low Countries. Rockoxhuis, Antwerp, March 25 – June 2, 2017. Works from the Koninklijk Museum voor Schone Kunsten, Antwerp, the Rockoxhuis and the Gemäldegalerie Alte Meister, Dresden.

Memling in Context. Een vernieuwende blik op Hans Memlings schilderijen in het Sint-Janshospitaal. Museum Sint-Janshospitaal, Damme, May 11 – October 8, 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. A workshop in preparation of the exhibition took place September 15, 2016. For the program see under Past Conferences.

Closer to Baroque. MAS, Antwerp, March 16 – June 24, 2018.

Designed by Rubens. Rubenshuis, Antwerp, March 16 – June 24, 2018.

Rubens. Book Designer. Plantin-Moretus Museum, Antwerp, March 16 – June 24, 2018.

Call for Justice. Art and Law in the Burgundian Low Countries. Museum Hof van Busleyden, Mechelen, March 23 – June 24, 2018. In collaboration with the Royal Museum of Fine Arts, Antwerp.

Luc Tuymans on Baroque. Museum of Contemporary Art, Antwerp, June 7 – September 23, 2018. The Antwerp artist will contrast Baroque works from the Royal Museum of Fine Arts with contemporary works. Part of the Baroque Festival Year, Antwerp 2018.

Adriaen Brouwer. Museum of Oudenaarde, September 1, 2018 – January 4, 2019. In collaboration with the Royal Museum of Fine Arts, Antwerp. Includes paintings by Joos van Craesbeeck, Frans and Dirck Hals, David II Teniers and others.

Baroque Girl Power. Rubenshuis, Antwerp, October 5, 2018 – January 6, 2019.

Bruegel. A "Gateway" to the 16th Century. Halle Gate (Royal Museums of Art and History), Brussels, spring 2019.

Bernard van Orley: The Road to Bruegel. BOZAR, Brussels, spring 2019.

The World of Bruegel in Black and White. Royal Library of Belgium, Brussels, March 1 – June 30, 2019.

Feast of Fools: Bruegel Rediscovered. Gaasbeek Castle, April 6 – July 28, 2019.

The World of Bruegel. Open-Air Museum Bokrijk, April 4 – October 30, 2019.

Bruegel's Century. Art in Antwerp and the Southern Netherlands, 1525-1585. Koninklijk Museum voor Schone Kunsten Antwerpen (newly opened), July 1 – December 31, 2019. Curator: Manfred Sellink. Sequence to the exhibition at the Kunsthistorisches Museum, Vienna (see above).

The Drawings of Jan Brueghel the Elder. Rockoxhuis, Antwerp, autumn 2019. Curated by Teréz Gerszi and Louisa Wood Ruby, with Bernadett Tóth.

The World Upside Down: Bruegel's Last Years in Antwerp. Museum Mayer van den Bergh, Antwerp, October 2019 – January 2020.

Bruegel: Unseen Masterpieces. Online exhibition Royal Museums of Fine Arts of Belgium, Brussels, March 16, 2016 – March 16, 2020.

Czech Republic

Hidden from the Eyes. Underdrawings in Panel Paintings from the 14th-16th Centuries in the Collections of the National Gallery in Prague. National Gallery, Prague, February 23 – September 17, 2017.

England and Scotland

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

Modern Visionaries: Van Dyck and the Artists' Eye. Laing Art Gallery, Newcastle, January 28 – June 4, 2017. Van Dyck's *Self-Portrait* from the National Portrait Gallery alongside modern and contemporary British self-portraits.

Bruegel: Defining a Dynasty. The Holburne Museum, Bath, February 11 – June 4, 2017.

Maria Merian's Butterflies. Queen's Gallery, Palace of Holyroodhouse, Edinburgh, March 17 – July 23, 2017. Previously at the Queen's Gallery, Buckingham Palace, London. With publication by Kate Heard, Royal Collection Trust. ISBN 978-1-909-74131-7, £15.00.

Beyond Caravaggio: The Inspiration of Caravaggio. National Galleries of Scotland, Edinburgh, June 17 – September 24, 2017. Previously at the National Gallery, London, October 12, 2016 – January 15, 2017 and the National Gallery of Ireland, Dublin, February 11 – May 14, 2017 (see below).

The Art of Power: Treasures from the Bute Collection at Mount Stuart. Hunterian Museum and Art Gallery, Glasgow, March 31, 2017 – January 14, 2018.

The Young Rembrandt. Ashmolean Museum, Oxford, July 12 – October 28, 2018; Museum De Lakenhal, Leiden, November 17, 2018 – March 3, 2019.

Finland

Caesar van Everdingen – Master Painter in the Age of Rembrandt. Sinebrychhoffin Taidemuseo, Helsinki, February 2 – May 14, 2017. Previously at the Stedelijk Museum, Alkmaar.

France

Du dessin au tableau au siècle de Rembrandt. Fondation Custodia Frits Lugt, Paris, February 4 – May 7, 2017. With catalogue ed. by Arthur K. Wheelock Jr., Ger Luijten and Peter Schatborn. Milan: Skira editore, 2016. ISBN 978-88-572-3345-1, EUR 59.

La Quête de la ligne. Trois siècles de dessin en Allemagne. Fondation Custodia Frits Lugt, Paris, February 4 – May 7, 2017. Previously in the Hamburger Kunsthalle, September 2, 2016 – January 8, 2017. From the collection of the German art historian Hinrich Sieveking, from early 17th to end of 19th century. With catalogue ed. by Andreas Stolzenburg and Peter Prange, *Spurenlese. Zeichnungen und Aquarelle aus drei Jahrhunderten.* Munich: Hirmer Verlag, ISBN 978-3-7774-2673-0, EUR 39.

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.

Masterpieces from the Leiden Collection. The Age of Rembrandt. Musée du Louvre, Paris, February 22 – May 22, 2017. With catalogue by Blaise Ducos and Dominique Surh. Paris, Somogy Editions, ISBN 978-2-7572-1215-8, EUR 18.

Valentin de Boulogne. Réinventer Caravage. Musée du Louvre, Paris, February 22 – May 22, 2017. Previously at the Metropolitan Museum of Art, New York.

Marie Madeleine, la passion révélée. Musée des Beaux-Arts, Carcassonne, February 24 – May 24, 2017; Musée de la Chartreuse, Douai, June 17 – September 24, 2017. Previously in Bourg-en-Bresse, October 29, 2016 – February 5, 2017.

The Brothers Le Nain: Painters of 17th-Century France. Musée du Louvre-Lens, March 22 – June 26, 2017. Previously at the Kimbell Art Museum, Fort Worth and the Legion of Honor, Fine Arts Museums of San Francisco. With catalogue.

Francis I and Netherlandish Art. Musée du Louvre, Paris, October 18, 2017 – January 15, 2018. Curated by Cécile Scaillière. The catalogue has contributions by Peter van den Brink and Dan Ewing.

Rubens. Princely Portraits. Musée du Luxembourg, Paris, October 2017 – January 2018.

Germany

Neue Nachbarschaften. Alte Pinakothek, Munich, June 1, 2016 – April 17, 2017.

Blood & Tears. Albrecht Bouts and the Image of the Passion. Suermondt-Ludwig-Museum, Aachen, March 8 – June 11, 2017. Previously at the Musée National d'Histoire et d'Art, Luxembourg, October 7, 2016 – February 12, 2017.

Maria Sibylla Merian and the Tradition of Flower Depictions. Staatliche Museen zu Berlin, Kupferstichkabinett, April 7 – July 2, 2017; Städel Museum, Frankfurt, October 11, 2017 – January 14, 2018.

Lucas Cranach der Ältere. Meister – Marke – Moderne. Museum Kunstpalast, Düsseldorf, April 8 – July 30, 2017. With catalogue edited by Gunnar Heydenreich, Daniel Görres and Beat Wismer, Hirmer, ISBN 978-3-7774-2744-7, EUR 50.

Crossroads. The Hohenzollerns and the Religious Confessions 1517-1740. Schloss Köpenick, Berlin, April 7 – September 7, 2017.

Julius Echter (1545-1617), Patron der Künste. Konturen eines Fürsten und Bischofs der Renaissance. Martin von Wagner Museum, Würzburg, June 25 – September 24, 2017. With catalogue ed. by Damian Dombrowski and Markus Maier, Berlin/Munich, Deutscher Kunstverlag, ISBN 978-3-422-07408-8, EUR 50.

Lucas van Leyden, Meister der Druckgraphik – Der Münchner Bestand. Staatliche Graphische Sammlung München, Pinakothek der Moderne, Munich, June 29 – September 24, 2017. With catalogue by Susanne Wagini, Berlin/Munich, Deutscher Kunstverlag, ISBN 978-3-422-07407-1, EUR 40.

Der Luthereffekt. 500 Jahre Protestantismus in der Welt. Deutsches Historisches Museum im Martin-Gropius-Bau, Berlin, April 12 – November 5, 2017. With catalogue, Hirmer, ISBN 978-3-7774-2722-5 (Eng.), EUR 45.

Anna Weaves Reformation. A Tapestry and Its Histories. Museum Europäische Kulturen, Berlin, July 14, 2017 – January 28, 2018. Tapestry woven in 1667 in the north German region of Dithmarschen on the occasion of the 150th anniversary of the Reformation.

Peter Paul Rubens: Kraft der Verwandlungen. Städel Museum, Frankfurt, February 8 – May 21, 2018. Previously at the Kunsthistorisches Museum, Vienna (see above). For the conference “Art and Catholicism in the Dutch Republic” held at the Städel Museum in conjunction with the exhibition, see under Conferences.

Zeichnungen der Rembrandtschule. Staatliche Museen zu Berlin, Kupferstichkabinett, **August 24 – November 18, 2018.**

Anthony van Dyck (1599-1641). Alte Pinakothek, Munich, **October 1, 2019 – February 29, 2020.**

Ireland

Beyond Caravaggio: The Inspiration of Caravaggio. National Gallery of Ireland, Dublin, February 11 – May 14, 2017; National Galleries of Scotland, Edinburgh, June 17 – September 24, 2017. Previously at the National Gallery, London, October 12, 2016 – January 15, 2017.

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).

Japan

Collection of Museum Boijmans Van Beuningen – Bruegel's *Tower of Babel* and Great 16th-Century Masters. Metropolitan Art Museum, Tokyo, April 18 – July 2, 2017; National Museum of Art, Osaka, July 11 – October 15, 2017.

Luxembourg

L'héritage de Jérôme Bosch. Villa Vauban – Musée d'Art de la Ville de Luxembourg, February 25 – May 28, 2017.

The Netherlands

Glenn Brown – Rembrandt: After Life. Rembrandthuis, Amsterdam, January 27 – April 23, 2017.

Good Hope South Africa and the Netherlands from 1600. Rijksmuseum, Amsterdam, February 17 – May 21, 2017.

The Treasury Collection: Works by Maria Sibylla Merian. Bijbels Museum – Cromhouthuizen, Amsterdam, March 31 – June 18, 2017.

Slow Food. Stilleven uit de Gouden Eeuw. Mauritshuis, The Hague, March 9 – June 25, 2017. With catalogue by Quentin Buvelot, Waanders & De Kunst, ISBN 978-94-6262-117-6, EUR 30.

Mary. Museum Catharijneconvent, Utrecht, February 10 – August 20, 2017.

Barbaren & Wijsgere. Het beeld van China in de Gouden Eeuw. Frans Hals Museum, Haarlem, March 25 – August 20, 2017.

Aert Schouman (1710-1792) en de verbeelding van de natuur. Dordrechts Museum, Dordrecht, February 20 – September 17, 2017.

Small Wonders. Gothic Boxwood Miniatures. Rijksmuseum, Amsterdam, June 17 – September 17, 2017. Previously at the Art Gallery of Ontario, Toronto and the Metropolitan Museum of Art/The Cloisters.

Johannes Goedaert. Fijnschilder en entomoloog. Zeeuws Museum, Middelburg, November 19, 2016 – October 29, 2017. With catalogue by Kees Beart et al., Goes: Zeeuwsche Vereniging voor Dialectonderzoek, 2016. ISBN 978-90-805985-6-0, EUR 22.

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

Maelwael (Jean Malouel). Painter at the Burgundian Court c. 1400. Rijksmuseum, Amsterdam, October 6, 2017 – January 7, 2018.

Neighbours. Portraits from Flanders, 1400-1700. Maurits-huis, The Hague, September 9, 2017 – January 14, 2018.

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

The Art of Laughing. Humor in the Golden Age. Frans Hals Museum, Haarlem, November 11, 2017 – March 18, 2018. Curators: Anna Tummers and Elmer Kolfin.

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

The Young Rembrandt. Museum De Lakenhal, Leiden, **November 17, 2018 – March 3, 2019.** Previously at the Ashmolean Museum, Oxford (see above).

Utrecht, Caravaggio and Europe. Centraal Museum, Utrecht, **December 15, 2018 – March 24, 2019.**

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

Cuyp-mania. De impact van Aelbert Cuyp. Dordrechts Museum, Dordrecht, **February 15 – August 16, 2020.**

Poland

In the Workshop of a Netherlandish Master. Dutch and Flemish Drawings from the Collection of the National Museum in Warsaw. Muzeum Narodowe w Warszawie, Warsaw, May 17 – August 20, 2017.

Spain

Masterworks from Budapest. From the Renaissance to the Avant-Garde. Museo Thyssen-Bornemisza, Madrid, February 18 – May 28, 2017.

Museum News

Alkmaar



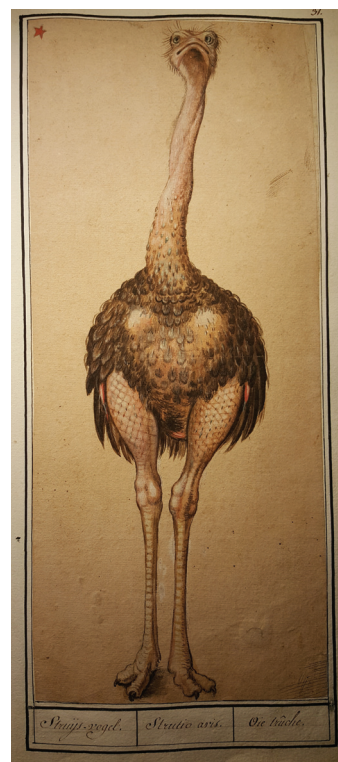
The Stedelijk Museum Alkmaar has acquired Salomon van Ruysdael's *View of Alkmaar*. Van Ruysdael painted Alkmaar fourteen times, this being the earliest.

Amsterdam

- The Rijksmuseum acquired *A Dutch Girl at Breakfast* by the Swiss pastellist Jean-Etienne Liotard (1702-1789). One of his few oil paintings, it was created in the style of Dutch seventeenth-century masters during the artist's long sojourn in Holland around 1756.
- The Rijksmuseum is exhibiting the Natural History Paper Museum of Emperor Rudolf II. This unique collection of 750 watercolors of animals, birds and plants was compiled between 1596 and 1610 as a compendium of zoology and botany by Rudolf's court physician, Anselmus de Boodt. The albums were purchased at TEFAF by a private collector and will be on long-term loan to the Rijksmuseum.



Anselmus de Boodt, *African Porcupine*, "Historia Naturalis" by Rudolf II, vol. II, pl. 32



Anselmus de Boodt, *Ostrich*, "Historia Naturalis" by Rudolf II, vol. III, pl. 38

Antwerp

- The hitherto unknown *Calumny of Apelles* by Maerten de Vos (1532-1603) is on extended loan to the Rubenshuis from a private collection.
- The Koninklijk Museum voor Schone Kunsten, Antwerp, has acquired *Study of a Bearded Old Man in Profile* by Anthony van Dyck. (From *Codart News*, January 2017)

Berkeley

The new website of the complete works of Pieter Bruegel the Elder has been launched: www.pieterbruegel.net. It is connected to the website on Jan Brueghel: www.janbrueghel.net.

Berlin

The Gemäldegalerie in Berlin by using neutron-activation autoradiography discovered that a large part of Rembrandt's *Susanna and the Elders* was overpainted by Joshua Reynolds. In this method paintings are temporarily made radioactive in a nuclear reactor so that individual elements in the paint layers become visible. (From *Codart News* October 2016).

Bruges

The Groeninge Museum has acquired a late-medieval panel depicting *The Mass of St. Gregory*. The panel was formerly part of collection of the Marqués de Conquistas in Madrid and has been considered to be the work of a Hispano-Flemish painter.

Dublin



Peter Paul Rubens, *Head of a Bearded Man*, 1622-24, oil on panel. Heritage Gift, 2016, Denis and Catherine O'Brien, 2016

The National Gallery of Ireland has acquired *Head of a Bearded Man* by Peter Paul Rubens, and *Village Kermesse near Antwerp*, by David Teniers II from the Alfred Beit Foundation, Russborough. Both paintings are on view at the National Gallery of Ireland since January 25, 2017.

Frankfurt

The Städel Museum launched its online research project Time Machine in October 2016. Visitors can explore the historical exhibition rooms in three-dimensional constructions: zeitreise.staedelmuseum.de.

Kassel

The Gemäldegalerie Alte Meister has received an important landscape painting by Marten van Valckenborch through the bequest of Adelaide Rothfels (1921-1015). (From *Codart News*, November 2016).

Leiden

Museum De Lakenhal is closed for restoration and expansion from October 17, 2016 until spring 2019.

London



The Victoria and Albert Museum has acquired the earliest and most detailed representation of Henry VIII's destroyed Nonsuch Palace, a 1568 watercolor by Joris Hoefnagel. On view to August 31, 2017.

Montreal

The collection of old masters by Michal and Renata Hornstein (both passed away in 2016) has been donated to the Montreal Museum of Art where it is exhibited in a new pavilion entitled The Renata and Michal Hornstein Pavilion for Peace. The collection holds a remarkable group of 17th-century Dutch and Flemish paintings. A conference on the Art of Peace was held in Montreal March 20-21, 2017 (see under Past Conferences).

New York

The Metropolitan Museum of Art received on loan *Lot and His Daughters* by Peter Paul Rubens. The painting was sold for \$58.1 million to a private collector at Christie's, London, in 2016. It now hangs next to the Met's *Venus and Adonis*. The two paintings, though roughly twenty years apart, were pendants when they were in the collection of the Dukes of Marlborough at Blenheim Palace. The painting will be on view at the Met through September 2017.

The Leiden Collection launched its online catalogue, edited by Arthur Wheelock: www.theleidencollection.com.

Princeton



The Princeton University Art Museum has acquired from Lawrence Steigrad Fine Arts the only known drawing by Gottfried Libalt (1610? – Vienna 1670), *A Cavalier with a Monkey* (brown ink and bistre on beige paper, 245 x 155 mm).

Swansea (Wales)

A painting in the Swansea Museum relegated to the store-room has recently been authenticated as a preparatory oil study by Jacob Jordaens for his large painting *Meleager and Atalanta* in the Prado. Thought to have been an eighteenth-century copy, it came to the attention of Bendor Grosvenor, a presenter on BBC1's *Fake or Fortune*. It was subsequently authenticated by Ben van Beneden, director of the Rubenshuis, Antwerp. (From *Nord on Art*, September 2016).

Warsaw

The Old Masters Gallery in the National Museum Warsaw re-opened in January 2017 after extensive renovation.

Washington

The National Gallery of Art acquired its first work by Caspar Netscher, *A Woman Feeding a Parrot, with a Page* (1666). The painting featured in the exhibition *Drawings for Paintings in the Age of Rembrandt* next to the drawing from the British Museum that Netscher made after the painting. The museum also acquired *Imaginary River Landscape* by Herman Saffleven, dated 1670.

Scholarly Activities

Conferences

United States



The Primacy of the Image. A Career Celebration for Larry Silver

Kislak Center at the University of Pennsylvania, Philadelphia, October 20, 2017.

SECAC (Southeastern College Art Conference)

Columbus, OH, October 25-28, 2017.

Sixteenth Century Society and Conference

Milwaukee, October 26-29, 2017.

Europe

Museums and the (loss of) the Encyclopedic Ideal

Teylers Museum, Haarlem, April 20-22, 2017.

<http://bit.ly/Teylers2017>

Bert Sliggers (Haarlem), *How to Collect Fossils, Stones and Minerals for a Museum: The International Networks of Martinus van Marum*.

Holger Zaunstöck (Halle), *Different Worlds. The Cabinet of Artefacts and Natural Curiosities at the Halle Orphanage and Teylers Museum in Haarlem*.

Eleá de la Porte (Amsterdam), *The Uses of the Past: Teylers Second Society's Price Questions on History at the Turn of the Eighteenth Century*.

Ilja Nieuwland (Amsterdam/Haarlem), *Cornelis T. Winkler, Teyler's New Wing of 1885, Continuity and Change*.

Eric Jorink (Amsterdam/Leiden), Science, Religion and the Culture of Collecting 16th-18th Century: The Case of Haarlem.

Scott Mandelbrote (Cambridge), A World So Wisely Ordered: Natural Evidence and Biblical Criticism in the Long Eighteenth Century.

Frans van Lunteren (Amsterdam/Leiden), The Languishing of Physico-Theology in the Nineteenth Century.

Ann-Sophie Lehmann (Groningen), Evenings in the Museum, or the Religious Origin of the Object Lesson. A Case from England.

Andrew Burnett (London), Why an Enlightenment Gallery at the British Museum? (and What and How?). Keynote.

Eva Dolezel (Berlin), Towards the Academic Museum. Re-inventing a *Kunstkammer* at the Turn of the Nineteenth Century.

Debora Meijers (Amsterdam), Museums and the Encyclopaedic Ideal: Loss and Revival.

Martin Weiss (Bremerhaven), "Le musée, c'est moi": Curators and the Public at Teylers Museum in the Nineteenth Century.

Wessel Krul (Groningen), History and Aesthetics. Museum Debates in the Netherlands, 1910-1922.

Terry van Druten (Haarlem), Teyler's Museum and Changing Views about Art.

Arnold Heumakers (Amsterdam), The Rise of the Modern Romantic Concept of Art and the Museum.

Marcel Barnard (Amsterdam), Visiting the Postmodern Museum: Revisiting the Sacred?

Another Look at the Le Nain

Musée du Louvre-Lens, Lens, May 5-6, 2017.

Art, Power and Gender: Mary of Hungary and Female Patronage in the Renaissance

University of Murcia (Spain), May 11-13, 2017. Organized by Noelia García Pérez.

Keynote speakers:

Annemarie Jordan (University Nova, Lisbon)

Mía Rodríguez-Salgado (The London School of Economics and Political Science)

Miguel Falomir Faus (Museo Nacional del Prado, Madrid)

Dagmar Eichberger (University of Heidelberg)

Concha Herrero (Patrimonio Nacional)

Krista de Jonge (KU Leuven)

Camilla Cavicchi (Columbia University; Centre d'études supérieures de la Renaissance, University of Tours)

CODART twintig: Deep Storage or Open Depot: Access to the 'Hidden' Collections

Warsaw, May 21-23, 2017.

Max J. Friedländer (1867-1958): Art Historian, Museum Director, Connoisseur

Rijksmuseum, Amsterdam, June 8, 2017.

International symposium on the occasion of the 150th anniversary of Max J. Friedländer's birth, organized by the Rijksmuseum, Amsterdam and the RKD – Netherlands Institute for Art History, The Hague, in collaboration with the University of Bamberg and the CVNK (Contactgroep Vroege Nederlandse Kunst/Network for Specialists in Early Netherlandish Art).

Qualitätsfragen in den Künsten der Reformationszeit

Albrecht-Dürer-Haus, Nuremberg, September 30, 2017.

Organized by Thomas Schauerte.

Masters of Mobility. Cultural Exchange between the Netherlands and Germany in the Long 17th Century

Rijksmuseum, Amsterdam; RKD, The Hague, October 8-9, 2017 (Oct. 8, Rijksmuseum; Oct. 9, RKD).

Endzeitentwürfe in Mittelalter und Früher Neuzeit

Regensburg, November 16-18, 2017.

Organized by Susanne Ehrich, Forum Mittelalter, University of Regensburg, susanne.ehrich@ur.de, and Andrea Worm, Institut für Kunstgeschichte, Karl-Franzens-Universität Graz, andrea.worm@uni-graz.at.

Evidence of Power in the Ruler Portrait, 14th – 18th Centuries

Zentralinstitut für Kunstgeschichte, Munich, December 1-2, 2017. Organized by Matthias Müller, Johannes Gutenberg Universität, Mainz, mattmuel@uni-mainz.de.

Art and Catholicism in the Dutch Republic

Städel Museum, Frankfurt, in collaboration with the Technische Universität Dortmund, March 15-17, 2018. In conjunction with the exhibition "Peter Paul Rubens: Kraft der Verwandlungen," in Vienna and Frankfurt (see under Exhibitions).

HNA Conference 2018

Het Pand, Ghent, and Bruges, May 24-26, 2018. Organized by Max Martens and Koen Jonckheere.

A Call for Papers went out over the listserve March 21, 2017. See also the HNA website at www.hnanews.org/hna/conferences/index.html

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

Symposium XXI 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.

Caesar van Everdingen: vondsten & vragen

Stedelijk Museum, Alkmaar, November 28, 2016. In conjunction with the exhibition "Vleidend penseel: Caesar van Everdingen," curated by Christi Klinkert.

Eric Jan Sluijter, Caesar van Everdingen en het problematische begrip 'classicisme'.

Lidwien Speleers, Caesar van Everdingen en de Oranjezaal.

Retablos esculpidos flamencos de los s. XV-XVI

Gordailua, Sala de conferencias, Irun (Spain), November 28, 2016.

C. Périer D'Ieteren (Université Libre, Brussels), La producción de retablos esculpidos brabanzones.

M. Serck-Dewaide (IRPA), Construcción y policromía de los retablos brabanzones.

E. Mercier (IRPA), Intervenciones de restauración en retablos brabanzones en el Instituto Real de Patrimonio Artístico de Bruselas.

M. Barrio Olano (Albayalde Conservation Studio), Retablos brabanzones en el País Vasco.

Op zoek naar Hercules Segers

Rijksmuseum, Amsterdam, December 2, 2016.

Huigen Leeftang, Hercules Segers als prentmaker.

Nadine Orenstein, Segers and Rembrandt.

Rob Erdman, Segers' Prints Unveiled.

Pieter Roelofs, De schilderijen van Hercules Segers.

Arie Wallert, Materiaaltechnisch onderzoek naar Segers' schilderijen.

Mireille Cornelis, Segers en de modernen.

Iconoclasm: Beeldenstorm and Beyond

Rijksmuseum, Amsterdam, December 9-10, 2016.

Hugo van der Velden (University of Amsterdam), Image-Breaking and the Survival of Art.

Geert Janssen (University of Amsterdam), Iconoclasm and the History of the Two Netherlands.

Birgit Meyer (Utrecht University), Image Wars, Past and Present: Religious Studies and the Figuration of the Unseen.

Bissera Pentcheva (Stanford University), Icons of Sound: Performative Iconicity in Byzantium.

Tine Meganck (Royal Museums of Fine Arts of Belgium), Painting during the Beeldenstorm: The Case of Pieter Bruegel the Elder.

Edward Wouk (University of Manchester), Iconoclasm, Black and White.

Richard Clay (Newcastle University), Signs of the Times: Fanaticism, Terror and Vandalism during the French Revolution.

Juliane Noth (Freie Universität Berlin), Destroy the Four Olds: Iconoclasm and Red Guard Visual Culture during the Chinese Cultural Revolution.

Maria Barnas (Poet and Visual Artist / Rijksakademie van beeldende kunsten), The Art of Destruction.

James Simpson (Harvard University), From Smashing Images to the Museum: The Six Classic Phases of Iconoclasm.

Nourane Ben Azzouna (Université de Strasbourg), The Question of the Image in Islam: Orientalism and New Approaches.

Christiane Gruber (University of Michigan), Image-Breaking under ISIS: Truculent Iconophilia as a "Vexation Operation".

Ruben Suykerbuyk (Ghent University), Towering Piety: The Patronage of Sacrament Houses before the Beeldenstorm.

Hilbert Lootsma (Utrecht University), Heritage in Danger: The Protection of Art during the Beeldenstorm.

Marisa Bass (Yale University), Under Alba's Thumb: The Public Monument as Enemy.

Thomas Cummins (Harvard University), The Idols of Others: Spanish Iconoclasm in the New World and its Reverberations in the Old.

Frits Scholten (Rijksmuseum), After the Beeldenstorm: Controversies about Public Sculpture in the Dutch Republic.

Nadia Baadj (University of Groningen), Stone Surfaces and Materialities of Marble in 17th-Century Antwerp Painting.

Genèse et postérité des Evangelicae Historiae Imagines (1593)

École française de Rome, December 12-13, 2016.

Margherita Breccia (Bibliothèque nationale de Rome), Le recueil des dessins des *Evangelicae Historiae Imagines* de la Bibliothèque Nationale de Rome: les protagonistes de cette "affaire" et l'histoire d'un cadeau, analyse codicologique et description des dessins.

Ralph Dekoninck (Université catholique de Louvain), La genèse graphique des *Evangelicae historiae imagines*. Retour sur l'invention d'un "style".

Chiara Franceschini (University of Munich) "Quandoque imagini adpinxit, quod non legitur in Evangelio" Notes on the Autonomy of Images in the EHI.

Agnès Guiderdoni (Fonds national de la recherche scientifique, Université catholique de Louvain), Le genre des *Imagines*: chassé-croisé historiographique entre proto-emblème, emblème et figure de la Bible.

Walter Melion (Emory University), *Pie tamen meditamur*: Visual Inference and Meditative License in Jerónimo Nadal's Epiphany and Lenten Cycles and Their Comparanda.

Steffen Zierholz and **Christine Göttler** (University of Bern), The Imagery and Imagination of the "Last Things" in Nadal's *Evangelicae historiae imagines*.

Juan Carlos Estenssoro (Université de Paris 3) and **Pierre Antoine Fabre** (EHESS, Paris), Nadal au Pérou.

Sylvie Morishita (Université de Strasbourg), Nadal au Japon (note de travail).

Genre Painting from the Northern and Southern Netherlands, 16th-18th Century

RKD and Mauritshuis, The Hague, December 16, 2016.

Adriaan Waiboer (National Gallery of Ireland, Dublin), The Current State of Research into Dutch and Flemish Genre Painting. Keynote.

Piet Bakker (Researcher, TU Delft), Painters of and for the Elite: Artistic Rivalry and Familiarity with Each Other's Work.

Junko Aono (Kyushu University, Fukuoka), Praise and Price: Peasant Pieces by Adriaan van Ostade in the Eighteenth-Century Art Market.

Hannelore Magnus (Rubenshuis, Antwerp), Hieronymus Janssens.

Stephanie Dickey (Queen's University, Kingston), Why Did so Many of Rembrandt's Followers Become Genre Painters?

Gert-Jan van der Sman (NIKI, Florence), Rome - Utrecht. Connections and Disconnections in Genre Painting, 1615-1625.

David Mandrella (Independent Researcher), Netherlandish Humoristic scene de genre in France.

Björn Blauensteiner (Österreichische Galerie Belvedere, Vienna), The Peasant Wedding as a Parodic Inversion? Thoughts on the Nature of Pieter Bruegel's Humor.

Bert Schepers (Centrum Rubenianum, Antwerp), Monkey Madness in Seventeenth-Century Antwerp: Genesis and Success of a Unique Pictorial Genre.

Elmer Kolfin (University of Amsterdam), Why Was It Clever to Be Funny? "Geestig" as an Epithet to Genre Painting.

Anja Ebert (Provenance Research Project, Germanisches Nationalmuseum, Nuremberg), New Twists on Old Jokes? Humor in Genre Painting of the Second Half of the 17th Century.

Eric-Jan Sluijter (University of Amsterdam, emeritus), Perspectives for Future Research. Keynote.

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.

Andrea Pearson (American University), Monastic Utopianism in a Mechelen Besloten Hofje.

Frieda Sorber (MoMu), Gardening for Paradise. Making and Arranging Flowers Made of Silk, Parchment and Metal Wire, 13th-16th Centuries.

Hannah Iterbeke (Illuminare - KU Leuven), Enclosed Gardens in Late Medieval and Early Modern Texts.

Lieve Watteeuw (Illuminare - KU Leuven), **Marina Van Bos** (KIK/IRPA), and **Bruno Vandermeulen** (Illuminare - KU Leuven), The Mechelen Enclosed Gardens: Imaging and Analyses of Three Early 16th-Century Mix-Media Retables During Conservation (2014-2016).

Fanny Cayron (KIK/IRPA) and **Delphine Steyaert** (KMKG/MRAH), The Malines Statuettes Between 1500 and 1540, Material and Typological Study.

Willemien Anaf (University of Antwerp, KIK/IRPA), **Marjolijn Debulpaep** (KIK/IRPA), **Caroline Meert** (KIK-IRPA) and **Marina Van Bos** (KIK/IRPA), The Enclosed Gardens of Mechelen: Preventive Conservation.

Barbara Baert (Illuminare - KU Leuven), The Sleeping Nymph and Locus Amoenus. Keynote.

Dominic-Alain Boariu (Université de Fribourg), Altérité et aliénation dans *La danse autour du veau d'or* de Lucas van Leyden.

Maria Aresin (Goethe Universität Frankfurt am Main), Go for Gold! - The Golden Age as an Imaginary and Imaginable Utopia.

Robert Fucci (Columbia University), Reviving the *Locus Amoenus* in the Northern Netherlands c. 1612-1616: Implications for the Birth of Dutch Landscape.

Maryan Ainsworth (Metropolitan Museum of Art), A Reconsideration of the Early Works of Justus of Ghent.

Anna Koopstra (The National Gallery, London), Visualizing the Divine. New Insights into Jean Bellegambe's Working Methods.

Till-Holger Borchert (Museum Brugge), Some Results of the Recent IRR-Examinations of Memling's Works Preserved in the Saint Johns-Hospital in Bruges.

Jan Van der Stock (Illuminare - KU Leuven), **Jochen Suy** (M-Museum Leuven), The City Between Piety and Vanity. Cityscapes in Religious Iconography in Early Modern Netherlandish Painting.

Jeroen Luyckx (Illuminare - KU Leuven), Envisioning a University City in Print. An Analysis of the Oldest City Portrait of Leuven.

Alain Wijfels (KU Leuven), Good Governance in Hans Vredeman de Vries' Paintings for the Town Hall of Danzig (1592-96).

Shira Brisman (University of Wisconsin), Maerten van Heemskerck's *Momus*: The Inside-Out of Art.

Stephanie Dietz (TH Cologne), Part of the Picture – The Underdrawing and its Application in the Painting Technique of Hans Holbein the Elder (ca. 1460-1524).

Kathrin Borgers (University of Cologne), From the Initial Drawing to the Final Layer of Paint: The Inventive Potential of Painted Monsters.

Malve Falk (Landesmuseum für Kunst und Kulturgeschichte Oldenburg), Two Portraits by Quentin Massys – Social Networks, Wooden Connections.

Maximiliaan Martens (Ghent University), Democritus, the Laughing Philosopher.

Herman Pleij (University of Amsterdam), Rechtvaardigen van lust en genot tussen middeleeuwen en vroegmoderne tijd: alleen in utopieën? Public lecture.

Larry Silver (University of Pennsylvania), Visualising Caliban's New World Kin. Keynote.

Stefaan Grieten (KU Leuven), Indians and Fools Versus Glorious Prince-Bishops. The Palace of Liège (1526-1538) as a Utopian Construction with Dystopian References.

Paul Vandenbroeck (KU Leuven / Royal Museum of Fine Arts, Antwerp), Doomed Garden of Earthly Delights: Utopia's Failure.

Babette Hartwieg (Staatliche Museen zu Berlin), **Katharina Müller** (UPMC) and **Ina Reiche** (UPMC), Non-Invasive Cross-Sectional Analyses – No Longer Pure Utopia? New Findings on Van Eyck's *Madonna in the Church* in Berlin.

Judy De Roy (KIK/IRPA), Alabaster and Gold. Material-Technical Study of the Exceptional Altarpiece of Boussu.

Indra Kneepkens (University of Amsterdam), The Function of Glass as an Additive to Paints.

Daan van Heesch (Illuminare – KU Leuven / FWO), Hieronymus Bosch, the "Antwerp Sketchbook" and the Dynamics of Artistic Transmission.

Daantje Meeuwissen (Free University Amsterdam), Cradle of Innovation. The Sketchbook of Cornelis Anthonisz (ca. 1500-1558) at the Intersection of Art and Science.

Koenraad Van Cleempoel (Hasselt University), Looking Through the Armillary Sphere: Representations of Celestial Spheres in Early Renaissance Paintings and Particularly in Mabuse's *Young Girl*.

Hélène Dubois (Ghent University and KIK/IRPA), Jan van Scorel and Lancelot Blondeel, Restorers of the Ghent Altarpiece, 15 September 1550?

Lieve Watteuw (Illuminare – KU Leuven), **Joris Van Grieken** (Royal Library of Belgium), **Bruno Vandermeulen** (Imaging Lab, University Library – KU Leuven), **Marc Proesmans** (ESAT, KU Leuven), **Maarten Bassens** (Royal Library of Belgium, Illuminare – KU Leuven) and **Marina Van Bos** (KIK/IRPA), From Drawing to Printed Line. The Art-Technical Genesis of Pieter Bruegel's *Luxuria*. The Fingerprint Project.

The Art of Law: Artistic Representations and Iconography of Law & Justice in Context from the Middle Ages to the First World War

Bruges, January 16-18, 2017.

Clare Sandford-Couch (Northumbria University), Changes in Late-Medieval Artistic Representations of Hell in Central and Northern Italy: A Visual Trick?

Mia Korpiola (University of Turku), The Role of Church Paintings of the Last Judgement as Images of Justice in a Lay-Dominated Legal System, Sweden. 1350-1600

Edina Eszenvi (Rome Art Program), The Psychostasis in Medieval Hungary.

Caroline O. Fowler (Yale University), Group Portraiture in Early Netherlandish Justice Paintings.

Nadine Mai (University of Hamburg), Healing the City with Blood – Jerusalem as a Juridical Metaphor in 15th-Century Bruges.

Tamara Golan (Johns Hopkins University), "ut experiri et scire posset": Hans Fries and the Forensic Gaze in the *Kleiner Johannes Altar*.

Bertrand Cosnet (Université de Tours/CESR), The Personifications of Justice in Italian City States: From Equity to Good Government.

Marina Vidas (Royal Library, Copenhagen), Images of Justice in Venetian Fifteenth- and Sixteenth-Century Illuminated Documents and Books.

Egbert Koops (Leiden University), The Penis Mightier than the Sword. Phallic Imagery in a Bolognese Legal Manuscript.

Andrew Murray (independent scholar), The Montpellier Parchment and the Sovereignty of Justice in the Later Valois Burgundy State.

Valérie Hayaert (IHEJ, Paris), Justice's Blindfold: Fascia or Fascis? Or Both?

Guy Delmarcel (KU Leuven), Justitia. Examples and Allegories of Justice and Tribunals in Flemish Tapestry, 1450-1550.

Paul De Win (independent scholar), Art et Droit Pénal.

Beatrijs Wolters van der Weij (Royal Institute for Cultural Heritage, Brussels), "Happy Are Those who Observe Justice, who Do Righteousness at all Times." Civic Bodies and Their Identification with Justice and Law in Early Modern Flemish Portraiture.

Frederik Dhondt (VUB/UA/UGent/FWO), Diplomacy, Law and the Representation of Power. The Iconography of Peace from Louis XIV to Louis XV.

Christian-Nils Robert (University of Geneva), Setting the Stage for Justice. An Enduring Anachronism.

Ann-Kathrin Hubrich (University of Hamburg), The Scenography of Early Modern Court Rooms – Lüneburg for Example.

Raf Verstegen (KU Leuven), The Judgement of Cambyses. The Multiple Sources of a Rich Iconographical Topic.

Gustav Kalm (Columbia University), The Rhetoric of Letterform in an Ordinary 16th-Century German Formulary.

Alain Wijffels (Leiden/Leuven/Louvain-la-Neuve/CNRS), Lawyers and Litigants: Corruption of Justice in H. Goltzius's *Litis Abusus*.

Felix Jäger (KHI, Florence), Legal Iconology of the Grotesque in the 16th Century.

Carolyn Behrmann (KHI, Florence), *Law's Manifestations: From Signs to Images – on Early Modern Legal Iconology*. Keynote.

Xavier Rousseaux (UCL) & **Jérôme De Brouwer** (ULB), *A Ghostly Corpse in the City? Spatial Configurations and Iconographic Representations of Capital Punishment in the "Belgian" Space (XVI-XX Century)*.

Jozefien Feyaerts (Ghent University), *The "Architecture Parlante" of 19th-Century Prison Gate Houses*.

Gaëlle Dubois (UCL) & **Amandine De Burchgraeve** (UCL), *Experiencing Justice in the Cour d'Assises (of Brabant): A Place of Education, Representation and Entertainment*.

Rahela Khorakiwala (Jawaharlal Nehru University, New Delhi), *Images of Justice in the Colonial Courts of British India: A Focus on the Judicial Iconography of the Bombay High Court Built in 1878*.

Leslie J. Moran (Birkbeck), *Carte de Visite and the Judicial Image*.

Ruth Herz (University of London), *The Judge's Perspective: Drawings from the Bench*.

Brecht Deseure (Passau University / Free University Brussels), *Liberté, Égalité, Fraternité ou la Mort. The Iconography of Injustice in the Work of Pierre Goetsbloets*.

Paul Hahnenkamp (University of Vienna), *Depicting Human Rights: A Mirror of Constitutional and Legal Changes within Europe*.

Stefan Huygebaert (Ghent University / FWO), *The Iconology of Belgian Criminal Law*.

Art and the Reformation

The Getty Research Institute, Los Angeles, February 2-3, 2017.

Andreas Tacke (University of Trier), *Business First: Lucas Cranach and the Art Market in the Reformation*

Jeffrey Chipps Smith (University of Texas, Austin), *Impotent Polemics: The Curious Case of Catholic Anti-Luther Prints*.

Larry Silver (University of Pennsylvania), *Idol Hands: Image Destruction in Early Dutch Religious Art*.

Daniel Hess (Germanisches Nationalmuseum, Nuremberg), *Beyond Imitation and Seduction: Discourses on the Image in the 16th Century*.

Christopher Wood (New York University), *The Lost Honor of Katharina Fûrlegerin*.

Joseph Koerner (Harvard University), *Art in the State of Siege: The Reformation of the Image Reconsidered*.

Amy Powell (University of California Irvine), *From Idolatry to Pleinairism*.

James Simpson (Harvard University), *Moving Idolatrous Images out of the Psyche in Early Modern England*.

Susan Dackerman (Getty Research Institute), *Firing the Cannon: Dürer, Luther, and the Ottoman Threat*.

Christopher P. Heuer (The Clark Art Institute), *The Savage Episteme*.

Jeanne Nuechterlein (University of York), *The Search for Harmony in the Reformation: A Mathematical Interpretation of Holbein's Ambassadors*.

Stephan Kemperdick (Gemäldegalerie, Berlin), *Hans Holbein's 'Darmstadt' Virgin of Jakob Meyer. New Findings on Its Iconography, Its Making and Its Original Function*.

Peter-Klaus Schuster (Staatliche Museen zu Berlin), *Hans Holbein's 'Schutzmantelmadonna' of Jakob Meyer: A New Interpretation*.

Wonen in de Middeleeuwen

Rijksmuseum Muiderslot, Muiden, February 8, 2017.

Dick de Boer (Rijksuniversiteit Groningen), *Wonen in wonderverhalen*.

Marius Bruijn (Independent), *De kemenade als middeleeuws woonvertrek*.

Anne-Maria van Egmond (University of Amsterdam), *Grafelijk wonen*.

Elizabeth den Hartog (Leiden University), *Verlichting in de donkere Middeleeuwen*.

Yvonne Molenaar (Rijksmuseum Muiderslot), *Het verhaal van Holland*.

Roos van Oosten (Leiden University), *Hygiëne in en rond het woonhuis*.

Lieske Tibbe (Radboud Universiteit Nijmegen), *Reconstructies van de Middeleeuwen*.

Lucinda Timmermans (Rijksmuseum Amsterdam), *Bewaard gebleven woonobjecten*.

Flandes by Substitution. Copies of Flemish Masters in the Hispanic World (1500-1700)

Koninklijk Instituut voor het Kunstpatrimonium, Brussels, February 9-10, 2017.

Didier Martens (Université Libre de Bruxelles), *Jalons pour une histoire de la copie de Primitifs flamands en Espagne, depuis l'époque des Rois Catholiques jusqu'à Philippe IV*. Keynote.

Miquel Angel Herrero and **Isidre Puig** (Universitat de Lleida), *"Christ Crowned with Thorns with Clasped Hands," or the Fortune of a Flemish "Ecce Homo" among the Spaniards. On Bouts Saga's Originals, Workshop Replicas and Hispanic Copies*.

Jessica Weiss (Metropolitan State University of Denver), *Castilian Legacy and Juan de Flandes's Miraflores Copy*.

Nicola Jennings (Courtauld Institute of Art, London), *Imitation, Inspiration or Innovation? Juan de Flandes and the Collection of Paintings of Isabella de Castile*.

Marie Grappasonni (Association du Patrimoine artistique, Brussels), *Les copies de Marcelus Coffermans (c. 1525-1581) d'après les Primitifs Flamands destinées au marché espagnol*.

Almudena Pérez de Tudela (Patrimonio Nacional, Madrid), *Copias de retratos cortesanos entre España y los Países Bajos durante el reinado de Felipe II*.

Astrid Harth (Ghent University), "Standing on the shoulders of giants": Copying and the Habsburg Collection Policy.

Antonia Putzger (Technische Universität Berlin), Strategic Anachronism and Network of Images: Faithful Copies of Early Netherlandish Altarpieces at the Court of Philip II.

Hélène Dubois (KIK-IRPA), **Lorne Campbell**, **José Juan Pérez-Preciado** and **Laura Alba** (Museo Nacional del Prado), Michiel Coxie's Copies for the Spanish Court: A Comparison between the Techniques Used in his Copies of the *Ghent Altarpiece* by the Van Eycks and *The Descent from the Cross* by Rogier van der Weyden.

José Juan Pérez-Preciado (Museo Nacional del Prado), Jan Gossaert's *Deesis* at the Prado Copying Van Eyck's Saint Bavo Altarpiece. Some New Evidences about the Use of the Painting at El Escorial as a Doctrinal and an Artistic Icon.

Ana Diéguez-Rodríguez (Instituto Moll: Research Centre for the Flemish Painting in Spain, Madrid), *The Calvary* of Hendrik de Clerck (1560-1630) for the Church of Saint-Josseten-Noode in Brussels. Reflections over the Influence of a «Calvary» by Michiel Coxie (1499-1592).

Macarena Moralejo (Universidad de León), Copies Emulating Federico Zuccari's Model for the L'Annunziata Church in Rome within the Flemish, Italian, German and Hispanic Ars Sacra (1500-1700).

Abigail Newman (Rubenianum, Antwerp), Copying Rubens, Claiming Rubens: The Dissemination and Incorporation of Rubens in 17th-Century Spain

Manuel García-Luque (Universidad de Granada), Copies after Rubens and Van Dyck in Granada: Reception and Influence.

Eduardo Lamas-Delgado (KIK-IRPA), Miguel Manrique-Michele Fiammingo (ca. 1610/12-1647) and the Market for Copies in the Western Mediterranean.

David García-Cueto (Universidad de Granada), Collecting and Copying Flemish Painting, in the Royal Palaces and Monasteries of Madrid: Rubens' Copies in the Patrimonio Nacional.

Ángel Rodríguez Rebollo (Fundación universitaria española, Madrid), "No ha de haber en los palacios estatua ni pintura que no crie en el pecho del príncipe gloriosa emulación": Rubens, Martínez del Mazo and the Decoration of the Prince's Quarters in the Alcázar of Madrid.

Felipe Serrano (Universidad de Jaén), Flemish Copies at the Periphery: The Cathedral of Jaen and Its Patronage of Copies.

Stephanie Porras (Tulane University), Copying *ad maiorem Dei Gloriam*: The Jesuit Order and the Export of Antwerp Artistic Models to the Hispanic World.

Sandra van Ginhoven (Getty Research Institute), Originals and Adaptable Compositions: Guiliam Forchondt's Art Dealership in Antwerp (1643-1678) and the Overseas Paintings Trade.

Fernando Herrera and Selene García (Universidad Nacional Autónoma de México), Los cuadros flamencos de la iglesia de la Soledad de Oaxaca (México).

Solitudes: Withdrawal and Engagement in the Long Seventeenth Century

University of Copenhagen, February 13-15, 2017.

Michael Moriarty (Cambridge), 'Heaven-haven': The Call of the Cloister in the Tales of Jean-Pierre Camus.

Wim Verbaal, **Maxim Rigaud** and **Thomas Velle** (Ghent), Withdrawing in a Textual World, Engaging in the Real? Latin Background and Its Literary Output in the Long 17th Century.

Magdalena Mielnik (Gdańsk), Neostoic 'apathia' Displayed in Early 17th-Century Patrician Homes in Gdańsk.

Jill Bepler (Wolfenbüttel), The Library as Refuge and Instrument: Charlotte Amalie of Denmark (1650-1714) and Her "Calvinist" Inheritance.

Thomas Grunewald, The City on the Hill. Christian Ernst zu Stolberg-Wernigerode between Withdrawal and Engagement?

Jean-Louis Quantin (Paris), Political Voices from the Wilderness: Solitaries and Hermits in French Pamphlets.

Andreas Waczkat (Göttingen), The Heard and the Unheard: Sonic Practices in Late 17th-Century Christian Quietism.

Thierry Favier (Poitiers), Negotiating Music: The Augustines of the Assumption in Paris (1680-1730).

Nils Holger Petersen (Copenhagen), Secluded Worldwide Engagement in Jesuit Opera: Johann Bernhard Staudt's "Patientis Christi memoria" (Vienna 1685).

CAA Annual Conference

New York, February 15-18, 2017.

HNA-sponsored session: The Netherlands and Global Baroque, chair Caroline Fowler (Yale).

Adam Eaker (The Metropolitan Museum of Art, New York), Suriname on Display.

Christina An (Boston University), Art beyond Price or Place: Vermeer, Asia, and the Poetics of Painting.

Marsely Kehoe (Michigan State University), A Global Dutch Architecture?: Hybridity in Curaçao's Eighteenth-Century Merchant Homes.

Other papers of interest to HNA

Lynn Jacobs (University of Arkansas), Grisaille as a Liminal Mode in Early Netherlandish Painting.

Michelle Moseley-Christian (Virginia Tech), Early Modern Dutch Dollhouses: Female Collectors on Display.

Maryan Ainsworth (Metropolitan Museum of Art), From Connoisseurship to Technical Art History: Charting the Development of Interdisciplinary Studies of Art.

Suzanne Boorsch (Yale University Art Gallery), Collaboration in Printmaking in the Fifteenth Century.

Emily C. Floyd (Tulane University), Collaboration and the Absent Printmaker: A Gift for the Virgin in Seventeenth-Century Colonial Peru.

Christine Göttler (University of Bern), Fertile Waters: Salt and Saltcellars in Early Seventeenth-Century Antwerp.

Claudia Swan (Northwestern), Art, Nature and Fabrication.

Rebecca Zorach (Northwestern), "A Natura ad Vivum Effigiatum": Nature as Maker in the Late Renaissance.

Madeleine C. Viljoen (New York Public Library), Ornament's Science.

Alison M. Kettering (Journal of Historians of Netherlandish Art), Reflections on Editing the Journal of Historians of Netherlandish Art.

Le reconquête par le livre et l'image. Au coeur de la réforme catholique dans les Pays-Bas (XVIe-XVIIe siècle)

Université de Liège, February 23-24, 2017.

Heleen Wyffels (KU Leuven), Assessing Survival Rates of Widow Printers' Businesses in Sixteenth-Century Antwerp.

Rosa De Marco (ULg/Transitions), Les sources emblématiques des marques d'imprimeurs dans les Pays-Bas méridionaux (1561-1640).

Renaud Adam (F.R.S./FNRS-ULg/Transitions), L'imprimerie à Bruxelles sous les archiducs Albert et Isabelle (1598-1633).

Dirk Imhof (Plantin-Moretus Museum), A Lucrative Illustrated Prayer Book for Decades: Canisius's *Manuale catholicorum* Published by the Plantin Press.

Renaud Milazzo (Paris Saclay / Univ. Versailles Saint-Quentin-en-Yvelines), Les ventes internationales des livres d'emblèmes jésuites par l'officine plantinienne: l'exemple du Père Joannes David au début du XVIIe siècle.

Alexander Soetaert (KU Leuven), A French Book in the Low Countries: Matthieu de Launoy's "Déclaration et réfutation" and Its Reissues in Douai, Cambrai and Antwerp.

Ruth S. Noyes (Wesleyan University), "Per modum compendii a Leonardo Damerio Leodiensi in lucem editum." Odo van Maelcote and Leonard Damery's *astrolabium aequinoctiale* and the Catholic Reformation Converting [Im]print.

Paul Arblaster (Univ. Saint-Louis, Bruxelles/Louvain School of Translation and Interpreting), The Rhetoric and Imagery of Crusading in Some Antwerp Responses to the Bohemian Crisis.

Johan Verberckmoes (KU Leuven), L'hilarité chrétienne au temps des Archiducs Albert et Isabelle.

Walter S. Melion (Emory University), *Haeretici typus, et descriptio*: Heretical and Anti-Heretical Imagemaking in Jan David S.J.'s *Veridicus Christianus*.

Annelise Lemmens (UCL/GEMCA), Les frontispices de livre à l'épreuve de la contre-Réforme: un rebranding par l'image.

Gwendoline de Mûelenaere (UCL/GEMCA), Les affiches de thèses dédiées à Léopold-Guillaume d'Autriche, au service de la Pietas Austriaca.

Valentine Langlais (Univ. Paul Valéry, Montpellier / Univ. Genève), L'iconographie de la Dernière Cène dans *L'Evangelicae Historiae Imagines* de Jérôme Nadal, 1593.

Marie-Élisabeth Henneau (ULg/Transitions), Pratiques de lectures dans les couvents féminins des Pays-Bas méridionaux et du pays de Liège (XVIIe-début XVIIIe s.)

Memling's Christ between Singing and Music-Making Angels Restored

Rubenianum and Anna Bijnsgebouw, Antwerp, March 13-14, 2017. In cooperation with the Koninklijk Museum voor Schone Kunsten, Antwerp, and the University of Antwerp.

Lizet Klaassen (Conservator, Royal Museum of Fine Arts, Antwerp) and **Marie Postec** (private conservator), The Conservation Treatment of Memling's *Christ with Singing and Music-Making Angels*.

Marie Postec, **Bart Fransen** (Royal Institute for Cultural Heritage), **Louise Longneaux** (Royal Institute for Cultural Heritage) and **Lizet Klaassen**, Najera and the Main Altar of the Benedictine Abbey Church.

Lizet Klaassen, **Marie Postec** and **Geert van der Snickt** (University of Antwerp), The Painting Technique of Memling's *Christ with Singing and Music-Making Angels*.

Marie Postec, The Frames and Framing of Memling's *Christ with Singing and Music-Making Angels*.

Maryan Ainsworth (Metropolitan Museum of Art, New York), The Underdrawings of the Najera Panels in Context of Memling's Underdrawings in His Other Paintings.

Till-Holger Borchert (Museum Brugge), Memling's Workshop.

Janusz Czop (National Museum Crakow), **Piotr Fraczek**, **Michał Obarzanowski**, **Lukasz Bratasz**, **Michał Lukomski** and **Leszek Krzemien** (Polish Academy of Sciences), The Technical Research and Assessment of the Current State of Preservation of Memling's *Last Judgement* in Gdansk.

Geert Van der Snickt (University of Antwerp), The Methodology of the Technical Research on Memling's *Christ with Singing and Music-Making Angels*.

Marika Spring (National Gallery London), Early Netherlandish Painting Technique – Memling's Practice and the Najera Panels set in Context.

Catherine Higgitt (National Gallery London), Memling's *Christ with Singing and Music-Making Angels*: Oxalate Formation in Old Master Paintings.

Paul Vandenbroeck (Royal Museum of Fine Arts, Antwerp), Sculpture / Painting: The Structure of 15th-Century Retables in Spain.

Karel Moens (formerly Museum Vleeshuis, Antwerp), The Musical Instruments Depicted on Memling's *Christ with Singing and Music-Making Angels*.

The Art of Peace: Dutch and Flemish Paintings at the Montreal Museum of Fine Arts' New Pavilion for Peace

Montreal Museum of Fine Arts, March 20-21, 2017.

Jan Blanc (Université de Genève), Faire la paix avec l'image: iconoclisme, iconodulie et iconocratie dans la peinture hollandaise du XVIIe siècle. Keynote.

Hilliard Goldfarb (Montreal Museum of Fine Arts), Presentation of the Hornstein Donation of Dutch and Flemish Paintings to the MMFA.

Elizabeth Honig (University of California, Berkeley), Making Paradise.

Betsy Wieseman (National Gallery, London), A Peaceful Home, a Peaceful Society.

Denis Ribouillault (Université de Montréal), Vision, illusion et séduction: images doubles et paradoxales dans la peinture hollandaise du XVIIe siècle.

Jacquelyn N. Coutré (Etherington Art Centre, Queen's University), Picturing Peace: Collecting Italianate Landscape Paintings in 17th-Century Amsterdam.

Julie Hochstrasser (University of Iowa), Peace over Conflict: Still Life in the Dutch Golden Age.

Blaise Ducos (Musée du Louvre, Paris), Plus belle que le Camp du Drap d'Or? *L'Allégorie de la trêve de 1609* par Adriaen van de Venne au Louvre.

RSA Annual Conference

Chicago, March 30-April 1, 2017.

Papers of interest to or by HNA members

Emily Rose Anderson (University of Southern California), Printed Portraits in the Collection of Ferdinand Columbus (1488–1539): Collecting Identities in the Global Renaissance.

Barbara Baert (KU Leuven), Skull-Platter-Tondo: Affective Piety and the Head of John the Baptist.

Ethan Matt Kavalier (University of Toronto), The Sweet Melancholy of Christ's Passion: Netherlandish Carved Altarpieces and Emotional Engagement.

Joaneath Spicer (The Walters Art Museum), Tuscan *Trattati d'abaco* and Mercantile Education in the Making of the Renaissance

Jessica Frances Keating (Carleton College), From This Love Springs: Nikolaus Pfaff's Goblet of Rhinoceros Horn.

Angela Vanhaelen (McGill University), Amsterdam's Arabized Automata.

Sarah W. Lynch (Princeton University), An Alternate Order: The Asymmetrical Façades of Hieronymus Lotter (1497–1580).

Evelyn Lincoln (Brown University), Imagining Prints.

Shelley Perlove (University of Michigan), Jews Ignoring Jesus: Paradox and Anti-Judaism in Maerten van Heemskerck's *Hermitage Crucifixion*.

Achim Timmermann (University of Michigan), The Living Cross Reloaded: The Curious Afterlife of a Medieval Image.

John R. Decker (Georgia State University), Gems, Jewels, and the *Hours of Catherine of Cleves*.

Maria Pietrogiovanna (Università degli Studi di Padova), From North to South through the Lagoon: Topography and Imagination in Graphic Works by Lodewijck Toeput.

Mark A. Meadow (University of California, Santa Barbara), Quiccheberg's Containers: From *Lädlein* to Nation State.

Nadia Baadj (University of Groningen), Painting at the Threshold: Color, Space, and Liminality in the Art of Frans Francken II.

Dirk Imhof (Plantin-Moretus Museum), The Unexpectedly Flexible Use of Woodblocks by the Antwerp Plantin Press.

Peter Stallybrass (University of Pennsylvania), Excisions and Plugs: Remaking Woodblocks in Early Modern Europe.

Sabine Mödersheim (University of Wisconsin, Madison), Emblems in the Visual Culture of the Reformation.

Lisa Skogh (Victoria & Albert Museum, Opening the Cabinet [Johann Georg Hinz, 1630-c. 1700]).

Justina Spencer (University of Ottawa), Peeping as Artful Inquiry: A Seventeenth-Century Dutch Perspective Box in the Royal Danish Kunstkammer.

Celeste Brusati (University of Michigan), On Thinking Inside the Box.

Ingrid Falque (Université catholique de Louvain), The Afterlife of the Iconographical Programme of Henry Suso's *Exemplar* in the Fifteenth and Sixteenth Centuries.

Theresa Jane Smith (Buffalo State College, SUNY), Images and Origins: Vogtherr's Anatomical Woodcuts.

Nina Musinsky (Musinsky Rare Books, Inc.), Composite Books of Hours and "Assembly-Line" Publishing in Sixteenth-Century France.

Femke Speelberg (Metropolitan Museum of Art), When the Pattern Repeats: Renaissance Textile Pattern Books, and the Meaning of Multiples.

Isabelle Jeanne Lecocq (Royal Institute for Cultural Heritage), Artistic Invention and Material Resistance: Peter Coeck's Stained Glass Windows for Herkenrode Abbey.

Ellen Konowitz (SUNY New Paltz), Netherlandish Glass Roundels and Artistic Invention.

Ellen M. Shortell (Massachusetts College of Art and Design), Adaptation and Invention in the Cloister Glass of Park Abbey, Leuven.

Steven Thiry (University of Antwerp), Rites of Reversal: The Funeral Services for Philip II in the Netherlands (1598).

Dagmar Germonprez (University of Antwerp), "Pour server de memoire a la posterite": Stained Glass Windows in the Archducal Netherlands (1599–1621).

Luc L.D. Duerloo (University of Antwerp), Making Memories: The Dynastic Saint and the Convent Church.

Ashley D. West (Temple University), The Afterlives of *Heiltumsbücher* in the Wake of Martin Luther.

Armin Kurz (C.G. Boerner), Old Images, New Belief: The Repurposing of Cranach Woodcuts During the Reformation.

John T. Mcquillen (The Morgan Library and Museum), Prints on Leather: Bookbinding Decoration and the Reformation Print.

Maria Cristina Terzaghi (Università degli Studi Roma Tre), Life and Art at Stuart Palaces in London and Beyond.

Vera A. Keller (University of Oregon), Johann Daniel Ma-jor (1634–93) and the Science of the *Kunstammer*.

Jessen Kelly (University of Utah), Substance and Space in the Early Modern Folding Game Board.

Claudia Swan (Northwestern University), *Alba Amicorum*, Inscriptions, and the Social Order of Early Modern Collecting.

Bret L. Rothstein (Indiana University), Luca Pacioli's Aesthetics of Error.

Lee Palmer Wandel (University of Wisconsin, Madison), Paths, Itineraries, and *Descriptio* of Creation.

Jennifer Nelson (School of the Art Institute of Chicago), "Momus" and "Mimus": Holbein's Longford Castle Portrait of Erasmus.

Marisa Anne Bass (Yale University), Erasmus and the Visual Arts: A Less than Terminal Case.

Jasper van Putten (Massachusetts College of Art and Design), The Self-Publishing "Scholar-Etcher" in Sixteenth-Century Vienna.

Amanda Herrin (Getty Research Institute), "M. de Vos Invenit": Redefining the Early Modern Print Designer.

Christina Aube (Gerry Research Institute), The *Mercurie galant* and the Business of Printmaking in France.

Jeffrey Chipps Smith (University of Texas at Austin), The Thirty Years' War and the Demise of Georg Petel and the Weilheim School of Sculptors.

Kristoffer Neville (University of California, Riverside), The Thirty Years' War and the Formation of a Cultural Capital.

Sonia Del Re (National Gallery of Canada), Connecting Verses: Intertextual Play in Dutch Caravagistic Prints.

Jessica Hoffman (Central Michigan College), The Play's the Thing: Adriaen Brouwer and the Peasant Farce.

Margaret D. Carroll (Wellesley College), Rembrandt's Uncanny Ox.

Arthur DiFuria (Savannah College of Art and Design), Mannerist Landscapes: Shearman, Antiquity, and the Temporal-ity of Pictorial Space in the Age of Art.

Carol Elaine Barbour (University of Toronto), Emblems Turned Upside Down: *Tabula Cebetis* and Allegories of the Unbridled World.

Jessica A. Stevenson (Independent), Liberality, Largesse, and the Melée at the Arch of the Mint.

Dorothy Limouze (St. Lawrence University), Allegories from the Age of Iron: Aegidius Sadeler's Late Hapsburg Imag-ery.

Elco Nagelsmit (University of Copenhagen), Sounding the Bell of Peace: Architectural Prints and their Agency in the Thirty Years' War.

Session *What's New about Old Women*, sponsored by HNA.

Jacquelyn N. Coutré (Agnes Etherington Art Centre, Queen's University), Old Women on the Wall: A Contextual Approach to *Tronies* by Rembrandt and Lievens.

Stephanie S. Dickey (Queen's University), Performing the Crone: Vertumnus and Pomona in Seventeenth-Century Dutch Art.

Lara Yeager-Crasselt (The Leiden Coll., New York), Aged Faces: Representing the Old in Seventeenth-Century Flemish Art.

Evelyn Reitz (Bibliotheca Hertziana, Rome), Blurring High and Low: The Establishment of the "Netherlandish" Landscape in Rome, 1550–1630.

Carolyn Mensing (Queen's University), Quentin Metsys and the Reception and Imitation of Northern European Painters in Portugal.

Braden Scott (McGill University), Building Spaces for the Gods: Maarten van Heemskerck's Mythic Mediterranean Architecture.

Maggie Finnegan (Boston University), Pieter de Hooch and the Classicizing Phenomenon in Seventeenth-Century Genre Painting.

Charles van den Heuvel (Huygens ING and University of Amsterdam), Golden Agents: Analysing and Simulating the Creative Industries of the Dutch Golden Age.

Judith Pollmann (University of Leiden), Newsprints and Their Afterlife: Frans Hogenberg's Influence on the Memory Culture of the Dutch Revolt.

Arthur Timothy der Weduwen (University of St Andrews), Regents in the Public Sphere: State Publications and Communi-cation in the Dutch Republic.

Andrew Pettegree (University of St Andrews), News, Neighbors, and Commerce: Newspaper Advertising in the Information Culture of the Dutch Republic.

Fabian Jonietz (Kunsthistorisches Institut, Florence), Cre-ative Excretions.

Jan-David Mentzel (Technische Universität, Dresden), *The Human Sundial* by Peter Flötner.

Hannah Murphy (Oriel College, University of Oxford), Skin as a Surface in Renaissance Germany.

Lisa Rosenthal (University of Illinois at Urbana-Cham-paign), Fragment, Fracture, Flux: Dis-Ordering Knowledge in Flemish "Collector's Cabinet" Paintings.

Harriet Stone (Washington University in St. Louis), Double Dutch: Louis XIV's Image as Refracted through Dutch Art.

Elizabeth Honig, Jess Bailey (University of California, Berkeley), Moving Pictures: Pattern Transmission in Antwerp Workshops, ca. 1560–1650.

Matthew D. Lincoln (Getty Research Institute), Artisanal Data: Close Looking and Machine Learning in the Study of Seventeenth-Century Dutch Still Life Paintings.

Carl Stahmer (University of California, Davis), Image Recognition, Machine Learning, and the Quest for a Compre-hensive Catalogue of Early Printed Images.

Justin Underhill (University of Southern California), Forensic Visualization and Early Modern Visual Culture.

Jürgen Müller (Technische Universität Dresden), Sex with the Sinner: Rembrandt's Representation of Sexuality

Aline Smeesters (Université catholique de Louvain), *Natura* between Representation and Theorization in Early Modern Times.

Ralph Dekoninck (Université catholique de Louvain), Jesuit Art and Image Theory: Between Rhetoric and Philosophy.

Agnès Guiderdoni (Université catholique de Louvain), Emblematism in the Light of Scholasticism.

Andrea Stevens (University of Illinois at Urbana-Champaign), Blackface as a Royalist Trope at the Court of Queen Henrietta Maria.

Pamela Gallicchio (Ca' Foscari University of Venice, IUAV Venice, University of Verona), The Colors of Time: Polychromy Versus Monochromy in Painting (Fifteenth and Sixteenth Centuries).

Sheila ffolliott (George Mason University), **Shepard Krech** (Brown University), Why Portray Birds? The Familiar and the Exotic [Rudolf II].

Caroline Fowler (Yale University), Albrecht Dürer and the Geographic Specificity of Paper.

Katharina Steiner (University of Zurich), "Tusk of a Mythic Beast": Shifts from Mythology to Taxonomy.

Alan S. Ross (Humboldt-Universität, Berlin), The Animal Body as a Medium: Preservation and the Culture of Curiosity in Seventeenth-Century Germany.

Pamela H. Smith (Columbia University), Knowledge-Making and the Material Imaginary in the Early Modern Workshop.

Ann-Sophie Lehmann (University of Groningen), Speak, Materials!: Material Literacy in Willem Beurs' *The Big World Painted Small*.

Shira Brisman (University of Wisconsin, Madison), A Well-Placed Mark [collectors' marks].

Gwendoline de Muelenaere (Université catholique de Louvain), Images of Power. Depictions of Diplomatic Donations of Works of Art in Early Modern Europe.

Mathilde Bert (Université catholique de Louvain), The "strange magnanimities" of Artists: Gifts of Works of Art in Early Modern Painting.

Lise Constant (Université catholique de Louvain), The Gift of Devotion: Representations of Donations to and of Miraculous Statues of the Virgin.

Randi Klebanoff (Carleton University), Analogic Vision in Renaissance Naturalism.

Anne Dunlop (University of Melbourne), The International Gothic as Concept and Category.

Laura Tillery (University of Pennsylvania), The Northern German Altarpiece: The "Late Gothic" in Lübeck.

Caroline Heering (Université catholique de Louvain), Visible Signs of Piety: Gift and Magnificence in Baroque Jesuit Spectacle.

Anne-Françoise Morel (Université catholique de Louvain), Building for God, the Patron, or the Devotee: A Religious Interpretation of Magnificence and Decorum.

Alison G. Stewart (University of Nebraska, Lincoln), Hair Today, Gone Tomorrow. Fig Leaves, Pubic Hair, and Male Imagery.

Giancarlo Fiorenza (California Polytechnic State University), Jan Massys and the Portrayal of the Female Nude as Lyric Idol.

Austeja Mackelaite (Harvard Art Museums), Stone, Flesh, Paper: Goltzius and the Marble Nude.

Tianna Helena Uchacz (Columbia University), Puzzling Nudes: Narratives of Calamity and the Floris Brand.

Krista V. De Jonge (Katholieke Universiteit Leuven), "Ars, Architectura et Natura": The Collection of Peter Ernst of Mansfeld in Clausen, Luxemburg.

Ivo Raband (University of Bern), A Habsburg Collector in the Periphery? Archduke Ernest of Austria and His Brussels Collection, 1594–95.

Simone Zurawski (DePaul University), The Reliquary Shrine of St. Vincent de Paul in Old St-Lazare, Paris.

Objects of Study: Paper, Ink, and the Material Turn

Kislak Center for Special Collections and the Philadelphia Museum of Art, Philadelphia, March 31–April 1, 2017. Organized by Juliet Sperling (University of Pennsylvania) and Aaron M. Hyman (University of California, Berkeley).

Barbara E. Mundy (Fordham University), Global Paper in the Sixteenth Century: The Case of the *Codex Huejotzinco*.

Christopher Heuer (Clark Institute of Art), Arctic Ink.

Elizabeth Savage (School of Advanced Study, University of London), Incunable Illustrations as Material Objects.

Cathleen Baker (University of Michigan Library, emerita), Understanding Characteristics Unique to Paper Made by Hand and by Machine, 1750 to 1900, and Why It Matters.

Madeleine Viljoen (New York Public Library), The Immateriality of Ornament.

Julie Davis (University of Pennsylvania), Printing the Pleasure Quarter, in Full-Color and Monochrome: Utamarō's Annual Events of the "Azure Towers," Illustrated (Seirō ehon nenjū gyōji).

Jennifer Roberts (Harvard University), The Metamorphic Press: Jasper Johns and the Monotype.

Barbara Heritage (University of Virginia), Charlotte Brontë's "Chinese Fac-similes": A Comparative Approach to Interpreting the Materials of Authorial Labor and Artistic Process.

Michael Gaudio (University of Minnesota), The Incarnate Book: Scripture and Materiality at Little Gidding.

historians of netherlandish art

Review of Books

General editor: Kristin Lohse Belkin

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

Fifteenth Century

Debra Higgs Strickland, *The Epiphany of Hieronymus Bosch: Imagining Antichrist and Others from the Middle Ages to the Reformation*. London/Turnhout: Harvey Miller Publishers, an Imprint of Brepols Publishers, 2016. vi, 301 pp, 104 illus. ISBN 9-781909-400-55-9.

The “Epiphany” in this book’s title may be read effectively in at least three ways. It refers most directly to Hieronymus Bosch’s great *Adoration of the Magi* triptych (c.1495) in Madrid, widely known as the *Prado Epiphany*, which is the focus of Debra Strickland’s deeply illuminating and beautifully presented study. Beyond the biblical subject of that work, the “Epiphany of Hieronymus Bosch” can refer as well to other things that Bosch made manifest – to the first owners and observers of the triptych, as one would expect; but also to its viewers in other times and places whom Bosch could never have known. These further-flung observers emerge as key protagonists, but only gradually – partly because they occupy the later chapters, and partly because they are nameless and innumerable. This dimension of the study, a speculative account of varied reception rather than programmed meaning, leads to a third sense of *The Epiphany of Hieronymus Bosch*: as a new way of seeing the artist himself – something revealed about him rather than by him. The author might not have intended this sense of “epiphany,” but the book’s embrace of unforeseen interpretations gives welcome license to propose it.

Its publication coincided with the quincentennial of Bosch’s death in 1516. 2016 brought, along with many other publications, two unprecedented exhibitions: the first in his home town of ‘s-Hertogenbosch; and the second in Madrid, where the Prado holds the premier collection of the master’s paintings. Abundant recent scholarship, much of it involving technical examination, has enriched and complicated what has always been a shifting story of Bosch attributions. But one anchor for these efforts is the *Prado Epiphany* triptych, which is signed, occupied by identifiable patrons, well preserved, and brilliantly executed in ways that make it a foundation for comparative analysis. Recently conserved, the triptych was a magnetic centerpiece of the Prado show, often holding crowds longer than any other work, with the possible exception of *The Garden of Earthly Delights*. This might not have been predicted

for a biblical scene in the company of his more famously original and lurid subjects, but it has always been clear that this is an *Adoration of the Magi* like no other.

Following the cues of Bosch’s painting, Strickland introduces the event not as a canonical Infancy episode, but as “the first Christian/non-Christian encounter.” The foreign rulers’ obeisance to Christ is regarded as having been used to authorize a long history of subjugation – of Jews, Muslims, and Blacks, among others – accomplished by many means. Given the endless scope of this history and a possible concentration of its most toxic ideas in Bosch’s triptych, Strickland has written a study that looks as much outward toward actual demonization as it does inward to the painting itself. The theological, political, and cultural networks of suspicion, calumny, and brutality in which she situates the work are informed equally by late medieval and early modern perceptions of the gospel past and eschatological future.

Cultivating the layers of anachronism in this approach, and drawing judiciously on recent work by (among others) Caroline Bynum, Joseph Koerner, Keith Moxey, Alexander Nagel, and Christopher Wood, Strickland’s book is also a meditation on the life of time itself within and around a single work of art. An introduction within that framework is followed by six chapters that proceed from the past of the painting through its present and future.

Chapter One parses Bosch’s assertively eccentric staging of the event in light of theological and political implications of the magi in the Middle Ages. This faceted perspective is valuable not only because it illuminates his singular invention, but also because the surging popularity of the *Adoration of the Magi* in fifteenth-century Europe included an array of expensive, prestigious works by leading artists for powerful patrons – and often for relatively public sites. Chapter Two examines eschatological dimensions of Bosch’s scene. Foremost among congregating omens is the pale, lurking figure watching at center. Having previously argued persuasively (following Lotte Brand Philip and others) for his identification as Antichrist, Strickland here regards his identity as more capacious, given her focus on shifting reception of the work. Sure to have been the anticipated Antichrist for many observers, this pale, diseased, eager menace would – like the idea of Antichrist itself – have also accommodated other perceived enemies in one’s own time. His centrality becomes operative: “rather than try to match the aberrant figure to the Epiphany scene, I aim to match the Epiphany scene to the aberrant figure.” (71)

Chapter Three considers the work in light of contemporary devotion. Emphasizing the *Devotio Moderna* view of rampant worldly corruption, Strickland develops a view of the pale figure’s festering sore in terms of ways in which disease (plague, syphilis, leprosy) was associated with Jews and other perceived enemies of the faith. The fourth chapter focuses chiefly on the Mass of St. Gregory on the triptych exterior – startling concep-

tion of a familiar subject. Here the emphasis is on temporally elastic (including eschatological) relationships among the *Arma Christi*, the sacrificed body, and the threatening body on the triptych interior. The last two chapters survey specific enmities that would have colored views of Bosch's image: in chapter five toward the Pope (in the eyes of Luther and other reformers) and the Turks; and above all, in chapter six, the Jews. From these "future" views of the triptych in the concluding chapters, an epilogue reflects back upon it by considering a selection of copies and adaptations.

Is it possible to see too much in a single work of art? The risk is highest when the goal of interpretation, conscious or not, is recovery of what was intended by the artist and understood by early observers. Strickland's decision to step beyond this limit and into a longer scope and wider sphere of reception is not a bid to lower that risk – to allow for 'anything goes' in a sea of imagined response. The perspectives she frames are fully informed by her years of rigorous work on a wider history of demonization, above all in *Saracens, Demons, and Jews: Making Monsters in Medieval Art* (Princeton, 2003). Readers will resist some of the specific associations she proposes, but will find it difficult to dismiss their viability for many sixteenth-century minds.

And some will be taken aback by the Bosch – or dimension of Bosch – that emerges. No one who knows his images of sin and hell will be surprised by an emphasis on trouble in this Gospel scene. But the prospect of its virulent agency in the eyes and minds of generations of viewers will be new to many. If the triptych's painter looks a little less like a beloved, fearlessly imaginative proto-modern Artist, and more like a shrewd designer of aggressive Christian propaganda, let the conversations begin. They are not new, but art history needs more of them – especially about the work of masters we hold most dear. In our own time of rising alarm about xenophobia, religious war, nationalist paranoia, and the wholesale manufacture of facts and enemies, Strickland's book arrives as an old master monograph that feels urgent.

Al Acres

Georgetown University

Sixteenth Century

Jan Van der Stock, *In Search of Utopia. Art and Science in the Era of Thomas More*. [Cat. exh. M – Museum, Leuven, October 20, 2016 – January 17, 2017.] Leuven: Davidsfonds; Amsterdam: University of Amsterdam Press, 2016. 416 pp. ISBN 978-9-059-08811-5.

At a time when the largest municipal museums in Belgium, both Antwerp and Brussels, are undergoing repairs and are withdrawn from major exhibitions, M, the Leuven Museum, has stepped up with important early modern initiatives. Readers of this *Newsletter* were already informed of Koenraad Jonckheere's Michiel Coxie exhibition (2013); now they can thank a large team under the inspired supervision of Jan Van der Stock of Leuven University for this major celebration of the 500th anniversary of the publication of Thomas More's *Utopia* in the same city.

This wide-ranging exhibition encompasses many approaches to the larger topic sparked by More's everlasting little publication; its impressive loans are accompanied by stimulating, but widely diverse essays. This reviewer is reminded of another exhibition, also prompted in the wake of new European discoveries, *The Age of the Marvelous* (1991), both for stimulation and for sheer variety.

Some topics seem forced in relation to the whole and are labeled "Beyond Utopia." Particularly distinct are the *besloten hofjes*, the elaborate, mixed-media floral altarpiece assemblages of ideal enclosed gardens, made for meditation of nuns and recovered from monasteries in nearby Mechelen (essay by Barbara Baert, "A Utopian and Mystical Sanctuary," 49-53; nos. 32-34, introduced by Lieve Watteuw). The Garden of Eden as earthly Paradise also forms an early exhibition segment (nos. 26-31). Its complement, a *City of God* miniature from Paris (no. 35), does indeed fully imagine a late medieval Utopia of faith. Other images of ideal sites include Fountains of Youth in the form of a tapestry (no. 20), a multi-sheet Beham woodcut (no. 21), and a ravishing Garden of Love from a Bruges *Roman de la Rose* ms (no. 23). Certainly relevant are their inverse, the Boschian hellscapes of dystopia, introduced by Daan van Heesch (nos. 36-41). Paul Vandenbroeck's essay ("Erotic Utopia," 41-47) engages both concepts through Bosch's *Garden of Delights* (whose Brussels tapestry copy, rarely on view, is no. 22). Seemingly out of place again is the garden gathering of the Antwerp archery guild by the Master of Frankfurt (Antwerp, Koninklijk Museum; no. 24), another major loan, as is Herri met de Bles's *Eden* tondo (1540s; Amsterdam, Rijksmuseum, no. 29).

More directly tied to the discovery theme of More himself, several essays and sections explore new lands under the heading "Beyond the Horizon." The essay of Hans Cools (21-28) addresses "Europe-America-Utopia," and a large section of loan objects, "Beyond the Horizon," is framed by Emmanuelle Vagnon ("Terra Incognita," 55-61; nos. 42-58). These objects include: *mappaemundi* and world maps (nos. 42-45); representations of explorations and exotic peoples (nos. 46, 49, 50-51, 54, 56, 58); and magnificent figured maps of newly discovered regions (nos. 44, 52-53, 55; now consult Surekha Davies, *Renaissance Ethnography and the Invention of the Human. New Worlds, Maps and Monsters*, Cambridge, 2016). While somewhat tangential to the imaginary world of More's book, astronomical and navigational instruments, some of them from Leuven itself (introduced by Koenraad van Cleempoel, 63-69), plus sky maps and visual measures of time conclude the installation (nos. 60-77) as "Holding the Universe." Several other loans deserve high praise among these instruments and maps: Heemskerck's portrait of Gemma Frisius, the celebrated geographer (ca. 1543; Rotterdam, Boijmans; no. 59); Gossart's *Princess Dorothea of Denmark* with her small, inverted armillary sphere (ca. 1530; London, National Gallery, no. 64); plus a marvelous Spanish vision of *Chaos*, close to Fernando Gallego (Tucson, University of Arizona; no. 70). Six of Simon Bening's exquisite images of the labors of the months from the *Hennessey Hours* (ca. 1530, no. 73) enrich this section on Time.

The actual Christian humanism of Erasmus and More forms the essential first part of the exhibition, and its context is discussed by Jan Papy ("Thomas More, *Utopia* and Leuven," 31-38; nos. 1-6, 13-18; plus editions of the book, by Marcus de Schepper, nos. 7-12). Here some very important loans appear: a unique surviving woodcut city panorama of Leuven from the Royal Library (no. 2) and the large Rowland Lackey copy of

Holbein's lost *Family of Thomas More* (1593; London, National Portrait Gallery; no. 5). Massys's portraits of the humanist circle further dazzle: *Erasmus* (1517; Royal Collection, no. 13; plus the studio replicas from Rome and Antwerp, nos. 14A-14B); *Pieter Gillis and his Wife* (Oldenburg, Landesmuseum; no. 15, which I still believe is the second wife of 1526 rather than the first wife of ca. 1514, as per the catalogue); and the imposing *Scholar* (ca. 1522-27; Frankfurt, Stadel, no. 16). Rounding off this all-star case is Dürer's Berlin drawing, often identified as Sebastian Brant (no. 17), from his 1520-21 trip to the Netherlands.

One can question, as with *Age of the Marvelous*, whether the whole of this display is greater than the dazzling but diverse sum of its parts. Certainly More and his book provide a marvelous context at the outset. And European representations of real and fictional figures from the other continents is a meaningful highlight that underscores both knowledge (and its limits) as well as imagination in the early era of explorations. Whether alternate worlds of Paradise or Hell needed a place here, let alone the *hoffes*, will evoke different responses from visitors. But the sheer ambition of this Leuven exhibition and its impressive loan objects in wide-ranging, varied media combine with reliable research on items both familiar and novel. Taken together, the items of *In Search of Utopia* become not only memorable but also seminal, bringing artworks into dialogue with scholarship in numerous other disciplines.

Larry Silver

University of Pennsylvania

C.J. Berserik and J.M.C. Caen, *Silver-Stained Roundels and Unipartite Panels before the French Revolution. Flanders, vol. 3: The Provinces of Flemish Brabant and Limburg (Corpus Vitrearum, Belgium, Checklist Series, vol. 3). Turnhout: Brepols, 2014. 562 pp, numerous color and b&w illus. ISBN 978-90-79528-24-0.*

This weighty publication completes the third installment of C.J. Berserik's and J.M.A. Caen's monumental checklist of Netherlandish painted-glass roundels preserved in Belgian public and private collections (the earlier two volumes were reviewed by this writer in this journal's April 2012 issue: C.J. Berserik and J. M. A. Caen, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, vol. 1: The Province of Antwerp*, and vol. 2: *The Provinces of East and West Flanders*, Turnhout, 2007 and 2011, along with Caen's important technical study, *The Production of Stained Glass in the County of Flanders and the Duchy of Brabant from the XVth to the XVIIIth Centuries: Methods and Materials*, Turnhout, 2009). Berserik and Caen have researched Netherlandish roundels for decades as members of the Dutch and Belgian committees of the *Corpus Vitrearum*, the international organization formed after World War II devoted to the study and publication of medieval and Renaissance stained glass. In recent years, the art of the stained and painted glass roundel, which enjoyed significant popularity in the Netherlands during the fifteenth and sixteenth centuries, has garnered increasing attention among art historians. The present, well-researched volume adds a wealth of fascinating new material for study, much of it little known, previously unpublished, and/or long hidden from view in private collections and museum storage rooms.

The American and British *Corpus Vitrearum* committees have produced earlier checklists dedicated to roundels, notably by Timothy B. Husband (1991) and William Cole (1993). In addition, several *Corpus Vitrearum* commentary volumes have addressed roundels along with larger panes, for instance Virginia Raguin's catalogue of stained glass in the Midwest United States (2002) and, more recently, for the Canadian committee, James Bugslag's and Ariane Isler-de Jong's volume on the Hosmer House collection at McGill University (2014). The sheer number of entries in the three Belgian volumes attests to the popularity of the roundel art form and to its wide range in styles and subjects. As in their first two volumes, Berserik and Caen present a detailed analysis of each roundel's attribution, technique, condition, and provenance, list bibliographical references, and identify related works of art. The third volume in particular provides extensively researched comparative material for each entry, describing and illustrating numerous related roundels, drawings, prints, and paintings.

The catalogue organizes the entries according to the panel's current location, and consists of three parts. Part 1A, the largest section, examines figural roundels, unipartite panels, and roundel fragments. Part 1B treats inscription panels and armorials, identifying many of them with the help of the heraldic specialist Marc Van de Cruys. Part 2 documents now lost roundels, some listed in sales catalogues and some photographed before they disappeared through sale, destruction, or some other loss. The lost works are illustrated whenever possible, and as a result some may now come to light in a foreign church window, a private collection, or a museum storage room.

Produced for various environments in domestic, secular, and religious buildings, painted glass roundels depict a wide range of religious, secular, and ancient themes, as earlier checklists have shown. As a relatively new art form, roundels were not tied to older artistic traditions, and many subjects are unusual. Among other topics are the following: series of saints, seasons, and personifications; Old and New Testament miracles; heroes, such as Samson and Daniel; and narratives, for instance the Prodigal Son, Tobit and the Angel, and Herkinbald, cutting his nephew's throat.

The demand for glass images encouraged designers to devise new methods of production. As the present volume especially highlights, compositions were frequently executed in multiples. For instance, four versions are published of a design of the *Death of Charandos* from the circle of Dirk Vellert, and numerous *Trionfi* scenes from the circle of Pieter Coecke van Aelst are repeated in at least two or three panels each. Netherlandish roundel cycles no longer exist in their original settings, and many series are only known in incomplete states. With the publication here of so many previously unknown roundels, it will now be more possible to understand their use, to reconstruct long-dispersed cycles, and to add previously unknown scenes to established series.

The checklist also includes a large number of seventeenth- and eighteenth-century glass roundels, a group that has been less studied than those of the sixteenth century. While roundels from the first half of the sixteenth century favored subtle effects of grisaille and silver-stain, by the late sixteenth century glass panels were often executed with brightly colored enamels, as can be seen, for instance, in paintings by Jan Vermeer, such as the *Young Woman with a Wine Glass* in Braunschweig.

Berserik and Caen, who have assembled the most extensive database on glass roundels in existence, numbering about 30,000 datasheets, plan to produce more volumes on roundels and on larger glass panels. Their enormous contribution now provides a great foundation for further study of leading artists who designed glass – figures such as Coecke, Vellert, Jan Swart, and many others – and it may, in addition, help bring to light names that are less known, such as Jan Aeps, Pieter Boels, and Jan de Caumont, thus helping to add a further dimension to our knowledge of an important medium of Netherlandish art.

Ellen Konowitz

SUNY New Paltz

Emily S. Thelen, ed., *The Seven Sorrows Confraternity of Brussels. Drama, Ceremony, and Art Patronage (16th-17th Centuries)* (Studies in European Urban History [1100-1800], 37). Turnhout: Brepols Publishers, 2015. xii, 168 pp, 25 b&w illus., 4 tables. ISBN 978-2-503-55333-7.

The Seven Sorrows Confraternity of Brussels: Drama, Ceremony, and Art Patronage (16th-17th Centuries) makes a fascinating contribution to the burgeoning scholarship on early modern confraternities. Established in the 1490s by Jan van Coudenberghe, the Seven Sorrows devotion spread throughout the Low Countries, where local chapters orchestrated liturgy, drama, music, and art to commemorate the seven premonitions and first-hand experiences of Christ's Passion that wounded the Virgin's heart. As Thelen notes in the preface, the diverse activities of the confraternity are appropriately mirrored in the interdisciplinary nature of her book, with chapters organized around "Foundational History," "Drama and Ceremony," and "Art Patronage." While past scholarship on the Seven Sorrows has relied heavily on a lens of Habsburg patronage, this volume focuses on the "inner workings" of the confraternity, as recorded in its own art and documents (viii). This approach has been fueled, in part, by an account book discovered in 2009 by Remco Sleiderink, which details the Brussels chapter's expenditures from 1499-1516.

In the opening essay, Brecht Dewilde and Bram Vannieuwenhuyze examine a late seventeenth-century account of the confraternity's history, property, and financial records. The text promotes the venerable origins and unmitigated progress of the devotion, glossing over "bumps in the road," like the Calvinist rule in Brussels from 1581-85. Dewilde and Vannieuwenhuyze foreground the unusual amount of metadata in the property register, which "makes the confraternity's history tangible" (18) through inventories of textiles, paintings, and jewels donated by powerful patrons, as well as carefully cited indulgences and papal bulls. This mode of history writing can be aptly termed "a story of accumulation – of splendour, wealth, and networks" (13).

In the second chapter, Susie Speakman Sutch investigates another manuscript: the confraternity's membership registry, or *Liber authenticus*. Like an earthly version of the multitudinous names "inscribed in the Book of Life," the volume contains a dizzying list of nobles, high-ranking clerics, rhetoricians, and ordinary worshippers (39). Analyzing the text, vellum, paper, watermarks, and illustrations, "quire by quire," Sutch demonstrates that the book was compiled in the 1570s by Michael Aitsinger, whose well-known *Leo Belgicus* print famously an-

thropomorphized the Netherlandish provinces into a lion (28). She argues that an important roundel in the *Liber authenticus* should be accepted as a "model" or even "the proof copy" for a related roundel in Aitsinger's *Leo Belgicus* (37).

One of the confraternity's most visible contributions to civic life in Brussels was its seven plays dedicated to the Virgin's Sorrows. Although their scripts do not survive, Remco Sleiderink's essay approximates their content, staging, and financing. Citing the account book that he discovered, Sleiderink concludes that the plays were written successively over seven years by Jan Smecken. They explicated the Sorrows typologically, using props, costumes, and even special effects. Combatively trumpeting the confraternity's virtues, the plays included interchanges between devils, who vainly parroted the arguments of detractors to the devotion.

Emily Thelen's own essay also makes use of Sleiderink's account register, this time to track musical and liturgical celebrations. The Burgundian-Habsburg elites have long occupied an integral place in the confraternity's mythology of legitimacy and prestige. Thelen argues that the Brussels Seven Sorrows operated rather independently in its musical commissions. Her careful assembly of archival information paints a picture of a burgeoning institution, the modest resources of which necessitated hiring a constantly shifting assembly of singers and musicians to accompany high feasts, votive masses, and commemorative services.

The itemized finances of the Seven Sorrows from 1499-1516 also sheds light on artistic commissions. Edmond Roobaert and Trisha Rose Jacobs corroborate that the confraternity made the accouterments to its cult a budgetary priority. It relied on artisans who were *confrères* in the devotion, some of whom discounted their services, accepted payment in installments, and in one case worked only for the price of "gold and pigments" (104). The Seven Sorrows chapel borrowed tapestries and vestments and made do with lower-grade ornaments, but saving money was not its primary endeavor. For instance, it commissioned the renowned Leuven painter Albrecht Bouts for the central panel of an altarpiece.

Dagmar Eichberger's essay categorizes the iconography of Seven Sorrows devotional prints and gauges their relevance to major centers of the cult. The Delft chapter controlled a pilgrimage to a miracle-working *Pietà* statue, and the fine engravings sold there frame the Virgin's lament over Christ's body in a reliquary-like armature, decorated with roundels of the remaining six Sorrows. A variant on this composition from Antwerp situates the *Mater dolorosa* at the center of a "wheel" of seven swords, with the blades pointing to her heart and the seven mysteries encircling her. Seven Sorrows iconography varied greatly and often merged with other images, including Marian cult icons from Rome, representations of *Maria in sole*, the *Ecce Homo*, and the *Anna Selbdritt*.

To conclude the volume, Tine L. Meganck and Sabine van Sprang track political and religious reform in the confraternity's early seventeenth-century paintings by Wensel Cobergher and Theodoor van Loon. Both the Christological emphasis of Cobergher's *Lamentation* and its substitution of four nails for the Virgin's traditional "seven swords" point to principles of Tridentine reform. The intervention of Archdukes Albert and Isabella in the confraternity accords with a larger Habsburg promotion of Marian devotion, particularly in Cobergher's seven-sided pilgrimage church at Scherpenheuvel.

Given the loss of so much of the confraternity's furnishings and property, it is remarkable that the essays in this volume recreate the ideology and materiality of devotion in such detail. The chapters reference one another and progress fluidly.

Although the book features a range of disciplines, some readers may find the methodology and argumentation a little univocal. The majority of the essays are close readings of archival documents – in many cases, of the same document – and most authors come from either KU Leuven or the University of Ghent. The chronology is a marvelous addition to the beginning of the book, but it would have been helpful to have more introductory remarks on the theological history of the Seven Sorrows. These are, however, trivial critiques to an excellent volume.

Elliott Wise

Brigham Young University

Stephen Graham Hitchins, *Art as History, History as Art: Jheronimus Bosch and Pieter Bruegel the Elder: Assembling Knowledge, not Setting Puzzles* (Nijmegen Art Historical Studies, XXI). Turnhout: Brepols, 2014. xx, 420pp, 100 b&w, 170 color illus. ISBN 978-2-503-55455-6.

How should one write about historical objects in an era of rising right-wing extremism, populist nationalism, and various flavors of separatism? At a time when disparities of wealth have taken on alarmingly retrograde proportions? At a moment when religious bigotry has returned from the wings to become, once again, a central player in social and political life? How can a scholar possibly justify months or even years spent in libraries, in museums, and in archives, rather than on the front lines of political, social, and environmental engagement? How, that is, do we earn our keep, when the pursuit of disciplinary art history seems not merely suspect, but at times genuinely perverse in its ivory-tower remoteness? *Art as History, History as Art* offers an attempt to answer questions such as these, and while some may find its answers unpersuasive, Stephen Graham Hitchins deserves praise for defining his discipline as an instrument with which to address the world empathically, rather than as one with which to perform ever-finer sorts of cultural dissection in the service of ever more recondite abstraction.

While this book is nominally about two bodies of early modern pictorial work, in truth its author's interest lies with the individuals to whom he ascribes that work and whom he sees as exemplary in the present. Bosch, in this account, comes across as a missionary of uncompromising conviction, dedicated to recuperating the lost souls he sees around him. Bruegel, by contrast, takes on the qualities of a wily political activist, hell bent on correcting the course of a wayward society. Let us leave aside the question of whether one can meaningfully talk about a lone artist's "vision" with respect to a time when the artisanal persona had only recently become legible as such (cf. for instance the argument advanced in Larry Silver, *Peasant Scenes and Landscapes: The Rise of Pictorial Genres in the Antwerp Art Market*, 2006). Similarly, let us not dwell on Hitchins's presumption of a sixteenth-century Netherlandish *Zeitgeist*. Though relevant, such qualms risk distracting us from the most important feature of Hitchins's project – an attempt to establish a kind of personal engagement with historical precedent.

In order to achieve this engagement, Hitchins places Bosch and Bruegel in a type of dialectic, which he then uses to arrive at a set of moral – not merely ethical – pronouncements. Needless to say, his aim is grand, and it adopts both a scale and a tone that have been largely absent from academic writing for nearly a century. For instance, Hitchins writes about the context for Bosch's paintings that, "the cult of death flourished at its most morbid during the lifetime of Bosch.... As the years passed, the obsession with death increased. Death, the great leveler of social and religious status, was a patron of the arts" (51). It hardly comes as a surprise, then, to find Huizinga quoted chapter and verse on the page that follows this declaration.

As with Huizinga, however, so it is with Hitchins: what draws the reader to this work can also drive her to distraction. The argument loops and circles back on itself; points arise multiple times, often contradictorily. And then appear the epigrams (Graham Greene alongside Abba, for instance) and "entr'actes" (short disquisitions on Tracy Emin, Bill Viola, Cy Twombly, Jake and Dinos Chapman, among others, all addressed in passages typeset in Akzidenz Grotesk, while the rest of the text is set in Berthold Garamond). Many a reader will find these elements of the book maddening – not so much for their prolepsis or their Benjaminian reflexivity, but more for their obliqueness and, at times, circularity. That reader should persevere nonetheless, for this book makes its topics legible in novel and quite provocative ways.

A colloquial saying in the U.S. claims that "the nail that stands up gets hammered down." *Art as History, History as Art* is such a nail, and it will undoubtedly come in for its share of hammering. However, readers should not dismiss this book as merely a curiosity or as somehow peripheral to a "proper" scholarly endeavor. The depth of Hitchins's research is striking, with relatively few omissions for a project of such scope.* More important, the depth of feeling and the sense of urgency that attend this work are admirable, because they challenge us to reconsider the purposes, the benefits (yes), and the limitations of scholarly detachment. Readers will find in this book an authorial voice that has itself been modeled on Hitchins's convictions about Bosch and Bruegel – viz., that the maker of paintings or arguments is driven by a commitment to improve the behavior, and thus the lot in life, of those around him. (Another source that Hitchins might have used – and, I suspect, appreciated – appeared after his book came out: Constance Furey, "Erring Together: Renaissance Humanists in Certainty's Shadow," *The Journal of Religion*, 95: 4, 2015), pp. 454-476.) And therein lies perhaps this book's most salutary function: it demands that we ask what we want art history to do for all of us as people, not just for a few of us as art historians. Such an opposition, like the presumptions that govern it, is perhaps debatable. Nonetheless, in implicitly offering such an opposition, *Art as History, History as Art* helps make clear how the rigid professionalization of academe has in some ways actually dehumanized scholarship in the humanities.

*Though it feels a bit churlish to say this, referring to Elizabeth Eisenstein, Sandra Hindman, and Walter J. Ong, among others, would have helped with the discussion of print and modernity. Consulting the work of Stanley Fish would have allowed Hitchins to offer a more consistent account of the vicissitudes of interpretation. And further engagement with Joseph Leo Koerner's recent work on enmity would lend weight to certain ideas about Bosch, though Koerner's Mellon lectures,

another dialectic between these same two artists, appeared too late to be considered.

Bret Rothstein

Indiana University, Bloomington

Dan Ewing, *Jan de Beer. Gothic Renewal in Renaissance Antwerp (Me fecit)*. Turnhout: Brepols, 2016. vi, 385 pp, 62 b&w, 203 color illus. ISBN 978-2-503-55531-7.

This handsome, well-illustrated book represents a culmination of Dan Ewing's work on Jan de Beer and will take its place as the standard monograph on this artist for some time to come. For the most part it follows the usual format for a monograph and catalogue raisonné.

Ewing begins with a brief discussion of Jan de Beer's reputation in the sixteenth century, including praise from Lodovico Guicciardini in his 1567 book on the Low Countries. Subsequently knowledge of the artist was eclipsed until he was rediscovered by Max J. Friedländer in the early twentieth century. This section is followed by a chapter devoted to the artistic and economic situation in Antwerp, the city's increasing mercantile and financial dynamism and the parallel development of the city's attraction to artists and, thanks to Ewing, the *Pand*, where from 1460 on works of art could be purchased on the open market. Especially important here is Ewing's characterization of the predominant stylistic mode as Gothic, as opposed to Italianate, which manifested itself in architecture, sculpture and painting. As he makes clear, the cultural situation was quite varied and complex and not simply a question of "Gothic" versus "Italianate". The theatrical exuberance found in de Beer's work may be called Gothic and is common to the group of contemporary but mainly anonymous artists known as the Antwerp Mannerists, who were the subject of the revelatory exhibition, *Extravagant*, held in Antwerp and Maastricht in 2005-2006. As several authors have pointed out, the lavish fabrics depicted by Jan de Beer and his contemporaries echo the introduction of a variety of colorful, elegant woolsens, silks, and satins into the Antwerp market. On page 38 I was sent scurrying to my unabridged dictionary to learn that "say" was a kind of woolen or silk cloth.

The second chapter is devoted to a thorough discussion of Jan de Beer's life and career. There one learns about Lieven van Male of Ghent, who in 1516 contracted for a great deal of money to study with de Beer; one also learns that his son Aert de Beer was an artist, but his works, unfortunately, are not extant.

The only fully signed and dated work by Jan de Beer is the *Sketch of Nine Male Heads* in the British Museum, London. Ewing believes that the drawing was a gift to Joachim Patinir (whose name appears on the verso) and that it should be dated 1520, even though the third digit is illegible. The drawing is a starting point for the study of Jan de Beer, and as with a pattern book, individual heads make their way into de Beer's paintings. From here Ewing moves into an analysis of Jan de Beer's drawings, many of which are designs for glass roundels, as well as a consideration of attributions or drawings assigned to the circle of Jan de Beer. As demonstrated in the outstanding exhibition at the Metropolitan Museum of Art, New York, in 2010-2011, Jan Gossart was the other identifiable, productive Netherlandish draftsman of the period. It is a curious phenomena that, in contract, we have no accepted drawings for certain artists like Robert Campin, Quentin Massys or Joachim Patinir. There are, of course, large numbers of anonymous drawings.

With twenty-seven pictures ascribed to de Beer, the chapter on paintings is substantial and offers much that is rewarding and insightful. Of special interest is the *Adoration of the Magi* triptych (Milan, Pinacoteca di Brera) that Ewing gives to Jan de Beer and an assistant, whom he convincingly identifies as the Master of Amiens. The theme of the Adoration of the Magi has special significance in Antwerp: the luxurious, exotic gifts bestowed upon the Christ Child became a metaphor for the rare and expensive goods brought to Antwerp by merchants and traders from all over the world. In addition to three versions of the Milan picture, Ewing lists over fifty paintings associated with a lost *Adoration of the Magi* (cat. no. 10) by Jan de Beer. The seemingly countless renditions of this theme by the Antwerp Mannerists make it hard indeed to think of a sixteenth-century treatment of the subject that is not to some degree in the Antwerp Mannerist mode. Furthermore, thanks to Ewing, we know that in the late sixteenth and early seventeenth centuries Antwerp merchants often named their sons Gaspar, Balthasar, and Melchior after the Magi.

The book concludes with a compilation of the documents concerning Jan de Beer and a catalogue of the paintings and drawings. Two short but very useful appendices also list Antwerp panels painters who can be associated with extant pictures along with a census of Antwerp sculpture and paintings that is estimated to comprise almost six thousand works, testimony to the extraordinary production of an extraordinary city.

John Oliver Hand

National Gallery of Art

Marisa Anne Bass, *Jan Gossart and the Invention of Netherlandish Antiquity*. Princeton: Princeton University Press, 2016. 224 pp, 40 color and 57 b&w illus. ISBN 978-0-691-16999-6.

Marisa Bass has written an important reinterpretation of Jan Gossart's mythological nude paintings, an erudite and valuable contribution to the recent wave of scholarship on the artist. Her research upends the prevailing view of Gossart, first formulated in 1567 by Guicciardini, that the artist was responsible for bringing from Italy to the Netherlands the knowledge of painting mythological nudes, based upon his 1508 trip to Rome with Philip of Burgundy. Bass sets forth her contrary position at the outset: "the presumption of causality between the two pillars of Gossart's fame – his Roman drawings and his mythological paintings – has resulted in a profound misunderstanding of his engagement with antiquity" (3).

Philip of Burgundy, Admiral of Zeeland, settled on the island of Walcheren in Zeeland, where he renovated his inherited palace at Souberg and gathered around him an intellectual and artistic court circle, composed principally of the humanist Gerard Geldenhouwer, his secretary, and Gossart, his court painter. Like other Netherlandish humanists of the time, passionate about antiquity and driven by burgeoning, incipient nationalism, Philip, Geldenhouwer, and Gossart sought to uncover and reclaim the local and regional remains of Roman history and to create modern works that would draw attention to the distinguished Netherlandish past, while also establishing a new Netherlandish renaissance. Bass makes a convincing case for Gossart's mythological nudes as central to this enterprise. Rather than an imitation of Italian models, Gossart's paintings

represent part of the effort to showcase a separate, distinctly Netherlandish antiquity.

A listing of some of the discoveries and humanist claims from these years highlights the historical and literary milieu informing Bass's account. Coins and a bronze Minerva statue had been discovered among the remains of the Roman town, Roomburg, outside Leiden; a Roman tomb was discovered outside Brussels in 1507; Roman inscriptions were found near Utrecht; and in the Leuven University library, Geldenhouwer discovered a written Roman epitaph honoring a Batavian soldier, believed to have been written by Hadrian. Geldenhouwer, in fact, was one of the earliest chroniclers of the history of the Batavians. In 1520, a storm exposed the ruins of Brittenburg castle, near Leiden, believed to have been built by Caligula to launch an attack on Britain. For the court at Souberg, the greatest discovery was made by Philip himself, when in 1514 he found a stone altar on Walcheren dedicated to Hercules Magusanus, evidence of a local Hercules cult in Roman times.

Though Bass naturally touches upon most of Gossart's mythological paintings and prints, two works in particular command her greatest attention. The large Berlin *Neptune and Amphitrite*, reinterpreted by her as *Neptune and Zeelandia*, is signed and dated 1516. It was commissioned by Philip (his name and motto are inscribed in the upper right metope), and it would have constituted a centerpiece of his antiquities collection at Souburg. The figure of Neptune has always been understood as referencing Philip in his role as Admiral of the Sea, and his nude female companion as Amphitrite, his wife. Bass argues that the female figure, however, would more logically have played a corresponding role to Neptune if she, like him, signified the sea, specifically as a personification of Zeeland. Intertwined together, Neptune and Zeelandia stand atop an island-like pedestal surrounded by a thin pool of water on the floor. The circular stone inlay in the pedestal's top further evokes an island form. Bass correlates the painting's island emphasis with the newly-discovered writings of Julius Caesar, Pliny, and Tacitus about ancient Batavia, which they described as an island.

While *Neptune* is Gossart's first extant foray into mythological genre, his final surviving mythological painting is the 1527 Munich *Danaë*, painted three years after Philip's death. At this juncture Philip's circle of humanists had disbanded, and the colder winds of the Reformation were transforming the cultural climate. Who, at that moment, would be the likely patron for Gossart's erotic, unprecedented depiction of Jupiter's lover? Bass's answer is Adolph of Burgundy, Philip's grandson and successor as Admiral of Zeeland. Though not a new suggestion, this identification of Adolph as the patron is built here upon a novel reading of the picture's iconography.

In the Munich painting, Danaë is rendered as a sensual, nearly nude figure. The fall of Jupiter's golden shower draws attention to the area of her womb, as does the convergence of the picture's perspective lines. This womb emphasis is interpreted as intentional, a metaphor for artistic inspiration and the act of painting itself. Moreover, Danaë's unusual upright, sitting position mirrors the bodily position in which Northern women gave birth, using a special birthing stool for the purpose. Bass links this womb/birthing stress to a key figure at Adolph's court, the humanist and doctor, Jason Pratensis. He was an advocate of reproductive health, writing a 1524 treatise, *On the Womb*. Among other novel attitudes, Pratensis regarded sensual images as suitable for the homes of married

couples hoping to conceive children. Bass ponders whether such a context might have provided an alternative impetus for the creation of Gossart's erotic, mythological painting, at a time when older humanist projects were being challenged by rising moralism and religious debate.

Built upon her impressive facility in reading Latin humanist and antique texts, from which much of her literary evidence derives, Bass has reconstructed a critical episode in early sixteenth-century humanist culture and Netherlandish identity formation. This setting has guided her perceptive rereading of Gossart's mythological works, resulting in a richer and more accurate understanding of the motivations and meanings of these paintings, and a more precise profile of Gossart's historical significance, in addition to clarifying the reasons for his singularity among his Netherlandish peers. This is quite a lot for a slender book to accomplish, but Bass has carried it out with great elegance.

Dan Ewing

Barry University

Stephanie Porras, *Pieter Bruegel's Historical Imagination*. University Park: Penn State University Press, 2016. 200 pp, 80 illus. ISBN 978-0-271-07089-6.

The works of Pieter Bruegel the Elder transfix viewers and vex interpreters. When Karel van Mander wrote that one could not look at Bruegel's works without laughing, he spoke to the immersive experience of viewing them, to laughter that arises as much from humor as from the uneasy discovery that Bruegel somehow knew and depicted everything about us. For the humanist cartographer Abraham Ortelius, Bruegel was not the best among painters, but nature among painters, which implies for the artist a creative ability akin to the divine maker. No wonder then – between the nervous laughter, the awe at his powers of creation, and the complex comments of his early critics – that we find it so hard to write about him.

Stephanie Porras's imaginative and beautifully produced book is among the most recent endeavors to do just that. Her contribution ambitiously endeavors to bring together three major discourses of past Bruegel scholarship. The first asks whether the peasant subjects in Bruegel's pictures function as satire, ethnography, *exempla contraria* of moral behavior, or some combination thereof; the second concerns his negotiation between the allegedly dichotomous classical and "vernacular" styles in the art world of early modern Antwerp; and the third considers his status as a humanist artist, who hobnobbed with members of the local intellectual elite like Ortelius, and whose works dialogued with their learned interests in the broader cultural sphere. These three diverse strands of inquiry into Bruegel's art already point to the formidable challenge that Porras has set herself with this book.

The introduction opens with an etymological history of the Latin word *paganus*. Porras notes that for the ancient Romans, *paganus* referred simply to a farmer or peasant but that its usage shifted when early Christians appropriated it to mean heathen or pagan in the modern English sense. We learn that the seminal *Polyglot Dictionary* (*Dictionarium tetraglotton*), published by Christopher Plantin in 1562, translates the Latin *paganus* as *villageois* and *paysant* in the French vernacular, *dorpman* and *boer* in Dutch. Porras does not mention that in the original 1562

dictionary entry, Cicero is explicitly cited as the *locus classicus* for the word *paganus*, which accords with the straightforward vernacular translations provided and the absence of reference to “pagan” in its modern meaning. Notably, in the later 1573 *Thesaurus of the Dutch Language* (*Thesaurus theutonicae linguae*) also published by Plantin – to which Porras refers elsewhere in her book – the potential Latin translations of *boer* include: “rusticus, colonus, agricola, villanus, paganus, substantiva.” These words variously combine to describe the *boer* as a rustic, a tiller of the soil, a farmer, a self-sufficient countryman – in sum, as a peasant, plain and simple.

Porras nonetheless sees something crucial in the slippage between the peasant and the pagan, and what she sees undergirds her entire argument. This slippage, she says, “collapses the temporal distinction between classical antiquity and the vernacular present.” (p. 2) Bruegel’s peasants, through the workings of his historical imagination, become archeological artefacts, simultaneously embodying “the pagan past, local custom, and the artist’s own representational heritage” (pp. 4-5). She coins the term “vernacular antiquity” to describe Bruegel’s creation of a “hybrid past” (p. 7) in his works through a collapse of time and space with a self-conscious “historicity,” which Porras conceives with recourse to Alexander Nagel and Christopher Wood’s *Anachronic Renaissance* and to a “metaphor of translation” (p. 16), already modelled by her etymology of *paganus*. Words change meaning over time through dynamics of translation and cultural appropriation. So too “Bruegel pictures the act of translation – between the past and the present and between foreign and indigenous sources – as a continually negotiated process” (p. 18). For her, this approach resolves dichotomies and settles debates that have long riddled interpretations of Bruegel’s art.

Porras’s crucial first chapter argues that Bruegel’s peasants – particularly his representation of their customs and artefacts – offered a direct window into the lives of the Batavians, the ancient inhabitants of the Low Countries who formed an object of study among sixteenth-century Netherlandish humanists. For instance, she sees the recurrent wagons in Bruegel’s peasant scenes as relics of ancient local custom, referring to their presence in an accompanying print from Ortelius’s *Mirror of the Golden Age* (*Aurei saeculi imago*) – a guide to the local antiquity of the Low Countries that was published in 1596, almost three decades after the artist’s death. One recalls Jan Theuwsen’s 1979 essay, “Volkskundliche Aspekte im Werke Pieter Bruegels” and its exacting archeological inquiry into Bruegel’s wagons, not cited here but highly relevant for its insight that the artist sometimes documented peasant culture with exactitude but at other times, took creative license – as artists are indeed wont to do.

In the next chapter Porras turns to Bruegel’s religious narratives, arguing most crucially that his *Flight into Egypt* comments on idolatrous practices among the contemporary peasantry. Her third chapter proposes the notion of the “Bacchic” as a means to understand peasant festivities as “a living link to the local pagan past.” (p. 82) She creatively opens the chapter with Jacques Jonghelinck’s life-size bronze *Bacchus*, a commission for his brother – and Bruegel’s most prominent patron – Nicolaes Jonghelinck. For Porras, “Jonghelinck’s corpulent Bacchus looks more like one of Bruegel’s fleshy peasants than he does to a classical Apollo” (p. 84), but to this reader there seems an evident link to Valerio Cioli’s contemporary marble sculpture of the Medici dwarf Morgante in the Boboli Gardens, setting up

a potential dialogue not with Netherlandish but instead with Italianate models. In her final chapter, Porras considers Bruegel’s fertile engagement with the history of art history through his enigmatic drawing, *The Calumny of Apelles*, and his grisaille paintings. She concludes by situating the artist in the emergent sixteenth-century discourse on Netherlandish artistic tradition and at the dawn of an emergent sense of Dutch nationhood.

Throughout Porras’s study innumerable unexpected associations and visual comparisons open avenues for further research and debate. I do have a bone to pick with the word “vernacular,” which I offer here not as a critique of Porras’s book but as one among several key issues raised within its pages. Without discounting the significant contributions that Mark Meadow, Todd Richardson, Bart Ramakers, and others have made in using this term in relation to Bruegel’s art, I remain unconvinced (*pace* Michael Baxandall) that the rise of Neo-Latin transformed the worldview of early Italian Renaissance art theorists any more than the ascendant appreciation for the Dutch language did so for sixteenth-century Netherlandish artists. The contemporary humanist Johannes Goropius Becanus, who (as Porras notes) argued doggedly for the antiquity of the Dutch language in his infamous 1569 *Origines Antwerpianae* (*Origins of Antwerp*), later inspired Gottfried Leibniz to coin the term *goropiser* to describe the invention of ridiculous etymological linkages between past and present. It is hard to see Bruegel’s representations of peasants and rural life, which seem even today so intensely present and real, as “goropizing” in any sense.

I also wonder whether “local” rather than “vernacular” might be more useful as a means to get away from the insidious use of linguistic terminology when discussing works of art, which operate by such different rules and means than language does. And I cannot refrain from voicing my skepticism about Bruegel’s presumed close association with contemporary humanists, even with Ortelius, whose celebrated encomium to Bruegel – written after the artist’s death and inscribed in the cartographer’s own friendship album – is dedicated to “his loving memory” (*amicae memoriae*) in the standard fashion of inscriptions in such albums, which were not always as personal as they sound. Ortelius’s ownership of Bruegel’s grisaille *Death of the Virgin* and his posthumous praise do not in themselves affirm a close friendship between the two men, let alone an exchange of ideas between like minds.

By raising and rephrasing so many questions of central concern not only to our understanding of Bruegel but also to early modern Antwerp in general, *Pieter Bruegel’s Historical Imagination* expands the discourse in new directions. As we continue with nervous laughter to venture into the worlds of Bruegel’s peasants, and struggle like Ortelius to understand them, Porras’s book will surely remain an engaging source for future study.

Marisa Anne Bass
Yale University

Seventeenth-Century Flemish

Uta Neidhardt and Konstanze Krüger, eds., *Das Paradies auf Erden. Flämische Landschaften von Bruegel bis Rubens*. [Cat. exh. Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister, October 1, 2016 – January 15, 2017.] Translations from Dutch by Susanne Henriette Karau and Rolf Erdorf. Dresden: Sandstein Verlag; Staatliche Kunstsammlungen Dresden, 2016. 368 pp, fully illustrated in color. ISBN 978-3-95498-252-3.

The Gemäldegalerie in Dresden has a rich collection of Flemish landscape paintings of the highest quality. Of the approximately 150 works from the sixteenth to the early eighteenth century, roughly 105 have been extensively researched since 2011, prompting this exhibition and announcing the future three-volume *Bestandskatalog* of the museum's Flemish holdings. The hefty exhibition catalogue, fittingly designed in landscape format, contains eight essays discussing Flemish landscape painting from different viewpoints, independent of the chronologically arranged catalogue.

Manfred Sellink ("Die Landschaft in der Kunst der südlichen Niederlande bis 1600") reminds the reader that Bartolomeo Fazio mentions shortly before 1457 besides the Italians Gentile da Fabriano and Pisanello the Netherlandish artists Jan van Eyck and Rogier van der Weyden as landscape specialists. However, the Italian landscape backgrounds are at best accessories to religious subjects. The Flemish dominance in landscape painting becomes evident in Jan van Eyck's *St. Francis Receiving the Stigmata* of 1432 in Turin (Galleria Sabauda). Here the balance between large foreground figures and the landscape is a feature not found that early in the works of the two Italians. Sellink then introduces subsequent generations of artists, starting with Joachim Patinir as one of the founders of the autonomous landscape. Sellink regrets the lack of attention paid so far to the central role played by miniatures, as exquisitely demonstrated with works from Dresden (cat. nos. 2, 3), or the landscape backgrounds in tapestries, still *terra incognita* in present-day research. Despite the paucity of and, consequently, connoisseurship in early drawings, Sellink agrees with the hypothesis that the drawings by the Master of the Dresden Wilhelm von Maleval Drawing originate around 1500 (p. 18), close to Patinir's time: the first autonomous landscape compositions in drawing (cat. nos. 7-9). The discussion continues with Hieronymus Cock's *Views of Roman Ruins*, the "Small Landscapes" series, and with hunting scenes and cartography – all central to the development of the autonomous landscape.

With Van Mander's praise of the beauty of landscape pictures achieved through *copia et varietas*, abundance and variety, and his accolade of Bruegel and Coninxloo, we reach the seventeenth century, thus bypassing, as noted by Sellink, the important representatives of the new genre, such as Cornelis van Dalem, the reproductive prints after Frans Floris and above all Marten de Vos whose Antwerp publishers especially supported their landscapes (not to forget the art dealer Bartholomäus Momper, father of Joos). At the end of his survey of one hundred years of landscape painting, Sellink emphasizes the influence of Venice and the artists returning from there, such as Peter Paul Rubens.

Following Sellink's reference to *oltramontani* returning from Italy, Nils Büttner ("Landschaft, Welt- und Sinnbilder") cites the Cologne publisher Georg Braun who in 1581 characterized his vedute as *Erinnerungsbilder* (memory images). It was not the individual physiognomy of a landscape but the specific characteristics of a region that defined his *chorographiae*, adding another part of the puzzle to the origin of the genre. Büttner further refers to images of battles and sovereignties, to parks and gardens, contributing to the imperial habitus and pictorial propaganda of the archdukes. Now, around 1600, images of experienced or imaginary locations become part of the repertoire as emotionally palpable expressions of former world views and multifaceted emblems. Joos de Momper, Jan Brueghel and Peter Paul Rubens avail themselves of this new dimension of the genre.

Uta Neidhardt ("Von Paradiesen und Höllen – fantastische Landschaftsmalerei in unruhigen Zeiten") investigates the literary sources of paradise and hell, two poles exemplified in Hieronymus Bosch's *Garden of Earthly Delights: Paradise*, based on the Bible, at the left; *Hell*, based on the *Visions of the Knight Tondal*, at the right; at the centre the sins of the flesh. Neidhardt states that the two scenes, although contrasting, should be seen simultaneously, while his followers separate them into autonomous images of hell and conflagration, such as those by Jan Mandijn and Pieter Huys, as well as Pieter Bruegel's *Dulle Griet*, and of paradise, such as those by Roelant Savery and Jan Brueghel. With the help of scientific, trustworthy encyclopedias of animals of the world, published in Antwerp, Savery's and Brueghel's paradise landscapes superseded Bosch's and his immediate followers' fantastic creatures.

Stefan Bartilla ("Landschaft und Wildnis um 1600") also sees the century of discovery and curiosity as impetus for the new landscape category devoted to the study *naer het leven*. His essay follows the tradition from the biblical definition of nature to the new category in which natural scenery is the significant visual motif. Thus the perception of desert and wilderness does not correspond to our knowledge of these uninhabitable places today but to uncultivated, bleak and isolated nature. Hermits live in dark forests or remote mountains that function as metaphors for the biblical desert. The use of two or more viewing points, changing perspectives, varying heights of the horizon and different lighting sources was perceived as realistic in seventeenth-century landscape representations.

The phenomenon is famously explained by Goethe to his friend Johann Peter Eckermann who observed, apparently in front of Schelte à Bolswert's print after Rubens's *Return from the Harvest* (cat. no. 121), that the figures and trees cast shadows in different directions, whereupon the great German responded that it is the master's genius to stand above nature by using two contradictory light sources while at the same time creating the impression of a realistic image of nature: "Ein so schönes Bild ist nie in der Natur gesehen worden." ("So perfect a picture has never been seen in nature.") (1827) The quote introduces Nico Van Hout's essay who then presents a survey of Rubens's landscapes including engravings after them. According to Constantijn Huygens Rubens purchased an estate near the village of Eekeren in 1627 in order to escape the plague epidemic in Antwerp and to paint landscapes. In the early seventeenth century the real surroundings increasingly gain importance for artists, not only for Rubens but landscape painters generally.

Hildegard Van de Velde documents the collecting of landscapes in the sixteenth and seventeenth centuries. In the

sixteenth century it was the merchant Lucas Rem in Augsburg, Cardinal Domenico Grimani in Venice and the Spanish diplomat Diego de Guevara who acquired landscapes by Patinir, while the art-loving Margaret of Austria owned none of his paintings. At the Brussels court in the early seventeenth century Albrecht and Isabella especially supported Denis van Alsloot, Jan Brueghel I and Rubens as court painters while Pieter Snayers and Joos de Momper executed commissions for them (Momper had unsuccessfully applied for the court position). Collections in Antwerp document an enormous increase in landscapes by Brueghel, Coninxloo, Momper, Jan Wildens and Sebastiaan Vranckx.

Konstanze Krüger analyses the underdrawings in Flemish landscapes in Dresden, focusing on two paintings each by Hermet de Bles and Hans Bol, as well as works by Roelant Savery and Alexander Keirincx. The always individually distinct underdrawings revealed by infrared reflectography contribute greatly to questions of attribution

In the final essay Christoph Schölzel discusses the surprising discovery that the Dresden *Landscape with the Judgement of Midas* (cat no. 58) is signed by Gillis van Coninxloo for the panoramic landscape as well as by Karel van Mander for the figures. Moreover, it is dated 1598 and not 1588 as previously assumed, thus prompting us to reconsider Coninxloo's early work.

Following the exhibition in Dresden, a number of the exhibits went to the Rockoxhuis in Antwerp (March 24 – June 2, 2017), accompanied by a new publication with some additional essays.

Ursula Härting

Hamm (Germany)

Translated by Kristin Belkin

Seventeenth-Century Dutch

Sir Christopher White, *Dutch Pictures in the Collection of Her Majesty the Queen*, revised ed. London: Royal Collection Trust, 2015. xii, 576 pp, approx. 360 color illus. ISBN 978-1-905-68646-9.

This past spring (2016), there was much activity surrounding the Dutch pictures belonging to the British Royal Family who hold one of the largest and most significant private art collections in the world. In early March a stunning exhibition of Dutch genre paintings from that collection opened at The Queen's Gallery, Palace of Holyroodhouse, in Edinburgh, Scotland (see the review in *HNA Review of Books*, November 2016). And several weeks later, in April, there finally appeared Sir Christopher White's long-anticipated revised edition of the catalogue of Dutch paintings (sixteenth to eighteenth century) belonging to Her Majesty the Queen. This splendid new edition, marked by production values of uncompromisingly high quality, provides welcome and much-needed changes to the venerable edition that was published in 1982 by Cambridge University Press.

What is most immediately striking about the new catalogue, beyond its sheer physical size, is the replacement of all of

the black-and-white illustrations from 1982 with ones in color. Moreover, important condition and technical notes have been added to each catalogue entry, ably supplied by Rosanna de Sancha of the Paintings Conservation Studio at The Royal Collection, Windsor. White himself has taken into greater account the opinions of early nineteenth-century connoisseurs, which inform the entries on many of the paintings, especially those whose provenance can be linked to the Prince Regent's (the future George IV's) sizeable and important collection from the now-demolished royal residence, Carlton House. And, in addition to including several pictures omitted from the first edition, White has also reviewed each entry from the prior catalogue in terms of attribution. This induced him to reclassify a number of paintings, most extensively those associated with Rembrandt and his school. Although the cataloguing numbers from the first edition have been retained, in this new one "in cases where works have been reattributed, entries maintain a placeholder in their original position, but full entry and image have been moved so that they appear under the correct artist and as a result are in non-chronological order (p. xiii)."

The book opens with a lengthy survey of the collecting activities of British Royals from the days of Elizabeth I to the present Queen. In effect, it duplicates the essay that White penned for the first edition, only with some minor editorial changes, the addition of illustrations (all in color), and bibliographical updates. This essay is essential reading for anyone interested in the vagaries and vicissitudes of royal collecting through the centuries, affected as it was by the whims and tastes of the collectors (Charles I and George IV most prominent among them), by ever-changing aesthetic ideals and evolving market conditions, and the political and economic repercussions of such cataclysmic events as the English Civil War and the French Revolution. Particularly noteworthy are White's discussions of Gerrit van Honthorst's sojourn in England in 1628 and his continued work for the Crown and extended court in the ensuing years, the sale of paintings from Consul Joseph Smith's collection in Venice to George III in 1762, and the *pièce de résistance*, the author's thorough examination of the formation, development, and display of George IV's aforementioned collection, many of whose Dutch paintings remain part of the Royal Collection today. There follows the comprehensive catalogue, presented in a much more impressive manner than its counterpart of 1982, as outlined above.

If this reviewer has one quibble with *Dutch Pictures in the Collection of Her Majesty the Queen* it is the extent to which the bibliographies in both the introductory essay and the catalogue entries themselves have been updated. White claims to have "attempted to bring the extensive bibliography and exhibition history up to date (p. ix)," but I did not find strong evidence of this. To be fair, given the veritable mountain of publications on Dutch art that have appeared since 1982, it would be unreasonable to expect any scholar to be *au courant* with virtually every new contribution to the field. Nevertheless, there are some surprising omissions here, which occasionally impact White's discussion. To cite just a few examples, Constantijn Huygens's views on Rembrandt and Lievens (22), have been investigated by many scholars besides Seymour Slive, whose *Rembrandt and His Critics* of 1953 provides the sole citation in the accompanying footnote. What would have been particularly useful in this context is Inge Broekman's short but very illuminating book of 2005 that addressed the role of painting in Huygens's life and career. Similarly, White's otherwise valuable assessment of the Van de Velde's English period (28-31) would have been

strengthened if he had been familiar with Remmelt Daalder's recently published dissertation of 2013 on this talented father-and-son team, because it corrects to some of the material set forth in Michael S. Robinson's earlier studies of these artists. Lastly, I was astonished to find my doctoral dissertation of 1987 cited in connection with Gerrit Dou's *Maid-servant Scouring a Brass Pan at a Window* (139) and not my related book, *Paragons of Virtue; Women and Domesticity in Seventeenth-Century Dutch Art*, published in 1993.

In the end, my minor disappointments with the bibliography are not meant to detract from White's achievement. The revised edition of *Dutch Pictures in the Collection of Her Majesty the Queen* is a welcome addition to the field, which, like its predecessor of 1982, will serve as the authoritative source concerning Dutch paintings in this distinguished collection for decades to come.

Wayne Franits

Syracuse University

Elisabeth de Bièvre, *Dutch Art and Urban Cultures 1200-1700*. New Haven/London: Yale University Press, 2015. 492 pp, 100 color, 180 b&w illus. ISBN 978-0-300-20562-6.

After completing her 1986 doctoral dissertation on the decoration of town halls in the United Provinces, Elisabeth de Bièvre published a series of studies (notably "The Urban Subconscious: The Art of Delft and Leiden" *Art History*, 18, 2 (1995), 222-252) that stressed the importance of distinctive urban traditions in the development of Dutch art. These pieces challenged the widely-held view that seventeenth-century artists travelled easily – often on the *trekschuit* network – between towns, exchanged ideas constantly, and were able to move outside the local traditions that governed late medieval art in the Low Countries. In her ambitious new book, the author maintains this general theme while markedly expanding her horizons. Looking at the period between 1200-1700, she argues for a degree of continuity in local customs over the entirety of that long span, countering others who would argue for a distinctive break with tradition in the late sixteenth and early seventeenth centuries. Her view seems to me to be a very important element in our understanding of the Golden Age, even if she occasionally expresses it in too polemical a tone.

Dr. De Bièvre's method is original and effective. She chooses seven cities on which to focus – The Hague, Dordrecht, Haarlem, Delft, Leiden, Amsterdam and Utrecht – appointing a painting as an "urban ambassador" for each locale: Adriaen van de Venne's *Cavalcade of the Princes* for The Hague, Aelbert Cuyp's *Avenue at Meerdervoort* for Dordrecht, Gerrit van Honthorst's *Granida and Daifilo* for Utrecht, and so on. They are well-chosen examples and make the point concisely. She then outlines the geography, political history, economic circumstances and religious affiliations of each of her chosen cities with a special emphasis on late medieval traditions of civic independence. Although much of the ground she covers is familiar to specialists, her historical narrative is engaging and provides a very useful introduction to the general reader.

De Bièvre holds that local civic traditions – their importance and continuity – were major factors in the extraordinary development of art and architecture in the Dutch Republic in

the seventeenth century. Her position is a valuable corrective to the prevailing view. As might be expected, the argument works better for some cities than for others. It is most persuasive with respect to The Hague and Utrecht, which stand as bookends to her account: no one would deny that the presence of the court in The Hague and the Catholic heritage of Utrecht had a profound effect of the art which the cities produced. The argument for Haarlem, however, is less easy to make as there were so many immigrant artists early in the seventeenth century who shaped the course of painting in that town. Amsterdam, the great metropolis which attracted artists from throughout the Republic and beyond, evades any form of classification. Nonetheless, the author makes her argument well and provides a lively account of the importance of localism in Dutch art. The book is beautifully produced by Yale University Press, with excellent, well-chosen color illustrations and a very attractive lay-out.

Christopher Brown

University of Oxford

Ulrike Kern, *Light and Shade in Dutch and Flemish Art. A History of Chiaroscuro in Art Theory and Artistic Practice in the Netherlands of the Seventeenth and Eighteenth Centuries (Théorie de l'art 1400–1800/Art Theory 1400–1800, 7)*. Turnhout: Brepols Publishers, 2014. 224 pp, 55 b&w and 55 color illus. ISBN 978-2-503-54944-6.

Light and shade played such fundamental roles in seventeenth-century Dutch and Flemish artists' representation of the natural world that we may take for granted the complexity and ambiguity associated with their use and meaning in the early modern Netherlands. Ulrike Kern's *Light and Shade in Dutch and Flemish Art*, tackles those very issues by exploring how seventeenth- and early eighteenth-century artists and writers depicted, discussed, and deconstructed the concepts and practices of applying light and shade. The book examines the subject through the lens of Dutch art theory and practice, from Karel van Mander's 1604 *Het Schilder-boeck* to Gerard de Lairese's *Groot schilderboek* of 1707, and in the works of a wide array of artists, among them Peter Paul Rubens, Rembrandt van Rijn, Nicolas Berchem, David Teniers, Leonardo da Vinci, and Nicolas Poussin. Showing the significance of light and shade for understanding the artistic innovations of Netherlandish art in its Golden Age, it demonstrates the rise and later fall of the strong chiaroscuro that characterizes Dutch and Flemish art in the middle of the seventeenth century. At the same time, the study argues that Dutch art theorists made important contributions to the discourse surrounding chiaroscuro in European art of the period.

The book's contribution to the scholarship on Dutch art theory is significant and adds a rich and fresh dimension to a still largely understudied area of research. Rather than focusing on a single figure or treatise as more recent important studies have done – Thijs Westejn's *The Visible World. Samuel van Hoogstraten's Art Theory and the Legitimation of Painting in the Dutch Golden Age* (Amsterdam, 2008) and Lyckle de Vries's *How to Create Beauty. De Lairese on the Theory and Practice of Making Art*, (Leiden, 2011) – Kern follows a conceptual and thematic approach, relating to the work of scholars such as Hessel Miedema, Paul Taylor, Eric Jan Sluijter, and Michèle-Caroline

Heck. However, she establishes a broader framework for her book by bringing the writings of Dutch authors into direct and often lively dialogue with Italian, German, French, and English sources, thus effectively situating Netherlandish attitudes towards light and shade in a greater European context.

Organized into six chapters that develop conceptually and chronologically (for the most part), the book succeeds in laying out the principles and nuances – textual and visual – of the uses of light and shade by Dutch and Flemish artists. The aim of this structure is to elucidate the shifting artistic tastes and practices from Rembrandt's style of chiaroscuro in the earlier part of century to the clear, bright style known as *helderheid* that emerged at the end of this period. This organization has a clear logic, but Kern also departs from the historical chronology within each chapter in order to examine how different authors and artists addressed a particular concept in their work. This way, the text oscillates between a bird's eye view on the subject to one of greater depth: providing insight into the roles of light and shade in the development of Dutch, and to a lesser extent, Flemish art, and presenting a critical analysis of focused theoretical problems and artistic terminology. Key concepts in Dutch art theory, including *welstand*, *houding*, *schikking*, and *reddering*, which lack clear-cut translations into English, are examined in new ways and with numerous examples (helpfully many in color).

Throughout, Kern demonstrates how the demands of light and shade in art were in fluid dialogue (and sometimes in conflict) with the laws of nature. Central threads in each chapter are the ways in which artists and theorists tried to reconcile the two, and how those demands existed within a larger context of artistic tradition, natural philosophy, science, and aesthetic taste. Kern's brief discussion of the term 'chiaroscuro' (Introduction, 11–13) encapsulates these ideas. As she explains, the Italian word '*chiaroscuro*' was understood to mean "an intelligent arrangement of light and shade" (as defined by Dutch biographer Jacob Campo Weyerman in 1729), whereas 'light and shade' as a concept (*licht en donker*, *licht en schaduw*) referred to an interplay of "pictorial effects and the optics of actual light effects" (12). This distinction defines Kern's understanding of how Dutch and Flemish artists negotiated the actual effects of light and the aims of achieving a pleasing composition.

Chapter One, "The Army of Shadows," begins with Philips Angel's speech to the Leiden Guild of St. Luke in 1641. As Angel states, "...it is not enough simply to say that the good arrangement (*het wel schicken*) of shadows is necessary, but all painters, whoever they may be, must hold it as the highest [aim]" (32). After discussing Angel's concept of grouping – what he calls the 'army of shadows' – and its importance for creating coherence, unity and *kracht* (force) in a composition, Kern turns to Roger de Piles's analogous metaphor of the *grappe de raisin* (*Cours de peinture par principes*, 1708). These concepts are explored further in the writings of Samuel van Hoogstraten and Gerard de Lairesse, as well as in the paintings of artists such as Rembrandt, Rubens, Philips Wouwerman, and Adriaen van der Werff. This movement across time allows the reader to delve deeply into a concept of central importance for the use of light and shade, while observing the interconnected strands of artistic practice, theory, and taste. There are moments, however, when one struggles to keep up with Kern's historical leaps.

The following five chapters develop concepts of light and shade and how they evolved over the century. Chapter Two

investigates *reddering*, a critical term which Willem Goeree first used in his *Inleyding tot de algemeene teyken-konst* in 1668. Goeree, reflecting his knowledge of *Traité de la peinture de Léonard da Vinci* (Paris, 1651), explained how the distribution of alternating bands of light and dark create spatial recession, three-dimensionality, and unity in a composition. Goeree and later Lairesse agreed that *reddering* could be found in nature, but Lairesse's recommendation that artists follow this practice as an absolute rule – even if he did not himself – demonstrates the ambivalence that existed between artists and writers, and theory and practice. The following chapters on the use and meaning of flat shadows (Chapter Three) and cast shadows (Chapter Four) take optical effects into greater account, as well as the differences between artificial and natural light, and universal and direct light. Here again, Lairesse disagreed on certain accounts with Goeree, including over the firm lines of flat shadows (in drawing) versus Lairesse's recommendation for (painting) shadows with soft, blurred edges. Naturalism was always at stake, and no more so than with cast shadows, which directly contended with the laws of nature and perspective. In a landscape etching by Schelte a Bolswert after Rubens (*Return from the Fields*, c. 1638), the artist(s) depicted the cast shadows in opposite directions – contrary to natural principles but pleasing to the eye (122). While such inconsistencies disturbed Lairesse, many Dutch and Flemish artists simply did not agree.

The final two chapters rest more heavily on light: the properties and functions of reflected light (Chapter Five) and the emergence of the '*heldere wyze*' (Chapter Six). This last chapter elucidates the most significant change in the use and taste for chiaroscuro in the second half of the seventeenth century. The desire for clarity and brightness through universal light, as discussed by Arnold Houbraken in his *Groote schouburgh der Nederlantsche konstschilders* (1718–1721), represents the shift away from Rembrandt's distinctive and dramatic handling of light and dark. This change was not only reflective of larger artistic fashions across Europe, but also indicative of the driving tastes of connoisseurs and collectors.

Bringing these various themes together, Kern demonstrates consistencies across the art of the Low Countries. The broad approach reflects more recent efforts to consider seventeenth-century Dutch and Flemish art as part of one larger Netherlandish tradition, unifying an often divided field. The present book is a significant addition to this literature, while making fascinating conclusions about how artists and theorists negotiated the art of chiaroscuro.

Lara Yeager-Crasselt

The Clark Art Institute

German Art

Lukas Madersbacher, Michael Pacher: *Zwischen Zeiten und Räumen*. Berlin/ Munich: Deutscher Kunstverlag, 2015. 348 pp, 280 color and 25 b&w illus. ISBN 978-3-422-07307-4.

In German art, the question a "Northern Renaissance" and when (or if) it occurred usually centers around such turn-of-the-epoch figures as Albrecht Dürer and the magic year 1500.

Moreover, dominant urban centers like Augsburg and Nuremberg or court centers dispersed across the Holy Roman Empire focus our attention on geographical crossroads more than marginal provinces. Finally, the modern museum bias towards painting often neglects sculpture as a leading, costly medium.

Thus a figure like Michael Pacher (c.1435-1498) merits renewed close attention. While not unknown or unstudied, Pacher stems from a corner region, Südtirol, dates from the later fifteenth century, and works primarily in sculpture but with a major contribution to spatially constructed paintings. This beautiful new monograph reopens the assessment of Pacher with lavish illustrations and careful analysis, and as his subtitle suggests, Madersbacher sees the artist as transitional between both era and regions. The author, a professor at Innsbruck's Leopold-Franzen University and co-editor (with Paul Naredi-Rainer) of the two-volume *Kunst in Tirol*, is ideally placed to assess Pacher's artistic significance.

To some extent, this complete survey of Pacher revisits the monograph (1969; English ed. 1971) by Nicolò Rasmò and the Pacher exhibition and symposium by Artur Rosenauer (1998-99), but with a systematic catalogue and high production values, including beautiful color close-ups. In some respects, the book offers a conventional life-and-works structure, beginning with a thorough biographical essay, which features the cultural geography of Pacher's hometown guild city (since 1462/63), Bruneck im Pustertal, and its bishopric of Brixen, featuring Nicolaus Cusanus, later Pope Pius II (1458-64). The more shadowy figure of painter Friedrich Pacher, probably from Neustift, appears briefly; he surely collaborated with Michael on several projects, especially mural works. But Michael's own main formation came from northern Italy, specifically Mantegna's Padua, and Madersbacher asserts that he encompassed skills in both sculpture and painting, *Doppelbegabung*, but surely through a large workshop. As is the case with Bernt Notke in Lübeck, at the opposite end of the Empire, sorting out the actual role of the lead artist/entrepreneur remains a major question.

Madersbacher brings his extensive familiarity with Tyrolean fifteenth-century art to present the regional setting and influences out of which Pacher's art grew, notably the unheralded Master of Uttenheim (also plausibly assigned a reconstructed ensemble of wings around the central *Coronation of the Virgin*, Munich; fig. 95, formerly – more persuasively – assigned to Pacher himself). From Padua he singles out Francesco Squarcione along with Donatello's Santo reliefs and Mantegna's Ovetari Chapel (with Nicolò Pizzolo) for both figures and perspectival space. These nuance the more familiar sources of Pacher's innovations but also reinforce crucial artistic formations from Italy, already evident in the *Saint Lawrence Altarpiece* (c.1465; Munich). A surprising influence claim, especially for sculpture, stems from the Upper Rhine in works by Nicholas Gerhaert in Strasbourg.

Pacher's emphatic early perspectives are revealed here as "distance-point" or "bifocal" construction, already found in the Master of Uttenheim, but later he adopts a central perspective, attained through mathematics according to Madersbacher as well as Mantegna (*San Zeno Altarpiece*, Verona), and already visible in his *Church Fathers Altarpiece* (1470/78; Munich) but climaxing in the painted panels of the celebrated *Saint Wolfgang Altarpiece* (1475/81; in situ), where portal frames before deep spaces dissolve the boundaries between viewer and viewed. In the late *Salzburg Altarpiece* (before 1498), preserved in fragments

(Vienna, Belvedere), Pacher pursues a more intimate, inter-subjective figural narrative. A later section (95 f.) will correctly downplay earlier loose links of such pictorial efforts to the 1453 Cusanus tract, *De visione dei* (pace Peter Thurmman 1987 as well as Belting and Wolf, briefly), but the author does acknowledge this critical shift to "perspectivity."

Madersbacher also traces Pacher's sculptural shrine development from Gries (1471/75) through Saint Wolfgang (Salzburg is too fragmented), emphasizing their consistent adherence to a hieratic, blocky, cultic conventionality over Pacher's suggestion of enhanced pictorial illusion. Nevertheless, as many have noted, glittering highlights flicker optically across the preserved St. Wolfgang ensemble, almost dissolving the *Schrein* itself. Saint Wolfgang thus remains a unique, if climactic ensemble.

However, Madersbacher, cautions (96-101) against the anachronism of viewing that work as a *Gesamtkunstwerk*, pointing out instead, following Klaus Lankheit, profound tensions – which he regards as "fruitful conflicts" – inevitably inhere in any *Schrein* that already involves perspectives, and in multiple individual spaces at that. Media self-consciousness seems baked in (citing Marius Rimmele, *Das Triptychon als Metapher, Körper und Ort*, 2010). The resolution to this dilemma finds its form in the painted illusion of a shrine, much like Pacher's own (much smaller and closable; space analyzed, 102-03) illusionistic Neustift *Church Fathers* ensemble, but carried further in Tyrol through the art of Marx Reichlich and Friedrich Pacher (plus the Master of Uttenheim's dismembered name work; fig. 94). Indeed, "mediality" and "aesthetic difference" as themes (as in work by Klaus Krüger, *Das Bild als Schleier des Unsichtbaren*, 2001) serves as a marker of self-conscious pictorial purposefulness in Pacher's religious art through stone frames and portals as both boundaries and thresholds. With Otto Pacht, he also sees a distancing self-consciousness about medieval conventions, especially in the late Salzburg retable (107-17), a "dialectic between innovation and retrospection."

While this monograph will not definitively sort out "Groupe Pacher," whether Friedrich Pacher, the Master of Uttenheim, or other anonymous associates revealed in its exquisite details, it does thoughtfully discuss the state of research (304-23, including the profile court portrait of Mary of Burgundy, Kisters Coll., fig. 331). It carefully reconstructs (in color) the dismembered segments of lost ensembles, such as the *St. Lawrence Altarpiece* (c.1465, pp. 127-43). In addition, frescoes are included and fully illustrated in color, often with details, and related to appropriate panels or sculptures from the same site (e.g. Kloster Neustift). Rosters of Lost Works (302-03) and Documents (328-44) are appended.

Both author and publisher deserve our warm thanks for making this the book to consult today for any thoughtful Pacher research.

Larry Silver

University of Pennsylvania

New Book Titles

Agustyniak, Anne-Sophie, et al., *Restauratie – reuelatie / rstauration – réuelation / Restoration – Revelation. De buitenluiken van he ‘Lam Gods’ / Les volets extérieurs de ‘L’Agneau mystique’ / The Exterior Wings of the Ghent Altarpiece*. Ghent: Provinciebestuur Oost-Vlaanderen, 2016. ISBN 978-90-74311-96-0, EUR 25. – Exhibition Ghent, October 12, 2016 – May 28, 2017.

Alexander-Skipnes, Ingrid (ed.), *Visual Culture and Mathematics in the Early Modern Period*. New York/London: Routledge, 2017. ISBN 978-1-138-67938-2.

Amel, Pascal, *Rembrandt, l’humanité*. Paris: Editions du Regard, 2016. ISBN 978-2-84105-356-8, EUR 29.

Arasse, Daniel, *L’ambition de Vermeer. Suivi de Les allégories privées de Vermeer (Les mondes de l’art)*. Paris: Klincksieck Éditions, 2016. ISBN 978-2-252-04033-1, EUR 17.

Baart, Kees, et al. (eds.), *Johannes Goedaert [1617-1668]. Fijnschilder en entomoloog*. Goes: Zeeuwsche Vereeniging voor Dialectonderzoek, 2016. ISBN 978-90-805985-6-0, EUR 22. – Exhibition Zeeuws Museum, Middelburg, November 19, 2016 – October 29, 2017.

Bertrand, P.-F., and P. Bordes (eds.), *Portrait and Tapestry / Portrait et Tapisserie (Studies in Western Tapestry, 7)*. Turnhout: Brepols, 2015. ISBN 978-2-503-54088-7, EUR 100.

Bleyerveld, Yvonne, and Ilja M. Veldman, with contributions by Michiel. C. Plomp and Bert Schepers, *The Netherlandish Drawings of the 16th Century in Teylers Museum*. Leiden: Primavera Pers; Haarlem: Teylers Museum, 2016. ISBN 978-90-5997-228-5, EUR 49.50. To be reviewed.

Bolten, Jaap, “The Drawings of Abraham Bloemaert: A Supplement.” *Master Drawings*, LV, no. 1, 2017.

Brisman, Shira, *Albrecht Dürer & the Epistolary Mode of Address*. Chicago/London: University of Chicago Press, 2016. ISBN 978-0-226-35475-0. To be reviewed.

Bubenik, Andrea, and Anne Thackray (eds.), *Perspectives on the Art of Wenceslaus Hollar (1607-77) (Studies in Baroque Art, 7)*. Turnhout: Brepols, 2016. ISBN 978-1-909400-42-9, EUR 110.

Bueren, T. van, et al. (eds.), *Reformations and their Impact on the Culture of Memoria (Memoria and Remembrance Practices, 1)*. Turnhout: Brepols, 2017. ISBN 978-2-503-56854-6, EUR 99.

Büttner, Nils, et al., *Hieronymus Bosch in the Academy of Fine Arts Vienna*. Weitra: Publication P, 2017. ISBN 978-3-99028-634-0, EUR 12.

Buvelot, Quentin, *Slow Food. Stilleuens uit de Gouden Eeuw*. Zwolle: Waanders & De Kunst, 2017. ISBN 978-94-6262-117-6, EUR 30. – Exhibition Mauritshuis, The Hague, March 9 – June 25, 2017.

Campbell, Lorne, and José Juan Perez Preciado (eds.), *Rogier van der Weyden and Spain / Rogier van der Weyden y España (Publications of the Museo del Prado, 5)*. Turnhout: Brepols, 2016. ISBN 978-84-8480-374-4, EUR 60.

Charron, P., M. Gil and A. Vilain (eds.), *La Pensée du regard. Études d’histoire de l’art du Moyen Âge offertes à Christian Heck*. Turnhout: Brepols, 2017. ISBN 978-2-503-56870-6, EUR 110.

Cohen-Willner, Saskia, *Karel van Mander. Het ‘Schilder-boeck’*. Amsterdam: Atlas Contact, 2017. ISBN 978-90-450-3363-1, EUR 45.

Currie, C., et al. (eds.), *Van Eyck Studies. Papers Presented at the Eighteenth Symposium for the Study of Underdrawing and Technology in Painting*, Brussels, 19-21 September 2012 (*Underdrawing and Technology in Painting. Symposia*, 18). Leuven: Peeters, 2017. ISBN 978-90-429-3415-3, EUR 150.

Darriulat, Jacques, and Raphaël Enthoven, *Vermeer. Le jour et l’heure (Des vies)*. Paris: Fayard Editions, 2017. 978-2-213-70203-2, EUR 20.

Davies, Glyn, and Eleanor Townsend (eds.), *A Reservoir of Ideas: Essays in Honour of Paul Williamson*. London: Paul Holberton, 2017. ISBN 978-1-911300-16-8, £ 50.

Deinsen, Lieke van, *The Panpoëticon Batavûm. The Portrait of the Author as a Celebrity (Rijksmuseum Studies in History, 1)*. Amsterdam: Rijksmuseum, 2016. ISBN 978-94-91714-94-8, EUR 23.

Delsalle, Paul, et al. (eds.), *Pour la singulière affection qu’avons a luy. Études bourguignonnes offertes à Jean-Marie Cauchies*. Turnhout: Brepols, 2016. ISBN 978-2-503-56483-8, EUR 95.

Dessing, René W.C., *Haagse en Leidsche buitenplaatsen onder titel. Over landelijke genoegens van adel en burgerij*. Heemstede: Stichting Kastelen Buitenplaatsen, 2016. ISBN 978-90-825893-0-6, EUR 20.

D’Hainaut Zveny, Brigitte, and Ralph Dekoninck (eds.), *Machinae spirituales (Scientia Artis)*. Turnhout: Brepols, 2016. ISBN 978-2-930054-25-4, EUR 60.

Elsig, Frederic (ed.), *Peintures flamandes et hollandaises du Musée d’art et d’histoire de Genève*. Paris: Favre Editions, 2017. ISBN 978-2-8289-1600-8, EUR 17. – Exhibition Fondation Pierre Arnaud, Lens (Switzerland), October 21, 2016 – January 22, 2017.

Engel, Franz, and Yannis Hadjinicolaou (eds.), *Formwerdung und Formentzug (Actus et Imago, Berliner Schriften für Bildaktforschung und Verkörperungsphilosophie, XVI)*. Berlin: Walter de Gruyter, 2016. ISBN 978-3-11-043847-5.

Fritsche, Ulrich, *Jheronimus Bosch. Das Rätsel der Johannes-Bilder*. Schmallingenberg: Verlag Hazeka, 2016. ISBN 978-3-9805217-6-5, EUR 7.50

Gesché-Koning, Nicole, et al. (eds.), *Étudier, enseigner et préserver l’oeuvre d’art. Eloge de l’interdisciplinarité. Liber amicorum Catheline Périer-D’ieteren*. Brussels: Editechnart, asbl, 2016. ISBN 978-94-6136-060-1, EUR 38.

Ginhoven, Sandra van, *Connecting Art Markets. Guiliam Forchondt’s Dealership in Antwerp (c.1632-78) and the Overseas Paintings Trade (Studies in the History of Collecting & Art Markets, 1)*. Leiden/Boston: Brill, 2017. ISBN 978-90-0431-974-5, EUR 134. To be reviewed.

Grabowski, Carin, *Maria Sibylla Merian zwischen Malerei und Naturforschung. Pflanzen- und Schmetterlingsbilder neu entdeckt*. Berlin: Reimer, 2017. ISBN 978-3-496-01571-0, EUR 81.

Hadjinicolaou, Yannis, *Denkende Körper – Formende Hände. Handeling in Kunst und Kunsttheorie der Rembrandtisten (Actus et Imago, Berliner Schriften für Bildaktforschung und Verkörperungsphilosophie, XVIII)*. Berlin: Walter de Gruyter, 2016. ISBN 978-3-11-043885-7.

Hale, Meredith M. (ed.), *Cambridge and the Study of Netherlandish Art: The Low Countries and the Fens (Museums at the Crossroads, 29)*. Turnhout: Brepols, 2016. ISBN 978-2-503-56634-4, \$117.

Haveman, Mariëtte, and Annemiek Overbeek, *Het reizende detail in de kunst van 1400 tot 1500*. Amsterdam: Kunst en Schrijven, 2016. ISBN 978-90-811089-0-4, EUR 30.

Havers, Emile, et al., *Een koninklijk paradijs. Aert Schouman en de berbeelding van de natuur*. Zwolle: WBOOKS, 2017. ISBN 978-94-6258-185-2, EUR 30.

Heard, Kate, *Maria Merian's Butterflies*. With a contribution by George McGavin. London: Royal Collection Trust, 2016. ISBN 978-1-909-74131-7, £15.00.

Heydenreich, Gunnar, Daniel Görres and Beat Wismer (eds.), *Cranach der Ältere. Meister – Marke – Moderne*. Munich: Hirmer, ISBN 978-3-7774-2744-7, EUR 50. – Exhibition Museum Kunstpalast, Düsseldorf, April 8 – July 30, 2017.

Horníčková, K., and M. Šroněk (eds.), *From Hus to Luther. Visual Culture in the Bohemian Reformation (1380-1620)* (*Medieval Church Studies*, 33). Turnhout: Brepols, 2017. ISBN 978-2-503-54805-0.

Hughes, J.O., Catherine Hughes and Avril Lloyd, *Trysorau Cudd: Gwydr Lliw yn Santes Gwenllwyfo, Dulau, Môn / Hidden Gems: Stained Glass at the Church of St Gwenllwyfo, Anglesey*. Aberystwyth: Sulien Books, 2016. ISBN 978-1-910675-04-5.

Huijs, Peter (ed.), *Jeroen Bosch. Wijsheid-schrijver met beelden* (*Symposionreeks*, 36). Haarlem: De Rozekruis-Pers, 2016. ISBN 978-90-6732-451-9, EUR 12.

Husslein-Arco, Agnes, Georg Lechner and Maike Hohn (eds.), *Himmlisch! Der Barockbildhauer Georg Pinsel*. Vienna: Österreichische Galerie/Belvedere, 2016. ISBN 978-3-903114-10-4, EUR 39. – Exhibition Belvedere, Winterpalais, Vienna, October 28, 2016 – February 12, 2017.

Jonckheere, Koenraad, *Rubens. Portraits after Existing Prototypes* (*Corpus Rubenianum Ludwig Burchard*, XIX, 4). London: Harvey Miller, an imprint of Brepols Publishers, 2017. ISBN 978-1-909-40058-0, \$195. To be reviewed.

Jordan Gschwend, Annemarie, and K.J.P. Lowe, *The Global City: On the Streets of Renaissance Lisbon*. London: Paul Holberton, 2017. – Exhibition Museu Nacional de Arte Antiga, Lisbon, February 24 – April 9, 2017.

Kaulbach, Hans-Martin, Niklaus Manuel Deutsch & Hans Rudolf Manuel Deutsch, parts I and II (*The New Hollstein German Engravings, Etchings and Woodcuts 1400-1700*). Ouderkerk a/d IJssel: Sound & Vision Interactive, 2016. ISBN Part I: 978-94-91539-32-9, EUR 465. Part II: 978-94-91539-33-6, EUR 465.

Koerner, Leo Joseph, *Bosch and Bruegel: From Enemy Painting to Everyday Life* (*Bollingen Series XXXV*: 57). Princeton: Princeton University Press, 2016. ISBN 978-0-6911-7228-6. To be reviewed.

Kosina, Elena, *Die mittelalterlichen Glasmalereien in Niedersachsen (Ohne Lüneburg und die Heideklöster)* (*Corpus Vitrearum Medii Aevi Deutschland*, VII, 1). Berlin: Deutscher Verlag für Kunstwissenschaft, 2017. ISBN 978-3-87157-244-9, EUR 100.

Kuus, Saskia, and Frank de Hoog, *Jan van Ravesteyn, een Haagse portretschilder* (*Groengele reeks*). Venlo: Van Spijk Art Projects, 2016. ISBN 978-90-6216-823-1, EUR 18.

Lecocq, Isabelle, *Vitraux de la cathédrale Saint-Paul à Liège*. Turnhout: Brepols, 2016. ISBN 978-2-503-56817-1, EUR 47.

Lusheck, Catherine, *Rubens and the Eloquence of Drawing*. London/New York: Routledge, 2017. ISBN 978-1-472-47712-5, \$150. To be published in July.

Der Luthereffekt. 500 Jahre Protestantismus in der Welt. Munich: Hirmer, 2017. ISBN 978-3-7774-2722-5 (Eng.), EUR 45. – Exhibition Deutsches Historisches Museum im Martin-Gropius-Bau, Berlin, April 12 – November 5, 2017.

Madersbacher, Lukas, Michael Pacher: *Zwischen Zeiten und Räumen*. Berlin/ Munich: Deutscher Kunstverlag, 2015. ISBN 978-3-422-07307-4. Reviewed in this issue.

Maës, G., *De l'expertise artistique à la vulgarisation au siècle des lumières. Jean-Baptiste Descamps (1715-1791) et la peinture flamande, hollandaise et allemande*. Turnhout: Brepols, 2017. ISBN 978-2-503-56770-9.

Manuth, Volker, Rudie van Leeuwen and Jos Koldeweij (eds.), *Example or Alter Ego? Aspects of the Portrait Historié in Western Art from Antiquity to the Present*. Turnhout: Brepols, 2016. ISBN 978-2-503-56816-4, \$176.

Marciari, John (ed.), *Hans Memling: Portraiture, Piety, and a Reunited Altarpiece*. With essays by Maryan Ainsworth, Till-Holger Borchert, Noël Geirnaert, John Marciari, Gianluca Poldi and Giovanni C.F. Villa, and Ilona van Tuinen. London: Paul Holberton Publishing, 2016. ISBN 978-1-911300-08-3. – Exhibition, Morgan Library & Museum, New York, September 2, 2016 – January 8, 2017.

Meganck, Tine Luk, *Erudite Eyes. Freindship, Art and Erudition in the Network of Abraham Oretelius (1527-1598)*. (*Studies in Netherlandish Art and Cultural History*, 14). Leiden: Koninklijke Brill, 2017. ISBN 978-90-04-34167-8, EUR 65.

Muller, Jeffrey, *St. Jacob's Antwerp Art and Counter Reformation in Rubens's Parish Church* (*Brill's Studies in Intellectual History*, 253; *Brill's Studies on Art, Art History, and Intellectual History*, 13). Leiden/Boston: Brill, 2016. ISBN 978-90-04-31186-2. To be reviewed.

Neidhardt, Uta, and Konstanze Krüger (eds.), *Das Paradies auf Erden. Flämische Landschaften von Bruegel bis Rubens*. Dresden: Sandstein Verlag, 2016. ISBN 978-3-95498-252-3. – Exhibition Staatliche Kunstsammlungen Dresden, October 1, 2016 – January 15, 2017; Rockoxhuis, Antwerp, March 24 – June 2, 2017. Reviewed in this issue.

Niklaus Manuel. *Catalogue raisonné* (*Oeuvrekataloge Schweizer Künstler und Künstlerinnen*, 29). 2 vols. Basel: Schwabe & Co. 2017. ISBN 978-3-7965-3630-4, EUR 640.

Pichler, Christina, *Grubhof. Bauforschung, Geschichte und künstlerische Ausstattung* (*Grazer Universitätsverlag – Reihe Habilitationen, Dissertationen, Diplomarbeiten*, 48). Graz: Laykam Alpina, 2016. ISBN 978-3-7011-0366-9, EUR 15.

Pietrogiiovanna, Mari, (ed.), *Uno sguardo verso nord. Scritti in onore di Caterina Virdis Limentani*. Padua: Il Poligrafo, 2016. ISBN 978-88-7115-916-4.

Post, Bert, *Frans Post & Pieter Post. Kunstenaars in de 17e eeuw / Artists in the 17th Century / Artistas no século XVII*. Noorden: Uitg. Bert Post, 2016. ISBN 978-90-70376-95-6, EUR 29.50

Rosen, Jochai, *Jacob Duck (c. 1600-1667). Catalogue raisonné* (*OCULI: Studies in the Fine Arts of the Low Countries*, 16). Amsterdam: John Benjamins, 2017. ISBN 978-90-272-4968-5, EUR 225.

Roth, Michael, and Martin Sonnabend (eds.), *Durch die Blume gesehen. Maria Sibylla Merian und die Tradition der Blumenmalerei vom 16. bis zum 18. Jahrhundert*. Munich: Hirmer, 2017. ISBN 978-94-6262-094-0, EUR 45.

Rudy, Kathryn M., *Piety in Pieces: How Medieval Readers Customized their Manuscripts*. Cambridge: Open Book Publishers, 2016. ISBN 978-1-78374-234-9.

Rudy, Kathryn M., *Rubrics, Images and Indulgences in Late Medieval Netherlandish Manuscripts*. Leiden: Brill, 2016. ISBN 978-90-0432-695-8, EUR 150.

Sacred and Secular: Israhel van Meckenem and Early German Engravings. Tokyo: National Museum of Western Art, 2016. – Exhibition National Museum of Western Art, Tokyo, July 9 – September 19, 2016. With essays by Achim Riether, “Israhel van Meckenem, Kupferstecher zu Bocholt” (summary of his 2006 essay for the exhibition *Israhel van Meckenem (um 1440/45-1503): Kupferstecher – der Münchner Bestand*); Asuka Nakada, “A Study of The Life of the Virgin Series: From Its Relation to the Wing Panels of the Weingartner Altarpiece;” Diane Scillia, “Dressing the Part: Costume in Israhel van Meckenem’s Secular Imagery.”

Salomonson, Jan-Willem, *Diversiteit en samenhang. Catalogus van een studiekabinet*. Delft: Uitgeverij Eburon, 2016. ISBN 978-94-6301-046-7, EUR 24.50 – Private collection of mostly 17th century Dutch masters.

Schwartz, Gary, *Vermeer in Detail*. Antwerp: Ludion, 2017. ISBN 978-94-91819-71-1, EUR 44.

Seidel, Christine, and Nicholas Herman (eds.), *French Painting ca. 1500. New Discoveries, New Approaches (Ars Nova, 18)*. Turnhout: Brepols, 2016. ISBN 978-2-503-55319-1, EUR 100.

Seifertová, Hana, *Johann Adalbert Angermeyer (1674-1742). Pražský malíř kabinetních obrazů / A Prague Specialist in Cabinet Painting*. Prague: Národní Galerie v Praze, 2015. ISBN 978-80-7035-596-1, EUR 30.

Stoesser, Alison, *Van Dyck's Hosts in Genoa. Lucas and Cornelis de Wael's Lives, Business Activities and Works (Pictura Nova, 19)*. Turnhout: Brepols, 2016. ISBN 978-2-503-53175-5, EUR 200.

Stolzenburg, Andreas, and Peter Prange (eds.), *Spurenlese. Zeichnungen und Aquarelle aus drei Jahrhunderten*. Munich: Hirmer Verlag, 2016, ISBN 978-3-7774-2673-0, EUR 39. – Exhibition Hamburger Kunsthalle, Hamburg, September 2, 2016 – January 8, 2017; Fondation Custodia, Paris, February 4 – May 7, 2017.

Straten, Roelof van, *German Single-Leaf Woodcuts, 1550-1700 (Iconclass Indexes – Early German Prints, 5/3)*. Leiden: Unitgeverij Foleor, 2017. ISBN 978-90-75-35-44-5, EUR 218.

Suchtelen, Ariane van, and Quentin Buvelot, *Genre Paintings in the Mauritshuis*. Zwolle: Waanders Publishers, 2016. ISBN 978-94-6262-094-0, EUR 45. To be reviewed.

Thibault Schaefer, J., *The Brussels Tristan Tapestries (Studies in Western Tapestry, 6)*. Turnhout: Brepols, 2015. ISBN 978-2-503-54982-8, EUR 125. To be reviewed.

Timmermann, Achim, *Memory and Redemption. Public Monuments and the Kaming of Late Medieval Landscape (Architectura Medii Aevi, 8)*. Turnhout: Brepols, 2017. ISBN 978-2-503-54652-0, EUR 105.

Tichelaar, Pieter Jan, *Het korffe. Herkennen en beschrijven van vroege majolica*. Zwolle: SPA, 2016. ISBN 978-90-8932-130-5, EUR 10.

Tuominen, Minna, *Asetelma / Stilleben / Still Life. Elämä tarjottimella / Livet på ett bord / The World on Display (Sinebrychoffin taidemuseon julkaisuja)*. Helsinki: The Finnish National Gallery, 2016. ISBN 978-952-7067-35-2, EUR 58.

Van Cauteren, Katharina, and Fernand Huts, *The Birth of Capitalism. The Golden Age of Flanders*, Tielt: Uitg. Lannoo N.V., 2016. ISBN 978-94-014-3735-6, EUR 45. – Exhibition Provinciaal Cultuurcentrum Caermersklooster, Ghent, June 17, 2016 – January 1, 2017.

Van Crombrugge, Hilde, and Paul Van den Brecht (eds.), *Een wonderbaarlijke tuin / Un jardin miraculeux / A Miraculous Garden. Flora op het Lam gods / La flore sur L'Agneau mystique / Flora on the Ghent Altarpiece*. Ghent: Provinciebestuur Oost-Vlaanderen, 2016. ISBN 978-90-74311-95-3, EUR 29.

Van der Stock, Jan, *In Search of Utopia. Art and Science in the Era of Thomas More*. Amsterdam: Amsterdam University Press, 2017. ISBN 978-94-6298-407-3, EUR 60. – Exhibition, Museum M, Leuven, October 20, 2016 – January 17, 2017. Reviewed in this issue.

Vargas, Yves, *La souffrance animale. Regards sur la peinture flamande*. Montceaux-les-Meaux: Éditions Fiacre, 2016. ISBN 978-2-917231-60-9, EUR 19.

Veldman, Ilja M., and Yvonne Bleyerveld, *The Netherlandish Drawings of the 16th Century in Teylers Museum*. Leiden: Primavera Pers, 2016. To be reviewed.

Verhoeven, Mariëtte, Lex Bosman and Hanneke Van Asperen (eds.), *Monuments & Memory. Christian Cult Buildings and Constructions of the Past (Architectural Crossroads, 3)*. Turnhout: Brepols, 2016. ISBN 978-2-503-56973-4, EUR 125.

Vézellier-Dussart, Sandrine, and Cécile Laffon, *L'Odyssée des Animaux. Les Peintres animaliers flamands au XVII^e siècle*. Ghent: Snoeck Ducaju & Zoon, 2016. ISBN 978-94-6161-338-7, EUR 35. Contains essay by Susan Koslow. – Exhibition Musée de Flandre, Cassel, October 8, 2016 – January 22, 2017.

West, Ashley D., *Hans Burgkmair and the Visual Translation of Knowledge in the German Renaissance (Renovatio Artium, 3)*. Turnhout: Brepols, 2016. ISBN 978-1-909400-32-0, EUR 125.

Weststeijn, Thijs, Eric Jorink and Fris Scholten (eds.), *Netherlandish Art in its Global Context / De mondiale context van Nederlandse kunst (Netherlands Yearbook for History of Art / Nederlands Kunsthistorisch Jaarboek, 66, 2016)*. Leiden/Boston: Brill, 2016. ISBN 978-90-04-33497-7. To be reviewed.

Wheelock, Arthur K. Jr., Ger Luijten and Peter Schatborn (eds.), *From Drawings to Paintings in the Age of Rembrandt*. Milan: Skira editore, 2016. ISBN 978-88-572-3345-1, EUR 59. – Exhibition National Gallery of Art, Washington DC, October 4, 2016 – January 2, 2017; Fondation Custodia, Paris, February 4 – May 7, 2017.

Wolf, Norbert, and Karin L. Kuhn, *Das Missale Albrechts von Brandenburg. Geschaffen von Nikolaus Glockendon. Inspiriert von Albrecht Dürer*. 3 parts. Lucerne: Quaternio Verlag, 2016. ISBN 978-3-905924-50-3, EUR 298.

Woodall, Joanna, Anthonis Mor, *Art and Authority (Studies in Netherlandish Art and Cultural History)*. Leiden/Boston: Brill, 2016. Originally published in 2007, Waanders, ISBN 978-90-400-8421-8.

historians of netherlandish art

Supporting Members

Benefactors

Alfred Bader
Celeste Brusati
H. Perry Chapman
Hester Diamond
Ben Glenn II
Lawrence Goedde
George Gordon
Barbara Haeger
Valerie Hedquist
Sondra Kurtin-Robinson
Thomas Leysen
James H. Marrow
J. William Middendorf II
Christoph Müller
Otto Naumann
Sheldon Peck
Benjamin Rifkin
William Robinson
Diane Scillia
Jamie Smith
Matthew Weatherbie
Mariët Westermann
Arthur Wheelock

Patrons

Maryan Ainsworth
Annet Ardesch
Shirley K. Bennett
Bert Biemans
Joaquin Bordiu
Peter van den Brink
Margaret Carroll
Michel Ceuterick
Joop van Coevorden
Paul Crenshaw
Alice I. Davies
Jan De Maere
Marjan Debaene
Laurel Dial
Stephanie Dickey
Arthur DiFuria
Wilson G. Duprey
Arthur H. Elkind
Michael Enthoven
Dan Ewing
Frank Faes
Lola B. Gellman
Amy Golahny
Christine Göttler
John Oliver Hand

Ann Sutherland Harris
Lars Hendrikman
Lee Hendrix
Frima Fox Hofrichter
Jane Hutchison
Ethan Matt Kavaler
George Keyes
Susan Koslow
Susan Donahue Kuretsky
Sondra Kurtin Robinson
Barbara Lane
David Levine
Dorothy Limouze
Anne-Marie Logan
Anne Lowenthal
Henry Luttikhuisen
Annaliese Mayer-Meintschel
Walter Melion
James Mullen
Sheila Muller
Alexandra Onuf
Nadine Orenstein
Herman A. Pabbruwe
Minna Philips
Yona Pinson
Leontine V.L. Radler
Errol Rudman
Nina Serebrennikov
Larry Silver
Joaneath Spicer
Ron Spronk
Donna Lyn Tamaroff
Johnny Van Haefen
Monroe Warshaw
Dennis Weller
Anne Woollett
Elizabeth Wyckoff
Yao-Fen You

Supporting Members

Al Acres
Ingrid Alexander-Skipnes
Ian Appleby
Nancy Bialler
Quentin Buvelot
Alan Chong
Gregory Clark
Joseph B. Dallett
Molly Faries
Zirka Zaremba Filipczak
Jane B. Friedman
Stefan Grohé

Jeffrey Hamburger
Martha Hollander
Paul Huys Janssen
Penny Jolly
Thomas Kren
Frauke Laarmann
Jan Leja
Erika Michael
Leopoldine Prosperetti
Martin Royalton-Kisch
Gregory Rubinstein
Nicolette Sluijter-Seijffert
Jeffrey Chipps Smith
Jeroen Stumpel
Claudia Swan
Joost VanderAuwera
James Welu
Diana Withee

Institutions and Businesses

Marina Aarts, Amsterdam
University of Amsterdam,
Library
Andrew D. Washton Books
on the Fine Arts
Öffentliche Kunstsammlung
Basel, Bibliothek
Brill Publishers (Herman
Pabbruwe)
Brown University,
Rockefeller Library
Bruce Museum, Greenwich
(Peter Sutton)
Musea Brugge, Bibliotheek
Centrum Rubenianum,
Antwerp
The Cleveland Museum of
Art, Ingalls Library
CODART
Corcoran Arts & Appraisals,
Cleveland
Erasmus B.V.
The Frick Art Reference
Library
Germanisches
Nationalmuseum,
Bibliothek
Harvard University Fine Arts
Library
Universitätsbibliothek
Heidelberg

Illuminare – Centre for the
Study of Medieval Art,
University of Leuven
Institut Royal du Patrimoine
Artistique/Koninklijk
Instituut voor het
Kunstpatrimonium,
Brussels
Institute of Fine Arts, Library,
New York University
Koninklijke Musea voor
Schone Kunsten van
België/Musées Royaux des
Beaux-Arts de Belgique
The Leiden Gallery LLC
The Metropolitan Museum
of Art, Thomas J. Watson
Library
Princeton University Library
RKD – Netherlands Institute
for Art History
Rijksuniversiteit Utrecht,
Letterenbibliotheek
Szépművészeti Múzeum,
Budapest

Honorary Members

Charles Cuttler (1913–2008)
Egbert Haverkamp Begemann
William Heckscher (1904–
1999)
Julius S. Held (1905–2002)
Walter Liedtke (1945–2015)
J. Michael Montias (1928–2005)
Eddy de Jongh
James Snyder (1928–1990)
Seymour Slive (1920–2014)
Eric Jan Sluijter
Susan Urbach

*Benefactors contribute \$200
per year to the Historians of
Netherlandish Art; Patrons give
\$100 per year; Institutions and
Businesses give \$100 per year;
Supporting Members give \$75
per year.*

historians of netherlandish art

Endowment Fund

Jan Six Society (\$1 to \$49)

Marcia Allentuck in memory of Charles Mitchell
 Kathy Berkowitz
 Gregory Clark
 Melanie Gifford
 Jeffrey Hamburger
 L.B.L. Harwood
 Julie Berger Hochstrasser
 Susan Koslow
 Susan Koslow
 Susan Koslow
 Susan Koslow
 Susan Koslow
 Robinson Kurtin Communications, Inc.
 Nancy Minty
 Anne M. Morganstern
 Joshua Rifkin
 Elizabeth Sutton
 Diane Wolfthal
 Yonna Yapou-Kromholz

John the Magnanimous Society (\$50 to \$99)

Anonymous gift in memory of Dana Goodgal-Salem
 Al Acres
 Eva J. Allen in memory of Dr. Mary Ann Scott
 Donna R. Barnes
 Celeste Brusati
 Alice I. Davies
 Wilson G. Duprey
 Laura D. Gelfand
 Lola B. Gellman
 Ann Sutherland Harris
 Ann Sutherland Harris in honor of Seymour Slive
 Penny Howell Jolly
 Susan C. Katz Karp
 Susan Koslow in memory of Julius Held
 Susan Koslow in honor of Colin Eisler
 Susan Koslow in memory of Julius Held
 Anne W. Lowenthal in memory of James O. Belden
 Annaliese Mayer-Meintschel
 Andrea Pearson
 Leopoldine van Hogendorp Prosperetti
 Leontine Radler
 Natasha T. Seaman

Mary of Burgundy Society (\$100 to \$249)

Anonymous gift in memory of Dana Goodgal-Salem
 Anonymous gift in honor of the late Charles Mitchell
 Anonymous gift in honor of Otto Naumann
 Anonymous gift in honor of Irina Sokolova

Christiane Andersson in honor of Julius Held on his 91st birthday
 Donna R. Barnes
 Gerlinde de Beer in honor of George Keyes for his services as president of HNA
 Shirley K. Bennett in memory of Walter Liedtke
 Shirley K. Bennett in honor of Arthur Wheelock
 Mària van Berge-Gerbaud
 Marten Jan Bok in memory of Cynthia Lawrence
 H. Perry Chapman
 Alan Chong
 Charles D. Cuttler
 Charles D. Cuttler
 Alice I. Davies
 Alice I. Davies
 Arlene and Arthur Elkind in honor of Egbert Haverkamp Begemann
 Fondation Custodia, Collection Frits Lugt
 Ivan Gaskell in memory of Salim Kemal
 Lola B. Gellman
 Adele and Gordon J. Gilbert in honor of Ivan Gaskell
 Amy Golahny
 Ann Sutherland Harris
 Jane Hutchison in memory of Jan Bialostocki
 Jane Hutchison in memory of Wolfgang Stechow
 Ethan M. Kavalier
 Alison McNeil Kettering
 Susan Koslow in honor of Julius Held
 Susan Koslow in memory of Horst Gerson
 Susan Koslow in appreciation of Amy Golahny and her work
 Susan Koslow in honor of Kristin Belkin
 Susan Donahue Kuretsky in memory of Beatrijs Brenninkmeyer-de Rooij
 Anne-Marie Logan in honor of Kristin Belkin and all her hard work on behalf of HNA
 Anne W. Lowenthal
 Constance Lowenthal in honor of Seymour Slive
 Ruth Mellinkoff
 Erika Michael
 Sheila D. Muller
 Shelley Perlove
 Eric Jan Sluiter
 Eric Jan Sluiter
 Jeffrey Chipps Smith
 Joaneath Spicer
 Arthur K. Wheelock, Jr.

Chancellor Rolin Society (\$250 to \$499)

Anonymous donor
 Elizabeth Alice Honig

George Keyes
David Koetser
Thomas Kren in honor of Kristin Belkin
Mr. and Mrs. Bernard G. Palitz
Eric Jan Sluijter
Joaneath A. Spicer
Johnny Van Haeften

Philip the Good Society (\$500 to \$999)

A friend
George S. Abrams
Anne Hagopian van Buren
Anne Hagopian van Buren in memory of L. M. J.
Delaissé
Richard Green Galleries
George Keyes in memory of Carol Purtle

Constantijn Huygens Society (\$500 to \$999)

J. William Middendorf II
J. William Middendorf II

Admiral Maarten Harpertsz. Tromp Fund (\$500 to \$999)

Sotheby's, New York

Earl of Arundel Society (\$1,000 to \$2,499)

David G. Carter in memory of Roger-A. d'Hulst
David G. Carter in memory of Paul Coremans
David G. Carter in memory of Jacques Lavalleye
Maine Community Foundation, at the recommendation
of Anne van Buren

James Marrow in memory of Anne Hagopian van Buren
Joann and James Nordlie
The Samuel H. Kress Foundation

HNA Presidents' Society (\$1,000 and above)

The Estate of Charles Cuttler
George Keyes in memory of Jan Gerrit van Gelder
George Keyes in memory of Hans Mielke
Belinda Patterson in honor of Carol Purtle
Carol J. Purtle in memory of Norris Kelly Smith

Pottekijker Society (\$2,500 to \$4,999)

Jack Kilgore

HNA Society (\$5,000 and above)

James Marrow
James Marrow
John Michael Montias Fund
Marten Jan Bok
David Carter
Perry Chapman
Pamela Decoteau
Larry Goedde
Amy Golahny
Emilie Gordenker
Julie Hochstrasser
Alison Kettering
Eric Jan Sluijter
Arthur Wheelock, Jr.
Jean Wilson

historians of netherlandish art

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

HNA organizes and sponsors a major research conference every four years. It also holds an annual meeting in conjunction with College Art Association conferences, where members share interests and information in debates, symposia, or lectures. HNA offers news of exhibitions, acquisitions and other museum news, conferences, recent publications, and members' activities, as well as extensive book reviews on its webpage at www.hnanews.org. Twice a year this information is also offered in hard copy. A Membership Directory is available on HNA's website.

HNA grew out of a national symposium on Netherlandish art held in the spring of 1982 at Memphis State University. Its initial research conference, held at the University of Pittsburgh in 1985, drew over two hundred participants from seven countries. The Pittsburgh meeting set the standard for seven further international conferences held in Cleveland (1989), Boston (1993), Baltimore (1998), Antwerp (2002), Baltimore/Washington (2006), Amsterdam (2010), and Boston (2014). HNA has been an affiliated society of the College Art Association since 1984, and was incorporated in New York State as a not-for-profit corporation in 1988.

Membership in Historians of Netherlandish Art is open to any individual or organization interested in the study of Netherlandish, German and Franco-Flemish art and architecture, whether as a vocation or avocation. Membership privileges include participation in HNA activities annually at College Art Association meetings and at HNA-sponsored conferences, access to the online *Newsletter* and *Review of Books*, the Membership Directory, and the hard copy version of the *HNA Newsletter* and *Review of Books*.

HNA also publishes an online scholarly, peer-reviewed journal twice a year: www.jhna.org

For information contact Kristin Belkin, 23 South Adelaide Ave, Highland Park NJ 08904; 732-937 83 94; kbelkin@aol.com, or Fiona Healy, Seminarstrasse 7, D-55127 Mainz, Germany; FionaHealy@aol.com