

historians of netherlandish art

NEWSLETTER

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

Vol. 19, No. 1

www.hnanews.org

May 2002



*Michael Sweerts, Boy with a Hat, c. 1655–1656.
Oil on canvas, 37 × 29.2 cm. The Ella Gallup Sumner and Mary Catlin Sumner Collection,
Wadsworth Atheneum Museum of Art, Hartford.*

From the President

The Website

Many of you will be reading this message on paper; many more will be reading it online, for this is the inaugural issue of www.hnanews.org. Though arranged a little differently, much of the *Newsletter* will look familiar. Sections on HNA News, Exhibitions, Museum News, and Scholarly Activities have all been carried over to the new format. Completely new, however, are the website's links to museums, research facilities, libraries, art historical organizations, and photo services. You'll no longer need to take that extra step of searching for these sites and addresses, because they are all right here.

For Members Only: The website will soon include the new Membership Directory. Watch for it over the summer. This summer as well, our webmaster Curtis Skewes hopes to finish work on the archive of past newsletters. Another possible section is one listing journal articles relevant to members' interests; if this comes to fruition, it will be posted sometime next year. The password allowing members access to all these sections will be sent to you soon in the mail.

The *Review of Books* in this issue also looks familiar, as Kristin Belkin has organized and edited it in her inimitable fashion. As we prepare the November issue, however, Kristin will become the Administrative Editor for our new editorial board. Jacob Wisse will be editor for 14th- and 15th-century books, Larry Silver for the 16th century, Fiona Healy for the 17th- and 18th-century Southern Netherlands, and Mariët Westermann for the 17th- and 18th-century Dutch Republic. Please contact them individually if you want to review a particular book.

If you would like to correct errors or make suggestions for improving this site, please send your comments to Stephanie Dickey, co-editor of the website: sdickey@iupui.edu. I would like to thank her and the other members of the website committee – Reindert Falkenburg, George Keyes, Anne Lowenthal, Larry Silver and Mariët Westermann – for making this a reality.

To obtain a hard copy of the November *Newsletter*, you may add \$10 to your 2002 membership dues. The deadline is October 1, 2002 (even if you already have paid dues for this year). Please contact Kristin Belkin for the dues form at kbelkin@aol.com, or 23 South Adelaide Ave, Highland Park, NJ 08904.

HNA wishes to thank the many members who contributed to the Website Appeal that went out in December. For those who were unable to do so then, it is scarcely too late now. Please send your check to Treasurer Betsy Wieseman, Cincinnati Art Museum, 953 Eden Park Drive, Cincinnati OH 45202. This website is expensive to set up and maintain. We need your contribution!

The Conference

The Antwerp Conference, March 13-16, 2002, was a resounding success, the best-attended conference that HNA has ever sponsored. Participants – all 325 of them – came not only from the US, but also Canada, Australia, Japan, Brazil, and almost every European country. The number of graduate students in attendance was particularly remarkable. Museum scholars were also well represented, their numbers enhanced by the timing of CODART's congress a few days earlier. On Wednesday, March 13, a joint session of HNA and CODART took place in an ideal setting, the huge Rubens room at the center of the Koninklijk Museum voor Schone Kunsten. The majority of conference activities occurred in the splendidly renovated medieval

hospital-turned-conference hall, 't Elzenveld, in the center of Antwerp.

Highlights of the conference included the plenary session, with three stimulating talks by Martha Wolff, Larry Silver and Eric Jan Sluijter. Their discussions on the current state of research in 15th-, 16th- and 17th-century Netherlandish studies appear in the online version of this *Newsletter*. Participants also singled out the success of the workshops, some of which were held *in situ*. The 1993 HNA conference in Boston initiated the idea of workshops; the 1998 Baltimore conference added more. The Antwerp conference offered no less than 18 workshops. Summaries of the insights that emerged from them, along with the abstracts of the many equally successful sessions, can also be found in the online *Newsletter*. Photos can be accessed here as well – shots of the events that took place at the Elzenveld, and of the receptions held in the city halls of Antwerp and Bruges. The conference concluded with an evening excursion to Bruges for the outstanding exhibition, 'Jan van Eyck. Early Netherlandish Painting and Southern Europe.'

Once again, I would like to thank members of the program committee for planning the conference: Marten Jan Bok, chair; Arnout Balis, Krista De Jonge, Molly Faries, and Maximiliaan Martens. I would also like to thank Betsy Wieseman for taking on the complicated task of conference treasurer, in addition to her job as HNA's treasurer. And for all their work 'on the ground', conference administrators Kristin Belkin and Fiona Healy deserve huge thanks from all of us.

To equal the success of Antwerp at the next conference in 2006 will be quite a challenge. The HNA Board plans to discuss the next venue at our meeting in New York this coming February. Should the 2006 conference take place in the US, or once again in Europe? Do you have suggestions for places and/or organizers? Please send them to us.

Best wishes,

Alison M. Kettering.

In Memoriam

Marta Osterstrom Renger (1935-2002)

Friends of Marta Renger were saddened to learn of her death in Bonn on March 4, 2002 of bulbar paralysis (a particularly malicious form of Lou Gehrig's disease), from which she had suffered since 1999. She had held the post of Lecturer for Art History at the Kunsthistorisches Institut of the University of Bonn (1986-2000), and had been Visiting Professor at Smith College in 1988. A charter member of Historians of Netherlandish Art, she had attended all of our conferences, prior to the recent one in Antwerp, and had chaired a workshop.

A native of Kansas City, Missouri, Marta had lived in Germany since her marriage to Reinhard Renger in 1968. She received the B.A. in Fine Arts from Washington University, Saint Louis, (1958); the M.Ed. (1964); M.A. (1967) and Ph.D. (1985) from Harvard. It was as a Fulbright Fellow in Amsterdam (1967/68) that she began to develop her field of expertise in Netherlandish manuscripts and their models under the direction of R.W. Scheller. Her first major publication in this area, "The Netherlandish Grisaille Miniatures: Some Unexplored Aspects," *Wallraf-Richartz-Jahrbuch*, vol. XIV (1984), 145-173, dealt with a group of sixteen manuscripts, all produced between 1440 and 1460, whose nearly identical compositions in monochrome point to the use of common archetypes. A search for sources led to the topic of her Harvard dissertation, "The Wiesbaden Codex B 10 and Netherlandish Art around 1400" (1985). Further studies included, "Some Distinctive Utrecht Workshop Procedures around 1400," in *Masters and Miniatures, Proceedings of the Congress on Medieval Manuscript Illumination in the Northern Netherlands* (Utrecht, 10-13 December 1989), 1991, and "Wiesbaden 3004 B 10: More than a Manuscript," in *Flanders in a European Perspective. Manuscript Illumination around 1400 in Flanders and Abroad. Proceedings of the International Colloquium, Leuven, 7-10 September 1993* (1995).

Her article for *Shop Talk: Studies in Honor of Seymour Slive* ("A Medieval Basis for Vasari's 'Libro'," 1995) drew attention to the survival of medieval practices of conservation in the mounts and restorations used by Vasari to safeguard and embellish his collection of valued older drawings. She also was a contributor to the *Jaarboek van de Koninklijk Museum voor Schone Kunsten, Antwerpen* (1993); *Boeken in de late Middeleeuwen. Verslag van de Groningse Codicologendagen 1992*; as well as to *The Burlington Magazine*; *The Connoisseur*; and *Rheinische Vierteljahresblätter*. Her conference report on the 1994 Stefan Lochner colloquium in Cologne (*Burlington Magazine* and *HNA Newsletter*); and her thoughtful book and exhibition reviews for *Kunstchronik* (1994-96) were models of their kind. Among her last publications were several entries in *Medieval Germany, An Encyclopedia* (New York & London, 2001) on Nicolaus Gerhaert van Leyden, the Housebook Master, the Master of the Life of Mary, and Konrad Witz. Her last publication, a review for the *HNA Review of Books* of Brigitte Corley's book on painting and patronage in Cologne, was written when she was already ill. A testimony to her dedication and courage, it is here published in her memory.

Jane Campbell Hutchison
University of Wisconsin

HNA News

HNA at CAA, New York, February 2003

Call for Papers

Exploring the Boundaries of Public and Private in Northern European Art, 1350-1600

HNA Sponsored Session at the Annual Meeting of the College Art Association, New York, 2003

Chairs: Lisa Deam, Valparaiso University and Andrea G. Pearson, Bloomsburg University of Pennsylvania

Scholarship on the art of early modern northern Europe is sensitive to the issues of 'public' and 'private' but often casts these categories in mutually exclusive terms. Small-scale devotional works and illuminated manuscripts, for instance, are seen as potent forces within the private sphere but irrelevant to the public arena. Recent research, however, has begun to argue for more flexible boundaries between the two categories. We invite papers that test the parameters of 'public' and 'private' art in a variety of contexts and from a range of perspectives. Papers might focus on a particular locale (a courtly center); a group or category of objects (princely collections or devotional art); or a type of architectural or conceptual space (the Burgundian 'theater state,' the domestic setting, or the enclosed convent). How do such objects and spaces operate within or perhaps transgress the boundaries of public and private spheres of influence? We also welcome papers that question the applicability of the terms 'public' and 'private' to the art of the early modern period. For example, was there a notion of privacy during this time, or do we impose our own concerns by using this term?

Please send abstracts to Lisa Deam, Valparaiso University, Linwood House, Valparaiso, IN 46383, lisa.deam@valpo.edu; and Andrea G. Pearson, Department of Art, Bloomsburg University, OSH 213, 400 E. 2nd St., Bloomsburg, PA 17815, apearson@bloomu.edu.

Election Results

Following members were elected to the board to serve for four years (2002-2006): Perry Chapman (re-elected to second term), Nadine Orenstein and Eric Jan Sluijter. Molly Faries and Mariët Westermann have completed their terms. The announcement was made at the Membership Meeting at CAA in Philadelphia.

HNA Fellowship

The recipients of the 2002 fellowship given by HNA are: Amy Golahny for her book *Rembrandt as Reader: The Artist's Bookshelf of Ancient Poetry and History*, to be published by Amsterdam University Press, and Angela Vanhaelen, for her book *Comic Print and Theatre in Early Modern Amsterdam*. Both recipients will use the money (\$500 each) for the purchase of photographs.

We urge members to apply for the 2003 Fellowship. Up to \$1,000 may be requested for a scholarly project: this might include travel to collections or subvention of a publication. Funds will be distributed in April 2003. The recipient(s) will be asked to write a short account of his/her/their project(s) for publication in the *Newsletter*. The application should consist of: (1) short description of project (1-2 pp); (2) budget; (3) list of further funds applied/received for the same project; (4) current cv. A selection from a recent

publication or (for students) a letter of recommendation may also be included. Please send the application by November 1, 2003, to Ellen Konowitz, Dept. of Art History, SUNY at New Paltz, 75 South Manheim Blvd., New Paltz NY 12561; konowitz@newpaltz.edu

Exhibitions

United States and Canada

The J. Paul Getty Museum, Los Angeles

A Treasury of Fifteenth-Century Manuscript Illumination. March 26 – July 7, 2002.

The Sacred Spaces of Pieter Saenredam. April 16 – July 7, 2002. The exhibition originated in Utrecht. For review of catalogue, see *Book Reviews*.

The Geometry of Seeing: Perspective and the Dawn of Virtual Space. April 16 – July 7, 2002. At the Getty Research Institute Exhibition Gallery.

Dutch Drawings of the Golden Age. May 28 – August 25, 2002.

Songs of Praise: Illuminated Choir Books. July 23 – October 13, 2002.

Other Locations

Art and Home. Dutch Interiors in the Age of Rembrandt. Denver Art Museum, March 2 – May 26, 2002. Curated by Mariët Westermann. The exhibition opened in Newark. For review of catalogue, see future *Book Reviews*.

Anthony van Dyck (1599-1641): Ecce Homo and The Mocking of Christ. Princeton University Art Museum, March 9 – June 9, 2002; The Barber Institute of Fine Arts, The University of Birmingham, October 25, 2002—January 19, 2003. Also included will be a group of prints and drawings by Van Dyck and his predecessors and, in Birmingham only, *Christ with the Cross*, from the Palazzo Rosso, Genoa. The paintings in the show will also be on view at the National Gallery of Ireland, Dublin, June 19 – August 11, 2002, and the Courtauld Gallery, London, August 22 – October 13, 2002. In the latter venue they will be shown alongside the Gallery's own *Man of Sorrows* of c.1622-23, which is too fragile to travel – reuniting for the first time all of Van Dyck's relevant works of this theme.

Tapestry in the Renaissance: Art and Magnificence. The Metropolitan Museum of Art, New York, March 12 – June 19, 2002. With catalogue. A symposium is scheduled for June 6-8, 2002 (see also under *Conferences: To Attend*).

The Print in the North. The Age of Albrecht Dürer and Lucas van Leyden. Selections from the Metropolitan Museum of Art. Currier Gallery of Art, Manchester, NH, March 23 – June 17, 2002. Source: Codart.

Rubens, Jordaens, Van Dyck and their Circle: Flemish Master Drawings from the Museum Boijmans Van Beuningen. Frick Art Museum, Pittsburgh, April 5 – June 2, 2002. Source: Codart.

The Poetry of Everyday Life: Dutch Paintings in Boston Collections. Museum of Fine Arts, Boston, May 15 – September 23, 2002. Curated by Ronni Baer.

The Curious World of Michael Sweerts (1618-1664). California Palace of the Legion of Honor, San Francisco, June 8 – August 25, 2002; Wadsworth Atheneum, Hartford, September 19 – December 1, 2002. The exhibition opened at the Rijksmuseum (see *Newsletter*, November 2001). Curated by Guido Jansen, Jonathan Bikker, Duncan Bull, Lynn Federle Orr and Peter Sutton. With catalogue, to be reviewed.

Richelieu: The Cardinal, Power and Art. Musée des Beaux-Arts, Montréal, September 18, 2002 – January 5, 2003. With catalogue.

The Art of Illusion. Five Centuries of Trompe L'Oeil Painting in Europe and America. National Gallery of Art, Washington, October 13, 2002 – March 2, 2003.

The Thaw Collection: Drawings and Sketches. The Pierpont Morgan Library, New York, closes January 5, 2003.

The Revelation of Color: Northern Renaissance and Baroque Painted Prints. Baltimore Museum of Art, October 2002 – January 2003; St. Louis Art Museum, March – May 2003. Handcolored prints, including early devotional woodcuts, playing cards, broadsheets, painted impressions of engravings by Dürer, Bruegel and Goltzius, commemorative print projects, such as Maximilian's *Triumphal Arch*, botanical and zoological images. With catalogue, published by Penn State UP.

Art in the Age of Rubens and Rembrandt. North Carolina Museum of Art, October 13 – December 28, 2002.

Jan Miense Molenaer: A Painter of the Dutch Golden Age. North Carolina Museum of Art, Raleigh, October 13, 2002 – January 5, 2003; The Indianapolis Museum of Art, January 19 – March 23, 2003; The Currier Gallery of Art, Manchester, NH, April 6 – June 17, 2003. The exhibition is organized by The North Carolina Museum of Art, and curated by Dennis Weller. The catalogue will include contributions by Mariët Westermann and Cynthia Korthenhorst.

Europe

Austria and Germany

Das flämische Stilleben: eine Ausstellung des Kunsthistorischen Museums im Palais Harrach. Palais Harrach, Vienna, March 18 – July 21, 2002; Villa Hügel, Essen, September 1 – December 8, 2002. Source: Codart.

Tulpen. Schönheit und Wahn. Tulpendarstellungen in der niederländischen Malerei. Residenzgalerie, Salzburg, March 22 – June 30, 2002.

Niederländische Zeichnungen des 17. Jahrhunderts. Museum der bildenden Künste, Leipzig, April 3 – June 2, 2002.

Zeichnungen von Meisterhand: Die Sammlung Uffenbach. Historisches Museum, Frankfurt, April 25 – July 14, 2002. The Frankfurt collector Johann Friedrich von Uffenbach (1687-1769). Source: Codart.

Hans Vredeman de Vries (1526-1607). Weserrenaissance-Museum, Schloß Brake, Lemgo, June 2 – September 1, 2002; Koninklijk Museum voor Schone Kunsten, Antwerp, September 15 – December 8, 2002. With fully illustrated publication, which includes a catalogue raisonné (www.vredeman.net).

Die Apostel aus St. Jakob. Nürnberger Tonplastik des Weichen Stils. Germanisches Nationalmuseum, Nürnberg, closes September 8, 2002. With catalogue.

Die Masken der Schönheit: Hendrick Goltzius und das Kunstideal um 1600. Kunsthalle, Hamburg, July 19 – September 30, 2002. Source: Codart.

Textile Treasures of the Renaissance and Early Baroque. Bayerisches Nationalmuseum, Munich, closes February 28, 2003.

Belgium

Rubens. Europese schilder. Stadhuis, Brussels, March 12 – July 28, 2002. Eighteen paintings lent by the Akademie, Vienna.

Jan van Eyck, de Vlaamse Primitieven en het Zuiden. Groeningemuseum, Brugge, March 15 – June 30, 2002. Organized by Till-Holger Borchert, with the assistance of Hilde Lobelle-Caluwé and Manfred Sellink. With catalogue. For the conference held in conjunction with the exhibition as well as the drawings exhibition at the Rubenshuis, see under *Conferences: To Attend*.

Groeninge museum te gast in het Antwerpse Museum voor Schone Kunsten. Koninklijk Museum voor Schone Kunsten, Antwerp, January 26 – October 27, 2002.

The Brueghel Enterprise. Musées Royaux des Beaux-Arts de Belgique, Brussels, March 22 – June 23, 2002. The exhibition opened at the Bonnefantenmuseum, Maastricht. With catalogue, to be reviewed.

De vier Jaargetijden. Stedelijk Museum Vander Kelen-Mertens, Leuven, April 20 – July 7, 2002. The exhibition opened at the Noordbrabants Museum, 's-Hertogenbosch, December 22, 2001 – April 7, 2002. Catalogue by Yvette Bruijnen (Zwolle: Waanders, 2002. ISBN 90-400-9642-2, euro 35).

Heerlijke Primitieven. Meestertekeningen van Jan van Eyck tot Hiëronymus Bosch. Rubenshuis, Antwerp, June 14 – August 18, 2002. Curator: Fritz Koreny (*Corpus deutscher und niederländischer Zeichnungen, 1350-1500*); with catalogue by Fritz Koreny and Georg Zeman. For the conference, see under *Conferences: To Attend*. For more information on this and two following exhibitions: www.flemishprimitives.be

De schatkamer van Mayer van den Bergh. Museum Mayer van den Bergh, Antwerp, June 14 – August 18, 2002.

Van Jan van Eyck tot Hans Memling in het Koninklijk Museum. Koninklijk Museum voor Schone Kunsten, Antwerp, June 14 – August 18, 2002.

Besloten wereld, open boeken: Middeleeuwse handschriften in dialog met hedendaagse kunst. Groot Seminarie, Brugge, August 17 – November 17, 2002. Source: Codart.

Dutch Stained Glass Windows in the Royal Library. Bibliothèque Royale de Belgique, Brussels, September 2 – 21, 2002.

Meesterlijke Middeleeuwen. Miniaturen van Karel de Grote tot Karel de Stoute (800-1475). Stedelijk Museum Vander Kelen-Mertens, Leuven, September 21 – December 8, 2002. Organized by the Centre for the Study of Flemish Illuminators, KU Leuven (www.mmm.leuven.be).

Hans Vredeman de Vries (1526-1607). Koninklijk Museum voor Schone Kunsten, Antwerp, September 15 – December 8, 2002. The exhibition opens at the Weserrenaissance-Museum, Lemgo (see above). A symposium is scheduled for November 29, 2002: Hans Vredeman de Vries en de Technisch/Toegepaste Kunsten (see under *Conferences: To Attend*).

Hans Vredeman de Vries. Antwerpse Renaissance Tuinen. Antwerp, Rubenshuis, September 15 – December 8, 2002. Curator: Peter Fuhring; catalogue by Peter Fuhring, Krista De Jonge, Chris De Maegd and Ursula Härting.

England and Scotland

Baroque Painting in Genoa. The National Gallery, London, March 13 – June 16, 2002. Includes Rubens's *Equestrian Portrait of Giovan Carlo Doria* (Galleria Nazionale di Palazzo Spinola). With catalogue.

Paintings from the Fitzwilliam Museum, Cambridge. The National Gallery, London, March 23 – May 19, 2002. Group of Italian, Dutch and Flemish masterpieces on loan during the Courtyard Development Project at the Fitzwilliam Museum. After the exhibition all the loans will be on display for a further year, integrated with the Gallery's permanent collection.

Light. Laing Art Gallery, Newcastle, April 20 – July 7, 2002; National Gallery, London, July 17 – October 6, 2002. A National Gallery touring exhibition.

Inspired by Italy. Dutch Landscape Painters, 1600-1700. Dulwich Picture Gallery, London, May 22 – August 26, 2002. Curated by Laurie Harwood. (For her work on the exhibition, Laurie Harwood received a HNA travel grant; see *HNA Newsletter*, November 2000, p. 5.)

Brueghel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection. The British Museum, London, June 13 – September 22, 2002; Fondation Custodia, Paris, October 10 – December 8, 2002. Curator: William Robinson. Source: Codart.

Rubens: Drawing on Italy. National Gallery of Scotland, Edinburgh, June 14 – September 1, 2002; Djanogly Art Gallery, Nottingham, autumn 2002. Curated by Jeremy Wood; with catalogue.

Anthony van Dyck (1599-1641): *Ecce Homo* and *The Mocking of Christ*. The Barber Institute of Fine Arts, The University of Birmingham, October 25, 2002 – January 19, 2003. The exhibition opened in Princeton, see under *United States and Canada*.

France

Les arts décoratifs sous Louis XIII et Anne d'Autriche. Grand Palais, Paris, April 9 – July 8, 2002. With catalogue.

Brueghel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection. Fondation Custodia, Paris, October 10 – December 8, 2002. The exhibition opens in London, see under *England and Scotland*.

Ireland

Ter Brugghen's *Crucifixion*. National Gallery of Ireland, Dublin, April 2 – June 17, 2002. On loan from the Metropolitan Museum of Art.

Italy

Dutch and Flemish Paintings in Lombard Collections. Palazzo Reale, Milan, March 7 – June 9, 2002. Curators: Bert Meijer and Raffaella Colace.

Gaspere Vanvitelli (Caspar van Wittel). Chiostro del Bramante di S. Maria della Pace, Rome, September 18, 2002 – January 6, 2003. Source: Codart.

The Netherlands

The Rijksmuseum, Amsterdam

De Nederlandse ontmoeting met Azie 1602-2002. March 19 – September 29, 2002.

Zuid Afrika op de kaart. De Atlas Gordon. April 13 – July 14, 2002.

Kostuumaccessoires, 1550-1950. May 25 – November 24, 2002.

Aelbert Cuyp (1620-1691). Schilderijen en tekeningen. June 7 – September 1, 2002. The exhibition opened in Washington, see *Newsletter*, November 2001, p. 5.

The Dutch Encounter with Asia, 1600-1950. October 12, 2002 – February 9, 2003.

Hendrick Goltzius. March 7 – May 25, 2003.

Other locations

Paleizen en lusthoven. Europese grafiek uit eigen collectie 1650-1850. Teylers Museum, Haarlem, closes June 2, 2002.

Peper en pilaeren: De Verenigde Oost-Indische Compagnie in munten en penningen (1602-1799). Teylers Museum, Haarlem, December 10, 2001 – June 9, 2002.

The Mystery of the Young Rembrandt. Museum Het Rembrandthuis, Amsterdam, February 20 – May 26, 2002. The exhibition opened in Kassel; see *Newsletter*, November 2001. With catalogue by Ernst van de Wetering and Bernhard Schnackenburg (ISBN 3-932353-59-5, euro 62). For the two-day seminar held in conjunction with the Amsterdam showing, see under *Past Conferences*.

Verborgen: Nederlandse en Vlaamse schilderijen uit de 16de en 17de eeuw uit de collectie W.C. Escher. Centraal Museum, Utrecht, March 1 – June 2, 2002. Curator: Rudi Ekkart. Source: Codart.

Love for Sale. Four Centuries of Prostitution in Amsterdam. Amsterdams Historisch Museum, March 9 – September 1, 2002.

Margareta de Heer, dé Friese kunstenaars van de 17de eeuw. Fries Museum, Leeuwarden, March 9 – June 2, 2002. Source: Codart.

De oudheid in handen. Klassieke handschriften in de Provinciale Bibliotheek van Friesland. Provinsjale en Buma Bibliotheek fan Fryslân, Leeuwarden, March 16 – May 24, 2002. Selection of medieval manuscripts, mainly from the former university library of Franeker. In conjunction with the codicological conference, March 14–16, 2002 (see under *Past Conferences*).

Het geheim van Gouda. De grootste tekeningen van de wereld. Museum Het Catharinagasthuis, Gouda, March 16 – June 16, 2002. Cartoons for the stained-glass windows in the Sint-Janskerk. With catalogue; to be reviewed.

Een kwestie van kiezen: Hollandse 17de-eeuwse schilderijen uit de collectie Fris Lugt. Mauritshuis, The Hague, March 28 – June 30, 2002. Curators: Quentin Buvelot and Hans Buijs; with catalogue.

Schatten in Delft: Burgers verzamelen, 1600-1750. Prinsenhof, Delft, April 11 – July 14, 2002. Curators: Michiel Jonker and Ellinoor Bergvelt. Source: Codart.

Jacob van Ruisdael oder die Revolution der Landschaft. Frans Halsmuseum, Haarlem, April 27 – July 29, 2002. Organized by Martina Sitt (Hamburg) and Pieter Biesboer (Haarlem). With catalogue. The exhibition opened in Hamburg.

Vorstelijk vee op Het Loo: aan de wand en in de wei. Paleis Het Loo, Apeldoorn, May 9 – July 28, 2002.

Karel van Mander (1548-1606), schilder en schrijver. Frans Halsmuseum, Haarlem, June 15 – October 5, 2002. From the museum's holdings.

Jacob Gerritsz. Cuyp. Dordrechts Museum, closes September 15, 2002.

Cuyp, an Inspiration: Victor Onstein. Dordrechts Museum, closes September 15, 2002.

The Idyll Lives on: Aelbert Cuyp in the Eighteenth and Nineteenth Centuries. Dordrechts Museum, closes September 15, 2002.

Tilman van Gameren (1632-1706). Paleis op de Dam, Amsterdam, June 29 – September 16, 2002. Van Gameren was an architect from Utrecht who mainly worked in Poland (Krasinski Palace). Exhibition goes to Warsaw after Amsterdam showing. With catalogue in Dutch and English. For further information: www.kon-paleisamsterdam.nl/nieuws.htm. For the symposium organized in conjunction with the exhibition, see under *Conferences: To Attend*.

Rembrandt en zijn navolgers uit München. Rembrandthuis, Amsterdam, September 7 – November 17, 2002. The exhibition opened in Munich; see *Newsletter*, November 2001.

Spain

Rembrandt's Woman in Bed (National Gallery of Scotland) and Artemisia (Prado). Museo del Prado, Madrid, January 15 – June 9, 2002. Curator: Alejandro Vergara.

Rubens, Adoration of the Magi. Museo del Prado, Madrid, September 1 – December 1, 2002. Source: Codart.

Sweden

Nicodemus Tessin the Younger (1654-1728). Nationalmuseum, Stockholm, September 20, 2002 – January 6, 2003. Organized by the Nationalmuseum and the Swedish Museum of Architecture. For symposium, see under *Conferences: To Attend*.

Museum News

New Acquisitions

Amsterdam: Rijksmuseum.

Jacob Jordaens, three portraits of Roger Le Witter, his wife Catherina Behagel, and his mother Magdalena de Cuyper, 1635.

Nicolaas Verkolje, *Europa and the Bull*, 1735-1740.

Cambridge: Harvard University Art Museums. Aelbrecht Bouts, *Man of Sorrows*, 1540-50. Oil on panel.

Fort Worth, Kimbell Art Museum. Gerrit Dou, *A Dentist by Candlelight*, c.1660-65. Oil on panel.

Indianapolis, Indianapolis Museum of Art

Hans Baldung Grien, *Portrait of a Man in Front of a Rose Hedge*, 1512-13. Oil on panel.

Peter Paul Rubens, *Triumphant Entry of Constantine into Rome*, 1620-22. Oil on panel.

Los Angeles, The J. Paul Getty Museum. Peter Paul Rubens and Jan Brueghel the Elder, *The Return from War: Mars Disarmed by*

Venus, 1610-12. Oil on panel. Acquired in honor of retired director John Walsh.

New Haven, Yale University Art Gallery. Abraham Bloemaert, *Landscape with Vertumnus and Pomona*. Oil on canvas, mounted on board.

New York, Metropolitan Museum of Art

Pietà, Bohemian, c.1400. Limestone.

Hans Holbein the Younger, *Saint Thomas*, 1527. Pen and black ink, brush and grey wash, heightened with white, on washed-brown paper.

Maarten van Heemskerck, *Man Protected by the Shield of Faith*, 1559. Pen and brown ink, over traces of black chalk, on paper intended for transfer.

Washington, National Gallery of Art

Master of the Death of Saint Nicholas of Münster, *Calvary*, c.1470/80. Oil on panel.

Jacob van Wallscapelle, *Still-Life with Fruit*, 1675. Oil on panel.

Williamstown, Sterling & Francine Clark Art Institute

Albrecht Dürer, *The Adoration of the Magi*. 1511. Woodcut.

Joannes and Lucas van Doetecum, after Pieter Bruegel the Elder, *Solicitudo Rustica*, c.1555-56. Etching and engraving.

Pieter van der Heyden, after Pieter Bruegel the Elder, *The Temptation of St. Anthony*, 1556. Engraving.

Worcester, Worcester Art Museum. Rembrandt, *The Pancake Woman*, 1635. Etching.

Other News

Darmstadt. Hans Holbein's *Madonna with Burgomaster Meyer and his Family*, the so-called 'Darmstadt Madonna', is up for sale. Its owner is the Prince of Hesse. The painting may not be exported from Germany.

London. A recently discovered early painting by Rubens, *The Massacre of the Innocents*, will be sold at Sotheby's this summer. The painting once belonged to the Prince of Liechtenstein.

London. The National Army Museum has reopened its Art Gallery after refurbishment and rehanging. Chief among the aims of the new hanging was to present a balanced perspective of army life. As well as triumphal scenes of victory and portraits of military commanders, there are also genre scenes of soldiers resting at camp, telling war stories in the inn, or of retired soldiers dependent on charity. Presented chronologically, the gallery begins with the *Portrait of Sir Edward Cecil, Viscount of Wimbeldon*, painted by Michiel Janszoon van Mierevelt in 1631. From *The Art Newspaper*, May 2002.

Los Angeles. The Los Angeles County Museum recently returned to its rightful owner a textile canopy from the fifteenth or early sixteenth century that had been looted twice by the Nazis. The piece was presented to the Princess Czartoryski Foundation Museum on March 6, 2002. The canopy was stolen from the Czartoryski Foundation Museum in 1939, returned in 1940, and seized again in 1941. LACMA purchased it in 1971 from a LA textile dealer. In early 2001 the provenance of the work officially came into question. The history of the work was researched by Amy Walsh, who works for LACMA as a provenance researcher. (Source: *The Art Newspaper*, April 2002, and Amy Walsh)

Opportunities

Courses to Attend

The Painter's Palette in the 16th and 17th Centuries: Pigment Preparation and Painting Technology

The Amsterdam–Maastricht Summer University, Maastricht, July 9–17, 2002.

PO Box 53066, NL-1007 RB Amsterdam, The Netherlands, T: +31 (0)20-620 02 25, F: +31 (0)20-624 93 68, E: office@amsu.edu

New Societies

The Low Countries Sculpture Society

Despite both the quantity and the quality of sculpture from and in the Low Countries, its study and preservation have been the concern of extremely few people. This lamentable situation has led a small number of sculpture enthusiasts to found The Low Countries Sculpture Society which aims to increase communication and foster discussion between sculpture historians, conservators, collectors, curators, custodians, creators and all those interested and enthusiastic about this medium, as well as to enable the research and preservation, both materially and intellectually, of sculpture, medals and sculptors' drawings from the Low Countries, from antiquity to the present day. The website will be instrumental in achieving this, as well as a busy program of events. The first events will be the Inaugural Lectures in London, Brussels and Amsterdam. Further events include the Inaugural Tour as well as a number of discussion tours, this year mostly on medieval to nineteenth-century sculpture from the Low Countries. We would be particularly grateful if you were to encourage our enterprise and consider membership, available from only 15 Euro p.a. Your help in kind would also be much appreciated. In particular, we welcome suggestions for events, or if you wish to give a lecture or organize an event for us, based on your specific knowledge or contacts, we would happily provide you with the necessary practical organizational backing. General information about the Society, membership and the full 2002 program may be found on www.lowcountriessculpture.org.

Executive Committee: David Bronze, Eymert-Jan Goossens, Alain Jacobs, Tobias Kämpf, Serge Landuyt, Léon Lock, René Lock, Frits Scholten.

Society for Netherlandic History

A group of historians has recently founded a new organization, the Society for Netherlandic History. Intended to complement the two American organizations that already bring together scholars with interest in the Low Countries, the American Association for Netherlandic Studies and Historians of Netherlandish Art, the new Society will focus on the history of the Low Countries. Defining that history broadly, the Society encourages participation by all scholars whose work relates to any period in the history of the Netherlands, Belgium, and their overseas colonies. The purpose of the Society is to provide a forum for such scholars to present their work, exchange ideas, and keep abreast of developments in the field. To these ends the Society will maintain a website (<http://www.as.uydton.edu/history/snh.htm>), issue a newsletter, and hold biannual conferences in New York, where the Society is based. With Wayne te Brake as its first president, the Society held its first conference in June 2001 on the

theme of "Power and the City in the Netherlandic World, 1000–2000." The papers presented there will appear in a volume published by Brill. In June 2003 the Society expects to hold in New York its second conference, "The Boundaries of the Netherlands: Ambiguities, Exchanges, Transgressions." It invites paper proposals. Most importantly, the Society invites all interested scholars to become members. Those whose work crosses the boundaries of scholarly disciplines are welcomed. For more information please contact the Secretary, Willem Klooster (klooster@usm.maine.edu).

Call for Papers and Articles

Journals

Jaarboek Koninklijk Museum voor Schone Kunsten

The 2002 issue of the *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen/Antwerp Royal Museum Annual* will be devoted, in conjunction with the 2002 Vredeman de Vries-exhibition in Antwerp, to the theme of all-over decorative systems, the fusion of art and applied arts, and the concept of style in the 16th and 17th centuries.

Those interested are asked to send their proposals for contributions, and texts to the editor of the *Jaarboek* at the following address: postmaster@kmska.be

Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art

Virtus: Virtue, Virtuosity and the Virtuoso in the Early Modern Netherlands

The *NKJ (Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art)* is dedicated to a particular theme each year and offers space to contributions which reflect the increasing diversity of approaches to the study of Netherlandish art, as well as to those based on more traditional methods such as style history and iconology. Contributions to the *NKJ* (in Dutch, English, German or French) are limited to a maximum length of 7,500 words, excluding the notes.

The 2003 issue of the *Nederlands Kunsthistorisch Jaarboek* will be devoted to the relationship between Netherlandish visual culture and the qualities denoted by the term *virtus*, a feminine Latin noun meaning manliness, manhood, strength, vigour, courage, excellence. In humanist culture and Latin-based languages *virtus* lies at the root of both the generic term virtue and the particular moral excellences known as virtues, attributed to both people and objects, which rendered them worthy of recognition and representation. It can also be related to the value attributed to the maker or creator of such entities, and to the sacred representations whose traditional function was to bring their devout beholders closer to God, the divine source of all virtue. The virtuoso emerged in seventeenth-century Europe as an elite figure with a special interest in and appreciation of works of art and other objects of virtue, while certain materially based qualities attributed to the artwork itself eventually became identified as virtuosity. Thus, *virtus* can be seen to link the special properties whereby some visual representations were accorded revered status, with the claims of the artists and elite beholders of such works to special, privileged standing, a kind of nobility or priesthood.

This way of conceptualising the appearance of works of art – with reference to the achievements and aspirations of those who created and beheld them, rather than as representations of an external

world – will be central to this volume. Contributions are invited which deal with virtue and the virtues as subjects and themes within works of art in all genres and media, such as portraits (including self-portraits), images of divine and heroic agents of virtue in history and myth, and virtues in the form of feminine personifications that were the stuff of allegory. We encourage submissions that consider ways in which such visual representations can be related to the honorific value being claimed by the members of the burgher and aristocratic elites who made them and for whom they were principally made. In view of the etymological link between virtue and virility, we would especially appreciate contributions that consider the complicated relationship between virtue and femininity, simultaneously idealized as the embodiment and guardian of virtue and reviled as its abject, self-engulfing opposite. We also welcome contributions that discuss the virtue or value invested in the physical appearance of works of art, such as their mirror-like qualities, the dichotomy between *net* and *rouw* painting or the gentlemanly *sprezzatura* that has been attributed to Rembrandt's brushwork.

Dutch terms such as *deugd*, *kunstkenner*, *liefhebber* and *krachtig* are not connected by the common root of 'virtus.' This raises important questions about whether the values ascribed to works of art and the qualities needed to produce them and appreciate them were fully identified with one another in Netherlandish visual culture, especially in vernacular modes. In exploring this issue, we should be delighted to receive submissions that analyze the precise nature and significance of the terminology of virtue employed in discourses of art in the Netherlands. Since love was seen as the highest motive of the artist, the definitive feature of the *liefhebber* or amateur and a principal theme of the founding myth of Saint Luke painting his vision of the Virgin, we would also welcome contributions that consider the particular ideological role of this 'feminine' virtue in the creation and appreciation of art, the artist and art expertise in the Netherlands.

Proposals should be sent before 15 August 2002 to the secretary of the editorial board, Jan de Jong, Department for the History of Art and Architecture, Groningen University, PO Box 917, 9700 AS Groningen, The Netherlands; E-mail: J.L.de.Jong@let.rug.nl

Call for Papers and Articles

Conferences

(see also under HNA News)

Double-Sight: Copies, Likenesses and Translations in Early Modern Visual Culture

Courtauld Institute of Art, London, December 12-13, 2002

This conference will address changing attitudes towards visual replication during the sixteenth and seventeenth centuries, a period in which the nature of visual mimesis and new constructions of knowledge became closely interconnected and strongly contested. The iconic concept of the replica, in which the authority of the sacred model is multiplied and disseminated by means of faithful imitation, was challenged by the emergent view of the copy as an empty, mechanical reproduction opposed to a unique, authored original. At the same time, new incentives for replication, whether through the technology of print, the formation and relocation of picture collections, or the translation of pictorial vocabularies across cultural divides, called into question the relation between original and copy, unique and multiple, mimesis and translation. A rich site of debate was provided by the pursuit of curiosities through travel and collect-

ing, which introduced notions of comparative cultural analysis inconsistent with concurrent 'Cartesian' concepts of a rationalized internal subject. These debates are central to a moment of decisive change, and can be related to polarized period characterizations. For instance, 'Renaissance' concepts of the individual and unique are set against 'Early Modern' strategies of cross-cultural exchange and technological reproduction. Or a Foucauldian distinction is made between a 'Renaissance' order of understanding, in which resemblance was the fundamental category of knowledge, and a so-called 'Classical' episteme, in which knowledge was conceptualised in terms of identity and difference.

We seek papers that take up diverse theoretical and geographical terrains and prompt us to ask how images become meaningful across the spaces of representation and in the gaps between diverse visual vocabularies and representational systems.

Proposals should be sent by June 15, 2002 to Rose Marie San Juan, Dept of Art History and Visual Art, University of British Columbia, 6333 Memorial Road, Vancouver, BC, V6T 1Z2, Canada; E: sanjuan@interchange.ubc.ca

Joanna Woodall, The Courtauld Institute of Art, Somerset House, Strand, WC2R 0RN, UK.; E: joanna.woodall@courtauld.ac.uk.

Conferences: To Attend

United States

The Jesuits

2nd international, multidisciplinary congress, Boston College, June 5-9, 2002.

Papers of art historical content:

Antien Knaap, The Jesuits as Guardians of Orthodoxy: Peter Paul Rubens's Pictorial Program for the Church of St. Ignatius in Antwerp.

Christine Göttler, Artifacts of the Afterlife: Eschatological Imagery in Jesuit Meditation.

Jeffrey Muller, Jesuit Uses of the Visual Arts in the Provinces of Flanders.

Tapestry in the Renaissance: Art and Magnificence

The Metropolitan Museum of Art, New York, June 6-8, 2002.

Scot McKendrick (The British Library, London), Tapestry, the Antique, and the Lessons of History.

Monica Stucky-Schürer (Basel), The Function of the Petits Patrons in the Production of 15th-Century Tapestries.

Elizabeth Cleland (Courtauld Institute, University of London), From Panel Paintings to Tapestries: The Reappearance of Rogier van der Weyden's Designs in Tapestry Cartoons of the Late 15th Century.

Laura Weigert (Max Planck Institut, Göttingen), Theatrical Performances as Sources for Late Medieval Tapestries.

Fabienne Joubert (Institut d'Art et Archéologie, Paris), The Miracle of Saint Quentin in the Louvre Museum: Tapestry and Painting at the End of the 15th Century.

Anna Rapp Buri (Basel), The Saint Vincent Choir Hangings from the Minster at Berne and the Tapestry Production of Brussels at the Beginning of the 16th Century.

Guy Delmarcel (KU Leuven), Classical Mythology in Flemish Tapestries of the Renaissance: Tradition and Innovation.

Maryan Ainsworth (Metropolitan Museum of Art), Romanism as a Catalyst for Change in Bernard van Orley's Workshop Practices.

Iain Buchanan (Auckland University), The Court "Tapissier": His Duties and Functions at the Habsburg Courts.

Nicole Dacos Crifo (Université Libre, Brussels), The Scuola Nuova Cartoons: Vincidor's Workshop in Brussels and the Spreading of Raphaelism.

Filip Vermeylen (University of Antwerp), The Gentleman-Dealer and his Milieu: Joris Vezeleer and the 16th-Century Tapestry Trade.

Annemarie Jordan (Jona, Switzerland), Metaphors of Power and Rule: Flemish Tapestries in the Collections of Habsburg Queens and Princesses of Portugal in the Renaissance.

Rotraud Bauer (Kunsthistorisches Museum, Vienna), The Six Ages of the World: A Series of Tapestries from 1565/66 in the Kunsthistorisches Museum in Vienna.

Pascal-François Bertrand (Université de Pau et des Pays de l'Adour), Reception of Renaissance Tapestry in France.

Nello Forti Grazzini (Milan), Tapestry Patronage in the Lombard Region during the 16th Century.

Lucia Meoni (Florence), Early Medici Tapestry Production and Mannerist Painters.

ICNS 2002

Eleventh Interdisciplinary Conference on Netherlandic Studies (ICNS), University of Michigan, Ann Arbor, 6-9 June, 2002.

Conference proceedings will be published in *Publications of the American Association for Netherlandic Studies* (PAANS).

General information on hotels, parking, registration, etc., can be found at www.cms.housing.umich.edu/upcoming/dutch2002/

Faculty Contact: Ton J. Broos, Dutch & Flemish Studies, University of Michigan, Dept. Germanic Languages & Literatures, 3418 Modern Languages Building, 812 E. Washington Street, Ann Arbor, MI 48109-1275; T: 734-764-5370, F: 734-763-6557; E: tonbroos@umich.edu

Sixteenth-Century Studies Conference

San Antonio, TX, October 24-27, 2002.

Lynette Bosch, BoschL@geneseo.edu

College Art Association

91st Annual Conference, New York, February 19-22, 2003.
Sessions related to HNA:

Benjamin Binstock (NYU) and **Benjamin Lapp** (Montclair State University), Comic Genius.

Catherine Levesque (College of William and Mary), Putting the Complex in the Simple: Pastoralism and its Boundaries.

Lisa Deam (Valparaiso University) and **Andrea Pearson** (Bloomsburg University), Exploring the Boundaries of Public and Private in Northern European Art, 1350-1600. – This is the HNA-sponsored session. For Call for Papers, see under *HNA News*.

Europe

Brueghel Enterprise

Koninklijk Museum voor Schone Kunsten, Brussels, June 20-21, 2002. In conjunction with the exhibition *Brueghel Enterprise*, see under *Exhibitions: Belgium*.

Andrea Golden and Cinzia Mancuso, Two Case Studies Concerning Replication in the Workshop of Giovanni Bellini.

Micha Leeftang, Reproduction Methods Used by Joos van Cleve and his Workshop.

Linda Jansen, Unveiling the Production Method of a Series of Copies. *The Madonna with the Veil* after Jan Gossart.

Annick Born, L'atelier du Maître de 1518 (alias Jan Mertens van Dornicke?) et de Pieter Coecke van Aelst.

Lars Hendrikman, Variations on a Theme: Demand for Adapted Compositions in the Higher Market Sector – Preliminary Results.

Valérie Auclair, La copie ou l'invention des formes possibles. La constitution d'un répertoire de modèles au milieu du XVI^e siècle en France.

Natasja Peeters, Family Matters: An Integrated Biography of Pieter Brueghel II.

Erma Hermens, Jan Brueghel II's Tribute to the Brueghel Dynasty: Inspiration, Presentation and Practice.

Leopoldine van Hogendorp Prosperetti, The Novelty of Cabinet Art: Jan Brueghel, Federico Borromeo and the Proliferation of Visual Genres.

Filip Vermeylen and **Bruno Blondé**, A Taste for Bruegel? Genre Painting in Antwerp Probate Inventories, Sixteenth - Eighteenth Centuries.

Neil De Marchi and **Hans Van Miegroet**, Brueghel in Paris.

Christina Currie, Brueghel the Younger's *Census at Bethlehem* and the *Peasant Lawyer*: New Insights into the Copy Process.

Tinke van Daalen, 'The Adoration of the Magi.' Technical Research after the Attribution and Production of Eight Paintings.

Astrid Smeets, The Winterlandscapes with a Birdtrap and the Possible Use of Cartoons in Pieter Brueghel the Younger's Workshop.

Christina Currie, *The Winter Landscape with Birdtrap* and *The Adoration of the Magi*: Original Versions, Secondary Models and Transferral of the Image

Katja Lewerentz, Brueghel's Winter Returns: The Examination and Restoration of Two Panels Depicting the Census at Bethlehem.

Pascale Fraiture, Dendrochronological Analysis of Works Presented at the Exhibition 'Brueghel Enterprise' and Considerations of the Geographic Origins of the Wood.

Robert Fuchs and **Doris Oltrogge**, A Comparative Study of the Colour Materials and their Use in Seven Copies of the *Census*.

Françoise Lechien Durant, Historique de la révision du dossier relatif *La Chute d'Icare* (entourage de Pieter Bruegel l'Ancien) du Musée van Buuren, Bruxelles.

Léopold Kockaert, *La Chute d'Icare* au laboratoire.

Hélène Verougstraete and **Roger Van Schoute**, La signification accorder aux différences entre le modèle et les copies. L'exemple du *Triomphe de la mort* et du *Cochon dans sa bauge*.

Jürgen Wadum, From A to T in Mass-Production. The 'Rosenborg Master,' an Early 17th-Century Antwerp Artist.

Louisa Wood Ruby, An Early Woodscape by Jan Brueghel the Elder.

Joost Vander Auwera, De postume weerklink van Bruegels kunst buiten het atelier van Pieter Brueghel de Jonge. Het voorbeeld van Sebastiaan Vrancx.

Karolien de Clippel, Zeventiende-eeuws 'Breughelianisme' als 'koddige vinding.'

For information: Veronique Bücken, bucken@fine-arts-museum.be; Peter van den Brink, vdbrink@bonnefanten.nl.

Flemish Primitives: Paintings and Drawings

International Research Conference, Antwerpen and Brugge, June 24-26, 2002.

For more information, www.flemishprimitives.be

Antwerpen (June 24, 2002):

Eberhard König (FU Berlin), How Did Illuminators Draw?

Maryan Ainsworth (Metropolitan Museum of Art), "...diverse patterns pertaining to the crafts of painters or illuminators..." Gerard David and the Bening Workshop.

Stephanie Buck (Kupferstichkabinett Berlin), The Impact of Hugo van der Goes as a Draughtsman.

Michaela Krieger, The *Transfiguration* in the Museum Boijmans Van Beuningen in Rotterdam (Inv. No. 124v).

Fritz Koreny (Universität Wien), Überlegungen zu Vrancke van der Stockt als Zeichner.

Georg Zeman (Vienna), Die *Verspottung Christi* im königlichen Kupferstichkabinett Kopenhagen.

Erwin Pokorny (Vienna), Boschs Krüppel. Bemerkungen zu Musterblättern der Bosch-Nachfolge.

Kristin Lohse Belkin (Independent), Rubens and Early Netherlandish Art.

Ursula Härting (Independent), "Van Meester Quinten – na Meester Quinten." The Appreciation of Flemish Primitives in Seventeenth-Century Flemish Cabinets.

Brugge: (June 25-26, 2002):

Leslie A. Blacksberg (Cincinnati), The Reception of the Ghent Altarpiece.

Lorne Campbell (NG London), Cosme Tura and the Netherlands.

Frédéric Elsig (University of Geneva), Painting in Savoy.

Mark Evans (Victoria & Albert Museum), Italian Influences on Northern Artists.

Penny Jolly (Skidmore College), Rogier van der Weyden.

Sue Jones (Rutgers University), Van Eyck and his Workshop.

Barbara Lane (Queens University, New York), Memling and Italy.

Philippe Lorentz (University of Strasbourg), Jean Hey, the Master of Moulins.

Mauro Lucco (University of Bologna), Venice and the North.

Jorge Filipe Matos de Almeida (University of Lisbon), Nuno Gonçalves and the Altarpiece of S. Vincenz – New Hypothesis.

Carol Purtle (University of Memphis), Jan van Eyck: Current State of Scholarship.

Catherine Reynolds (University of Reading), New Evidence for Marketing Art in the Netherlands during the early Fifteenth Century.

Giovanni Romano (University of Torino), Antoine de Lonhy and Painting in Piedmonte.

Dariusz Sikorski (London), Aspects of the Patronage of the Sforza-Triptych.

Hugo van der Velden (University of Utrecht), The Ghent Altarpiece – New Aspects of Patronage.

Matthias Weniger (Gemäldegalerie Dresden), On Juan de Flandes and Michel Sittow.

Seventeenth-Century Architectural Draughtsmanship

Bijbels Museum Amsterdam, June 29, 2002. Organized by Koen Ottenheym and Elske Gerritsen, in conjunction with the exhibition: *Tilman van Gameren* (see under *Exhibitions: The Netherlands*).

Speakers: C. Mignot (Tours), G. Higgot (English Heritage), S. Mossakowski (Warsaw). www.let.uu.nl/kunst.osk

Female Monasticism in Early Modern Europe

Wolfson College, Cambridge, UK, July 24 – 25, 2003

Speakers: Jodi Bilinkoff, Helen Hills, Robert Kendrick, Mary Laven, Amy Leonard, Craig Monson, Elizabeth Rapley, Colleen Reiridon, Ulrike Strasser, Margit Thøfner, Claire Walker, Elissa Weaver, Alison Weber, Cordula van Wyhe.

For more information: Cordula van Wyhe, Wolfson College, Barton Road, Cambridge CB3 9BB; Cordula@studycave.org.uk

Hofkultur der Jagiellonendynastie und verwandter Fürstenhäuser

Katholische Universität Lublin, September 4-8, 2002.

Cognition and the Book. Typologies of Formal Organisation of Knowledge in the Printed Book of the Early Modern Period (1470-1750)

Freie Universität Berlin, September 2002.

For information: Wolfgang Neuber, neuber@zedat.fu-berlin.de

Nicodemus Tessin the Younger (1654-1728): Sources, Works, Collections

Nationalmuseum, Stockholm, September 19-22, 2002. In conjunction with the exhibition (see under *Exhibitions: Sweden*).

For program see: www.nationalmuseum.se, or Louise Hadorph, lhh@nationalmuseum.se

Jacques-François de Neufforge and his Influence on Eighteenth- and Nineteenth-Century European Architecture

Arenberg Castle, Heverlee, October 11, 2002.

For information: Dirk.VandeVijver@asro.kuleuven.ac.be

Constructing Wooden Images: Organization of Labour and Working Process of Late Gothic Carved Altarpieces in the Low Countries

Vrije Universiteit Brussel and Koninklijke Musea voor Kunst en Geschiedenis, Brussels, October 25-26, 2002.

For information: wooden.images@vub.ac.be

Manuscripts in Transition. Recycling Manuscripts, Texts and Images

Royal Library, Brussels, November 5-9, 2002 (www.omnia.be/mit).

Hans Vredeman de Vries en de Technische/Toegepaste Kunsten

Koninklijk Museum voor Schone Kunsten Antwerpen, November 29, 2002. In conjunction with the exhibition in Lemgo and Antwerp (see under *Exhibitions: Germany; Belgium*).

Heiner Borggreffe (Schloß Brake, Lemgo), Architect, Engineer, Painter, Draughtsman? On Artistic Professions in the Sixteenth Century, with Regard to Hans Vredeman de Vries.

Petra Zimmermann (Cologne), Der Praxisbezug in den Publikationen von Hans Vredeman de Vries.

Konrad Ottenheym (Universiteit Utrecht), Hendrik de Keyser en Vredeman de Vries.

Ch. Van den Heuvel (Universiteit Maastricht), De vestingbouwkundige studies voor de citadel van Antwerpen.

Piet Lombaerde (Hoger Instituut voor Architectuurwetenschappen Henry van de Velde, Antwerpen), De waterbouwkundige studies van Vredeman de Vries.

Christopher Heuer (Rijksuniversiteit Leiden), Rhetoric and Myths in Vredeman de Vries's 'Perspective.'

Barbara Uppenkamp (Schloß Brake, Lemgo), The Influence of Hans Vredeman de Vries on the Cityscape Built as a Picture.

Krista De Jonge (KU Leuven), Interieurs en schouwmantels.

Ria Fabri (Antwerpen), Hans Vredeman de Vries en zijn meubelontwerpen.

Cecilia Paredes (Brussels), L'activité de Hans Vredeman de Vries dans le domaine de la tapisserie.

Koenraad Van Cleempoel (Hoger Instituut voor Architectuurwetenschappen Henry van de Velde, Antwerpen), The Influence of Hans Vredeman de Vries on the Production of Scientific Instruments in Antwerp around 1600.

Past Conferences

United States

Visual Culture in Early Modern Europe: The Dutch Experience

Whitney Humanities Center, Yale University, New Haven, February 1-2, 2002

Ann Jensen Adams (UC Santa Barbara), THE OCULAR 'I' and Seventeenth-Century Dutch Signatures.

Christopher Braider (University of Colorado, Boulder), Baroque Perspectives: Beholding in Dutch Genre Painting.

Celeste Brusati (University of Michigan Ann Arbor), Saenredam's Eyes: On the Poetics of Seeing in Perspective(s).

Caroline van Eck (Free University Amsterdam), Seeing, Painting and Talking: The Heuristic Value of Visuality in Art History.

Ed Snow (Rice University), Visuality and Vermeer: A Critique.

Svetlana Alpers (New York University), Painting out of Conflict: Dutch Painting of the 17th Century.

Harry Berger, Jr. (UC Santa Cruz), Pretexts of Occasion: Representing Representation Anxiety in Still Lifes and Group Portraits.

Elizabeth Honig (UC Berkeley), Brueghel, Rubens and the Return of Paradise

Ivan Gaskell (Harvard University), Vermeer and the Sacred.

Martha Hollander (Hofstra University), Allegory and Diagram in the Dutch Interior.

Claudia Swan (Northwestern), Mimesis and Melancholy.

Margaret Carroll (Wellesley College), Rembrandt and the Evidence of the Senses.

Hanneke Grootenboer (Tulane University), The Reverse Side of Painting: Trompe L'Oeil and the Rhetoric of Deception.

Richard Helgerson (UC Santa Barbara), Visualizing Literacy.

College Art Association

90th Annual Conference, Philadelphia, February 20-23, 2002.

Members of HNA, or papers of interest to HNA:

Marek Wieczorek (U Washington), Mondrian and Rietveld: The Internal Frame of Abstraction.

Liana de Girolami Cheney (U Mass, Lowell), Julia Lama: 18th-Century Innovator.

Beth Irwin Lewis (College of Wooster), The Judensau: Modernism and Antisemitism in the *Fliegende Blätter*.

Barbara Haeger (Ohio State), The Choir Screen at St. Michael's Abbey in Antwerp: A Counter-Reformation Monument.

Nancy Minty (NYU), Of Rembrandts and Van Dycks Family Trees Were Made: Gilded Era Collectors Are Ennobled.

Stephen Scher (Independent), The Circulation of Renaissance Portrait Medals.

Michael Zell (Boston U), "Out of Love for Art:" Rembrandt's Portraits as Gifts.

Shelley Perlove (U Michigan-Dearborn), Salom Italia's Engraved Portrait of Rabbi Menasseh ben Israel: Jewish Identity and Christian Hebraism.

James J. Bloom (Duke), The Case of Hendrick Goltzius: Outwitting Mastery.

Michael Cole (U North Carolina-Chapel Hill), The Subject of Renaissance Mastery.

H. Rodney Nevitt, Jr., Love and its Viewpoints in Early 17th-Century Dutch Art: The Garden Parties of David Vinckboons and Esaias van de Velde.

Catherine Levesque (William and Mary), Perspectives on Love and Knowledge at La Bastie D'Urfé.

Kathryn M. Rudy (Pontifical Institute of Mediaeval Studies, Toronto), Visions of Jerusalem and the Desire for Pilgrimage:

Fragments of a Mental Journey to a Passion Park.

Natasha Seaman (Boston U), Recreating the Catholic Image: Archaism and Presence in Hendrick Terbrugghen's *Crucifixion*.

Tom Rassieur (MFA, Boston), Editing Early Italian Engravings.

Europe

Der Chor des Heiligkreuzmünsters in Schwäbisch-Gmünd, 1351-2001. Parlerbauten: Architektur, Skulptur und Restaurierung

International Parler Symposium, Schwäbisch-Gmünd, July 17-19, 2001.

Speakers: Marc C. Schurr (Mötzingen), Peter Moraw (Gießen), Klaus-Jürgen Herrmann (Schwäbisch-Gmünd), Jakub Vitovskys (Prague), Stefan Timpe (Halle), Norbert Nußbaum (Cologne), Barbara Schock-Werner (Cologne), Thomas Flum (Freiburg), Peter Kurmann (Fribourg), Tilmann Breuer (Munich), Hans J. Böker (Montreal), Klára Benesovská (Prague), Jaromír Homolka (Prague), Virginia Jansen (Santa Cruz), Robert Bork (Iowa City) and Achim Timmermann (Berkeley), Robert Suckale (Berlin), Stefan Roller (Leipzig), Ivo Hlobil (Prague), Friedrich Fuchs (Regensburg).

The proceedings will be published as a supplement to *Die Kunstdenkmäler in Baden-Württemberg, Stadt Schwäbisch-Gmünd*, vol. 1 (edited by R. Strobel).

Rembrandt auf Papier – Werk und Wirkung

Staatliche Graphische Sammlung, Munich, February 11-12, 2002. In conjunction with the exhibition at the Neue Pinakothek and Rembrandthuis (see under *Exhibitions: The Netherlands*)

Marian Bisanz (Vienna), Zu Lastman und Rembrandts frühen Zeichnungen in München und Wien.

Martin Royaltan-Kisch (London), Wegner 568/Sum. 278*, an Island of Anonymity.

Jeroen Giltaij (Rotterdam), Der Münchner Fälscher auch in Rotterdam und Amsterdam?

Volker Manuth (Kingston, Ontario), *Die Beschneidung Christi* (Benesch 581; Wegner 114): Überlegungen zu Funktion und Kontext.

Christian Dittrich (Dresden), Die "Orientalischen Krieger" in Dresden und München.

Egbert Haverkamp-Begemann (New York), Die Claudius Civilis-Zeichnung in Edinburgh erneut betrachtet.

Anne Röver-Kann (Bremen), Zu Govert Flinck-Zuschreibungen in Bremen und München.

Konrad Renger/Andreas Burmester (Munich), Zum Ergebnis der naturwissenschaftlichen Untersuchungen des Münchner Rembrandt-Komplexes.

Amy Golahny (State College, PA), The Challenge of Reading: Observations on Rembrandt and Bol.

Thomas Ketelsen (Dresden), Wegner Nr. 1114: Eine ikonographische Annäherung.

Marieke de Winkel (Amsterdam), Sources for Rembrandt's Costumes in his Figure Drawings.

Odilia Bonebakker (Cambridge, MA), The Influence of Rembrandt's Depictions of the Baptism of the Eunuch.

Michiel Plomp (New York), Some Aspects of Collecting Rembrandt Drawings in the 18th Century.

Groninger Codicologendagen in Friesland

Fifth codicological conference organized by the University of Groningen in co-operation with the Fryske Akademy, Leeuwarden, March 14-16, 2002.

Annemarijke Willemsen, Looking through the Classroom Windows. Daily Life at a Latin School in the Netherlands.

Erwin Huizenga, Cutting and Writing. Medieval Surgeons and their Books.

Agnes Scholla, Koperten, zu Unrecht vernachlässigt.

Frank Soetermeer, Pecia Manuscripts.

Maarten Hoenen, The Role of Books in Teaching Medieval Philosophy.

Jos Hermans, Boys and Books in Late Medieval Zwolle: The Role of Schoolboys in the Production and Correction of Manuscripts and Early Printing.

Robert Stein, Franeker Academy Library up to 1650 – Digitised.

Lydia Wierda, Franeker Academy Library, The Contents.

Gerda Huisman, Manuscripts in Early Modern Dutch Academic Libraries.

Victor Schmidt, Strozzi miniatures in the Rijksmuseum Amsterdam.

Anne Korteweg, The A.W. Byvanck-Genootschap for Inventorizing Decorated MSS from and in the Low Countries, and the Digitizing of Miniatures in the Koninklijke Bibliotheek and Museum Meerman.

Corinna Roeder/Henning Jürgens, Erfassung und Erschließung einer Gelehrtenbibliothek (Albertus Hardenberg, 1510-1574): Vorstellung der Internetseite Reformed on Line.

André Geurts, The Belgisch-Nederlands Boekbandengenootschap – Achievements, Goals and Current Projects.

Gregory T. Clark, The Uses of Tradition in Fifteenth-Century Manuscript Illumination: The Cases of Flanders under Philip the Good and Paris under the English Occupation.

Saskia van Bergen, The Masters of Otto van Moerdrecht: A Matter of Collaboration? Manuscript-Production Practices as Revealed in Flemish Manuscripts with Miniatures by the Masters of Otto van Moerdrecht.

Marc Gill, Le fonctionnement des ateliers de copistes dans les villes du nord de la France à l'époque bourguignonne: l'exemple de l'écrivain lillois Jean du Chesne.

Margaret Goehring, Artist or Style? Some Considerations on the Master of the "Older" Prayerbook of Maximilian I.

Peter Gumbert, Can a Fleming Write Italian? A Palaeographer's View of Italianate Script.

Gerrie van Dongen, More Manuscripts from Marienwater? Monastic Production for Non-Monastic Use.

Kathryn Rudy, Margins, Memory, and Middle Dutch Couplets.

Rondom Rembrandt en Rubens. Iconografische bijdragen voor Christian Tümpel

KU Nijmegen, March 22, 2002. On the retirement of Christian Tümpel.

Lyckle de Vries, Met de groue bostel: opmerkingen over Bruegels peinzende kunstenaar.

Ilja Veldman, Iconografie en denominatie. De multifunctionaliteit van het gedrukte beeld.

Karel Porteman, Vondel schildert een Rubens.

Frans Baudouin, Over de beeldtraditie van Rubens' engelen.

Elizabeth McGrath, Jordaens and the Ethiopian Wife of Moses.

Peter van der Coelen, Rembrandt in Duitsland. Iconografie en verspreiding.

Bob van den Boogert, De jonge Rembrandt: enkele oude iconografische problemen.

Eric Jan Sluijter, Rembrandt en de klassieke oudheid.

The Art and History of Botanical Painting and Natural History Treatises

National Gallery of Art/Center for Advanced Study in the Visual Arts, Washington, May 3-4, 2002.

Alain Touwaide (National Museum of Natural History, Smithsonian Institution), Plants, Health, and Books, 1540-1560.

Claudia Swan (Northwestern), The Use of Botanical Treatises in the Netherlands, c.1600.

Pamela Smith (Pomona College), Artisanal Knowledge and the Representation of Nature in Sixteenth-Century Germany.

Janice Neri (UC Irvine), Between Observation and Image: Representations of Insects in Robert Hooke's *Micrographia*.

Mark Laird (Harvard), Jacobus van Huysum's Paintings for the *Catalogus Plantarum* (1730) and its Relationship to John Martyn's *Historia plantarum rariorum* (1728-1737).

Plechtigheden rond de dood in de oude Nederlanden (XVIe-XVIIe eeuw)/Celebrating Death in the Low Countries (16th-17th Centuries)

Institut Interuniversitaire pour l'Étude de la Renaissance et de l'Humanisme (ULB/VUB), Brussels, May 16-18, 2002.

Art historical papers:

Krista De Jonge (KU Leuven), Le tombeau d'Hadrien VI dans l'église Santa Maria dell' Anima à Rome et les tombeaux épiscopaux de la première moitié du XVIe siècle dans les anciens Pays-Bas: échanges et influences.

Valérie Herremans (KU Leuven), *Ars longa, vita brevis*: The Baroque Altar as Artistic Means to Salvation for Privileged Souls.

Tine Meganck (Princeton University), *Dis Manibus*. The Study of Ancient Funerary Monuments in the Circle of Abraham Ortelius, 1527-1598.

Jeffrey Muller (Brown University/NIAS, Wassenaar), Paper and Stone. Manuscript Records of Sepulchral Monuments in the St. Jacob's Church, Antwerp.

Frits Scholten (Rijksmuseum, Amsterdam), Dutch and Flemish Funerary Monuments. Questions of Decorum and Style.

The Mystery of the Young Rembrandt: Study Days

Uilenburger Synagogue, Nieuwe Uilenburgerstraat 91, Amsterdam, May 26-27, 2002, in conjunction with the exhibition Kassel and Rembrandthuis (see under *Exhibitions: The Netherlands*)

Rembrandt and his Teachers, and Other Influences on his

Earliest Development (with the exception of Jan Lievens)

Moderator: Christopher Brown

Panel: Bob van den Boogert, Ben Broos, Jeroen Giltay, Ed de Heer, Astrid and/or Christian Tümpel, Ernst van de Wetering

Rembrandt and Lievens

Moderator: Christopher Brown

Panel: Stephanie Dickey, Rudi Ekkart, Shelley Perlove, Bernhard Schnackenburg, Christiaan Vogelaar

Rembrandt and Huygens

Moderator: Bob van den Boogert

Panel: Frans Blom, Ed de Heer, Ad Leerintveld, Shelley Perlove, Eric Jan Sluijter, Ernst van de Wetering

Drawings

Moderator: Christopher White

Panel: Marian Bisanz-Prakken, Martin Royalton-Kisch, Peter Schatborn, Thea Vignau-Wilberg

Etchings

Moderator: Ed de Heer

Panel: Cliff Ackley, Hilliard Goldfarb, Erik Hinterding, Tom Rassieur, Roelof van Straten, Christopher White

Iconography

Moderator: Christian Tümpel

Panel: Holm Bevers, Bob van den Boogert, Eddy de Jongh, Volker Manuth, István Nemeth, Hans-Joachim Raupp

Rembrandt's Pupils

Moderator: Eric Jan Sluijter

Panel: Walter Liedtke, Ernst van de Wetering

Problems of Attribution

Moderator: Eric Jan Sluijter

Panel: Martin Royalton-Kisch, Bernhard Schnackenburg, Christian Tümpel, Ernst van de Wetering

Personalalia

Maryan Ainsworth has been appointed Curator in the European Paintings Department at the Metropolitan Museum of Art.

Gregory Clark will be a member at the Institute for Advanced Study, Princeton, January – April 2003.

David Freedberg presented the University Lecture, Columbia University, April 23, 2002: Galileo, His Friends and the Beginnings of Modern Natural History.

Ivan Gaskell's *Vermeer's Wager: Speculations on Art History, Theory, and Art Museums* (Reaktion Books, 2000), was one of three books selected for the Charles Rufus Morey Book Award at CAA in Philadelphia, February 2002. (The prize went to Dale Kent, *Cosimo de' Medici and the Florentine Renaissance: The Patron's Oeuvre*. Yale UP, 2000.)

Christopher Heuer, UC Berkeley, is a pre-doctoral Kress fellow at Leiden University, 2001-2003. His topic: *Hans Vredeman de Vries and the Representation of the City in Early Modern Europe*.

Erik Inglis, Oberlin College, has been awarded a National Endowment for the Humanities Fellowship for 2002-2003 to support

work on his book *Jean Fouquet and the Invention of France: Art and Nation after the Hundred Years War*.

Penny Holly Jolly, Skidmore College, has been appointed the William R. Kenan Professor of Liberal Arts at the College. She also presented Skidmore's Moseley Lecture, February 12, 2002:

Pregnant Moments: Maternity Clothing as a Metaphor in Fifteenth-Century Netherlandish Art.

George Keyes has been appointed Chief Curator of the Detroit Institute of Arts.

Elizabeth McGrath, The Warburg Institute, London, presented the Julius S. Held lectures at the Clark Art Institute, given annually on Julius Held's birthday. The occasion was celebrated with two lectures, April 15 and 16, 2002. Her theme was: *Born of Blackness: Figures of Wonder, Mystery, and Fertility in the Age of Rubens*.

Carol Purtle, Professor of Art History at the University of Memphis, received the university's annual Alumni Award for Distinguished Research in the Humanities.

Mariët Westermann has been appointed Director of the Institute of Fine Arts, New York University, effective September 1, 2002.

Diane Wolfthal, Arizona State University, has been awarded a National Endowment for the Humanities Fellowship for 2002-2003 to complete her book *Jewish Ritual, Romance, and Remembrance: Images in Early Yiddish Books*.

The HNA Review of Books

Fourteenth and Fifteenth Centuries

Richard H. Rouse and Mary A. Rouse, *Illiterati et uxorati. Manuscripts and their Makers: Commercial Book Producers in Medieval Paris 1200-1500*. Turnhout: Brepols Publishers; London: Harvey Miller, 2000. vol. I: 413 pp, vol. II: 407 pp. ISBN 1-872501-41-9.

The Latin that hovers above the more sober "Manuscripts and their Makers," on the title page of Richard and Mary Rouse's magisterial two-volume work, is Francis Bacon's dismissive description of the booksellers of Paris. Writing c.1267 about the production of manuscripts during his student days some decades earlier, Bacon complains that these "unlettered married men" were responsible for the dissemination of flawed texts of the Bible (he is presumably referring to one of the mainstays of the Paris book-trade: a single-volume Bible). The passage gives evidence from a contemporary of the existence of a group of laymen efficiently turning out books in the mid-thirteenth century, and reminds us of the degree to which enterprises such as the training of theologians were dependent on a trade that was not entirely part of the University culture. But Bacon's characterization also underscores one of the themes of *Manuscripts and their Makers* – the importance of cooperation within and among families of tradesmen who happened to produce books, generations of men and women living and working in adjoining streets in medieval Paris. Members of the book-trade community married each other, bore witness for and against each other, competed and cooperated with each other, and left their traces in the city's legal and ecclesiastical records as well as on the pages of the books they made.

From these many fragments of evidence, Richard and Mary Rouse have assembled a fascinating and persuasive group portrait of the people whose work made medieval Paris the center of manuscript production in northern Europe, and who, the authors note, "because of their effect on written communication, had an influence out of all proportion to their modest numbers." Their study is based on documented individuals, rather than, say, anonymous hands, iconographic trends, or a patron's tastes, though it certainly takes those approaches into account. The book is divided into two volumes, the first a narrative that draws on material presented in the second. Volume II includes a dense biographical register of members of the Paris book-trade from 1200 to 1500, along with numerous appendices keyed to the twelve chapters in Volume I. These chapters are chronological treatments of various individuals or families whose lives and activities in some way exemplify an important development in the book-trade. Several useful tables and plates are included in the first volume, notably a series of maps and plans that begin with the city as a whole, ringed with the wall of Philip Augustus, as it was around 1200. Subsequent maps home in on the Ile de la Cité and the Left Bank, on the several dozen houses on the rue Neuve Notre-Dame and across the Petit-Pont on the rue des Ecrivains that are the focus of this study – home to parchmenters, paper-sellers, scribes, illuminators, binders, printers, and the all-important *libraires* who orchestrated the process and sold the finished products. The houses are numbered, allowing readers to trace the residents of a particular house over several centuries.

Evidence for the beginnings of what we would recognize as a commercial book-trade is scant. Manuscript-makers must have been operating before 1275, when they are first mentioned in documents,

when the University referred to *stationarii qui vulgo librarii appellantur* —“stationers, who are called *libraires* in French.” The following rough summary does not do justice to a remarkable interweaving of lives and developments, but it gives an idea of the territory that *Manuscripts and their Makers* covers. Chapter 1 introduces us to an illuminator known as Master Alexander, who splashed his name in gold letters above the first page of Genesis in a single-volume Bible in the Bibliothèque Nationale, now MS lat. 11930-11931. Since his is a name rare in France, it is quite likely that he is identical with a contemporary who appears in the documents, Alexander the parchmenter who lived on the rue Neuve Notre-Dame, although the authors are careful not to force this conclusion. Practices and organizations that seem to have emerged in the later 1100s, and are outlined here, would continue to describe the Parisian book-trade for the next three centuries. Chapter 2 traces the commission of a glossed Bible from Nicolas Lombard, a wealthy *libraire*, for a provincial bishop, giving us a securely documented, partly extant manuscript. Chapter 3 describes the control exercised by the University of Paris over the book-trade community, using the case of Guillaume de Sens and his family, the first *libraire* to rent out exemplar books to be copied one quire at a time. Chapter 4 is devoted to the production of romances in French, often illustrated, which by the end of the thirteenth century formed a substantial percentage of the book-maker's stock. Chapters 5 and 6 discuss the documents and work attributed to Master Honoré of Amiens, his son-in-law Richard of Verdun (who may be the illuminator known as the Papeleu Master), and the dissemination of the devotional text known as the *Somme le roi*. Chapter 7 presents Thomas de Mauberge, who both produced valuable books for the French court and rented out quires for University students and graduates to copy, at 4 *sous* a set. Chapter 8 focuses on the collaborative production of the satirical *Roman de Fauvel*. Chapter 9 examines the work of Richard and Jeanne de Montbaston, a husband-and-wife team who produced multiple illuminated copies of the *Roman de la Rose*, and who seem to have included images of themselves, working away in the bas-de-page of one copy. Chapter 10 portrays those who worked on retainer for the bibliophile king Charles V, designated by new titles —*écrivains du roi* who filled the function of royal *libraires*. Chapter 11 deals with the situation of *libraires* such as Regnault de Montet, working during the difficult reign of Charles VI and the attendant dearth of royal patronage. By the fifteenth century, when the protagonists of Chapter 12, Andry and Thomasse le Musnier and their family, were working, we have enough written evidence to begin to flesh out plausible careers. The relative wealth of documentation about Andry comes largely from legal disputes; as historians have long known, fame smiles on the litigious. We follow his relatives and descendants long enough to see the impact of the printing press on an established manuscript culture.

The Rouses' book draws on the work of art and literary historians, historians of the book and of Paris, and is certain to be welcomed in as many disciplines. As a result of the book's truly interdisciplinary approach, the lessons for art historians are woven into the fabric of the narrative chapters and set into the aggregate of documents and clarifications that form the Appendices in the second volume. Some very useful contributions are here. Appendix 5B, for example, traces the term “rue des Enlumineurs,” applied in many secondary works to the rue Erembourg de Brie, to the unsupported declaration of a single history of Paris published in 1867 — a valuable caveat. Appendix 10A confirms the identification of the tiny manuscript in the Cloisters known as the *Hours of Jeanne d'Evreux* with the manuscript mentioned in a codicil to her will as the work of Pucelle, and suggests that scholars made wary by the imperfect fit of the inventory's terminology with the book itself can afford to be less cautious in this case and abandon the awkward epithet “so-called.” As an instructive comparison, to point out the frequent imprecision of even the most authoritative book-appraisers, the authors refer us to the same 1371

inventory of Jeanne's books, in which one example is catalogued as “a church-book in which there are a lot of epistles.”

This is a book to be consulted, of course; but the first, narrative volume can also be read, though perhaps not (at over 400 pages) in a single sitting. What may not be immediately apparent from a description of the book's thoroughness, daunting appendices, and persuasive arguments is its surprising appeal: we can see imagination and an eye for telling detail in the writing as well as diligence and impressive organizational stamina. The authors paint a vivid picture of Andry le Musnier entertaining two potential clients in the room over his shop on the rue Neuve Notre-Dame, wooing them with a glass of wine and a flashy Book of Hours while his wife slips down the street to recover from the appraiser the Bible their visitors had brought, in the hope of trading it in for French romances. The Rouses have succeeded not just in creating a reference work that will be indispensable to historians of various disciplines, but in laying out a web of interconnections —“up and down the staircase, up and down the street, across the bridge and back.” Their explication of the standards and practices that guided the members of the Parisian book-trade has provided an armature for a more sophisticated understanding of medieval books.

Elizabeth Moodey

Princeton University

Brigitte Corley, *Painting and Patronage in Cologne 1300-1500*. London: Harvey Miller, 2000. 342 pp, 280 illus., 30 in color. ISBN 1-8722501-51-6.

This book — the first such study in English — traces the development of later medieval painting in Cologne over two centuries, beginning with the emergence of the agitated ‘Zackenstil’ in the wall paintings of St. Maria Lyskirchen in c.1260, and ending with the exquisite altarpieces of the Master of St. Batholomew in the decades before the Reformation. The narrative is divided into ten chapters, of which the first three give a useful overview of the social, economic, political climate in which the paintings under discussion were produced, while the remaining seven, arranged in chronological order, provide an authoritative account of the paintings themselves, focusing both on broader stylistic trends as well as the oeuvre of individual artists. Chapter 1 thus paints a vivid picture of ‘Sancta Colonia,’ at the time the largest city in northern Europe, while Chapters 2 and 3 focus on patterns of patronage (episcopal, monastic and secular), and on the relationship between patron, guild regulations and the painter's workshop.

Chapter 4 looks at the development of painting in Cologne before 1400, zooming in on a variety of media, especially wall painting — as represented by the choir screen paintings of Cologne Cathedral, made before 1322 — and panel painting, such as a small *Annunciation* panel of c.1300-10, executed like the choir screen paintings in the so-called Honoré Style (Cologne, Wallraf-Richartz-Museum), or the complex *St. Clare Polyptych*, a colossal reliquary altarpiece with an elaborately carved central shrine and a double set of painted wings (commissioned in about 1360 for the Convent of St. Clare, and transferred to the cathedral in 1811).

Chapters 5 and 6 are devoted to the elegant International Courtly Style, first brought to Cologne around 1400 by the Master of St. Veronica (whom Corley believes to have been a journeyman of Conrad von Soest), and adapted and reinterpreted in the following decades by artists such as the Master of St. Laurenz, the Older Master of the Holy Kinship and the Master of the Heisterbach Altarpiece. The following chapter discusses the career of the ‘Heisterbach

Master's most gifted pupil' (p. 133), the painter of the famous *Dombild* in Cologne Cathedral (c.1440), usually identified as Stefan Lochner, but renamed by Corley 'The Dombild Master.' The oeuvre traditionally ascribed to Lochner – and presented here as that of the Dombild Master – includes the delicate *Madonna in the Rosebower* (Cologne, Wallraf-Richartz-Museum, c.1435), the monumental *Last Judgement*, possibly originating from the council chamber of the Cologne Rathaus (Cologne, Wallraf-Richartz-Museum, c.1435-40), as well as his luminous *Presentation in the Temple*, painted for the high altar of the church of the Teutonic Order in Cologne, St. Katharina (Darmstadt, Hessisches Landesmuseum, 1447). While the surviving documents on Stefan Lochner may indeed leave room for interpretation, the wisdom of Corley's attempt to substitute his name with that of the Dombild Master is questionable, as it adds virtually nothing to our understanding of the paintings themselves.

The artistic developments of the second half of the fifteenth century are discussed in Chapters 8 and 9. While the former looks at the influence of Netherlandish realism, as evinced for instance by the impact of Rogier van der Weyden's *Columba Altarpiece* on the work of the Master of the Life of the Virgin, the latter analyzes the oeuvre of the Master of St. Bartholomew, the most enigmatic and arguably the most gifted painter and illuminator in late medieval Cologne. Distinguished by an "intriguing combination of mystic fervour with a sympathetic understanding of the human nature" (p. 219), this master's work includes the colorful and richly ornamented *St. Bartholomew Altarpiece* in Munich (Alte Pinakothek, c.1500-5), the harrowing *Descent from the Cross* (Paris, Louvre, c.1485-90, with a smaller version of c.1490 in the Philadelphia Museum of Art), as well as smaller devotional works for private use, such as a panel depicting the *Virgin and Child with Saints Adrian and Augustine* (Darmstadt, Hessisches Landesmuseum, c.1490-5). These chapters are complemented by a historiographical epilogue (Chapter 10), and by four useful appendices featuring translations of guild regulations, short biographies of the archbishops of Cologne and the major patrons, as well as a location handlist of the paintings mentioned in the text. This study represents an impressive achievement, and it is a welcome addition to our growing corpus of English-language studies on later medieval German and central European art.

Marta Renger

Died March 4, 2002

Roger Van Schoute and Hélène Verougstraete, *La Peinture et le Laboratoire: Procédés. Méthodologie. Applications (Le dessin sous-jacent et la technologie dans la peinture, Colloque XIII, Bruges, September 15-17, 1999)*. Leuven: Peeters, 2001. ISBN: 90-429-1047-X.

This volume brings together the papers presented at the thirteenth colloquium, held at Bruges in September of 1999, dedicated to the investigation of underdrawings and technology in paintings. Edited by Roger Van Schoute and Hélène Verougstraete, who have been the motivating and organizing forces behind this ongoing colloquium since its inception in November of 1975, the essays are united under the topic of 'Procédés. Méthodologie. Applications,' which formed the theme of the conference. The 23 contributions, by 32 authors, are divided almost evenly between English and French, but span broadly across time – from about 1400 to 1600, with one essay even venturing into the contemporary field; across European geography – from north to south, though the majority of papers focus on the Netherlands; and across method, to which most of the remarks

will be addressed here. Given the dramatically different ways the volume's authors apply and define technological investigation, it seems most productive to focus on methodology.

A bibliography compiled by Anne Dubois at the end of *La Peinture et le Laboratoire* indicates just how common the technical investigation of paintings has become. Dubois cites 92 separate articles or books, published between 1998 and 2000, which illustrate at least one infrared, ultraviolet or radiographic image. It should be noted, though, that 24 of these articles were published together in 1999 in the volume of papers delivered at the previous colloquium on *Le dessin sous-jacent et la technologie dans la peinture* (Leuven, 1999). Many of the other 68 citations are drawn from museum bulletins or catalogues, in which images of underdrawings have frequently appeared over the past two decades. The bibliography clearly shows that technical investigation of paintings is still not often integrated into non-museum publications. It is to Van Schoute and Verougstraete, then, that we owe a serious debt of gratitude for continuing to make available the newest research in the field in a single, relatively inexpensive volume. At the same time, the approach demonstrated in a number of the papers reflects, I believe, why such research still has relatively limited appeal to the general art historical audience; while other papers suggest how broad the appeal of technical investigation can be when applied expansively and with a generalist's scope.

By way of illustration, several articles in *La Peinture et le Laboratoire* offer focused appraisals of the technique of one or two northern Renaissance paintings. Among these are: an analysis by Ana Sánchez-Lassa de los Santos and Maite Rodríguez Torres of a *Pietà at the Foot of the Cross* by Ambrosius Benson in the Museo de Bellas Artes at Bilbao; an investigation by Anne Dubois of the underdrawing of Albrecht Bouts's *Assumption of the Virgin Triptych* in the Musées royaux des Beaux-Arts de Belgique, Brussels; and an analysis by Pilar Silva Maroto of the underdrawing of the *Virgin of Louvain* and Bernard van Orley's *Holy Family*, both in the Prado at Madrid. These articles share a similarly focused approach, using technical tools (i.e. infrared reflectography, radiography, paint analysis, dendrochronology) to address issues having to do with the technique, attribution or dating of specific paintings. While indispensable for acquiring a better understanding of the technique of a certain artist – as in the case of Benson and Bouts, or for situating a painting within a certain group – as in the case of the *Virgin of Louvain*, the articles do not move beyond these limited goals. In slightly broader fashion, Arie Wallert and Martin Bijl use their study of a pair of diptych panels in Amsterdam's Rijksmuseum, attributed to the Leiden School c.1515, to make conclusions about art production in general. They employ a range of technical analyses to evaluate and characterize the working methods used to produce the panels, which are convincingly linked to the expanding and loosening early sixteenth-century art market.

The willingness to use technical investigation to answer – or at least raise – expansive questions yields rich dividends in certain essays in the volume. One example is Stephanie Buck's article on "Comparing Drawings and Underdrawings: The Possibilities and Limitations of a Method." It discusses several key drawings in Berlin's Kupferstichkabinett and their possible relationship to underdrawings – not as an end in itself but as the basis for investigating the applicability and effectiveness of this method. By considering the implications of technical investigation beyond the immediate results they produce, Buck both draws out the inherent importance of the drawings and offers insight on how questions might best be posed and answered in other cases.

Worth noting, as well, are studies on two important early Netherlandish paintings. The *Renders Madonna* (Musée des Beaux-Arts, Tournai), attributed to Rogier van der Weyden, is the subject of three articles: Serge Le Bailly de Tilleghe reviews the history of the

panel; Hélène Verougstraete and Roger Van Schoute report on the painting's condition and restoration; and Jacqueline Couvert analyzes the work's pigments using microfluorescence. Meanwhile, Geertgen tot Sint Jans's *Holy Kinship* (Rijksmuseum, Amsterdam) is the focus of an article by Gwen Tauber and Arie Wallert, who secure the attribution of the painting and offer interesting analysis of the work in relation to contemporary technical sources and practice. Though still somewhat dry reading for the non-specialist, or non-'techie,' this article does reflect what seems to be a trend toward expanding the scope of technical studies. It is a trend that all broad-minded curators, conservators, scientists and art historians should nurture and encourage.

Jacob Wisse

Adelphi University

Hugo van der Velden, *The Donor's Image: Gerard Loyet and the Votive Portraits of Charles the Bold*. Turnhout: Brepols Publishers, 2000. 285 pp, 133 b&w illus., 16 col. plates. ISBN 2-503-50722-0.

An appealing volume for the generalist and specialist alike, *The Donor's Image* provides an analysis of the history, context, and iconography of one of the world's most precious and fascinating objects: the gold reliquary statuette of Charles the Bold and St. George, preserved in the treasury of St. Paul's Cathedral in Liège. Hugo van der Velden's book is a revised version of his 1997 doctoral dissertation (*Gerard Loyet & Karel de Stoute. Het Votiefportret in de Bourgondische Nederlanden*. Utrecht University). The volume is conveniently divided into three parts, which, although clearly related to each other, can easily be read independently. With the exception of the occasional awkward sentence construction, Beverly Jackson's translation of the text from Dutch into English is lucid and even.

Part I of Van der Velden's study is devoted to a re-examination of the life and career of the court goldsmith Gerard Loyet, and to the re-creation of the artist's presumed oeuvre. Because the Liège statuette is the only known work by Loyet to survive, Van der Velden relies on documentary evidence and extant comparative works to re-create the career and reputation of his chosen subject. In so doing, he presents Gerard Loyet as the most significant artist during the reign of Charles the Bold, an ambitious claim that scholars of fifteenth-century panel painting and manuscript illumination will, no doubt, find rather difficult to accept. This enthusiasm is, however, easily understood when one recalls the roots of this study in the author's doctoral dissertation, and considers the lack of serious scholarship devoted to artists like Loyet, whose works were consigned to the smelting furnace long ago.

In Part 2, the author offers an overview of the many votive portraits commissioned by Charles the Bold and of the circumstances surrounding the commission of the Liège piece in particular. By reviewing the historical record and the surviving documents, Van der Velden convincingly argues that the statuette was presented by Charles in 1471 not as an act of atonement for his destruction of Liège in 1467 and 1468, but as an ex-voto offering to St. Lambert, titular saint of Liège, in thanks for the duke's victories over the city's rebellious citizens. The author also addresses the reliquary function of the statuette, providing evidence that the tiny casket held by the figure of Charles actually contains a fragment of the finger bone of St. Adrian, rather than of St. Lambert as is generally assumed.

In a chapter dedicated to an analysis of the iconography of the

Liège statuette, Van der Velden draws parallels to Jan van Eyck's *Madonna with Canon Joris van der Paele* as a source for the fanciful armor and deferential pose of St. George. A logical and convincing argument, this parallel is wonderfully, if only coincidentally, reinforced by images of the photographer clearly reflected in the golden armor of the Liège figure!

In Part 3 of the book, Van der Velden turns his attention to a general discussion of the genre and historiography of votive gifts and votive portraits. Citing several contemporary and earlier examples, the author explores the characteristic sequence of ex-voto offerings: from the vow made, to an act performed by the holy patron, to the presentation of the gift in adherence with the vow. Van der Velden also offers a brief excursus on the nature and significance of what he calls the 'consumptive material' – wax, silver, or even gold – of many, if not most, votive gifts. Perhaps most valuable to the specialist is the inclusion, in two appendices, of all the documents relating to Gerard Loyet in general, and to the Liège statuette in particular. The addition of these documentary sources not only provides a valuable resource for the scholar of fifteenth-century applied arts, but also offers a fascinating glimpse of the intense material culture and unfathomable wealth of the Valois court.

The volume is richly illustrated with contemporary portraits, comparable examples of contemporary metalwork, reconstruction drawings, and rarely seen details of the Liège statuette taken during recent conservation treatment. A series of lavish color plates, photographed especially for this book, includes spectacular images of the Liège reliquary that underscore dramatically its rarity and preciousness. The cover photo alone – a close detail of the Duke's portrait head literally topped with golden curls – will entice even the most casual reader.

Nancy E. Zinn

The Walters Art Museum

Sixteenth Century

Anne Röver-Kann. *Albrecht Dürer. Das Frauenbad von 1496. Eine Ausstellung um eine wiedergefundene Zeichnung* [Exhibition catalogue. Bremen, Kunsthalle, September 11 – November 4, 2001]. Bremen: H.M. Hauschild GmbH, 2001. 116 pp, 100 illus., plus text photos. ISBN 3-89757-128-5.

Bremen's exhibition celebrating the return of two of its Dürer drawings, missing from wartime storage in Schloss Karnzow since the closing days of World War II, opened on a day now considered fateful for other reasons. The international loan exhibition and its excellent catalogue were prepared by the Kunsthalle's curator of prints and drawings in what must have been record time, since the focal point of the show, the drawing of the *Women's Bath*, was still in New York in late July, where it had been sequestered as evidence in the trial of one of the conspirators responsible for its theft in 1993 from the state museum of Azerbaijan, in Baku. During the trial it had been stored by US Customs in the vaults of the World Trade Center, but had been removed for a few days' display at Sotheby's prior to repatriation. It would indeed have been tragic had the drawing remained in 'safe' storage in New York only a few weeks longer.

Bremen's exhibition placed the drawing in a setting of 99 other works on paper by German, Italian and Netherlandish artists of the

late fifteenth and early sixteenth centuries featuring nude figures, the majority from the Kunsthalle's own collection. Other works were loaned from Amsterdam, Paris, Vienna, and from the six leading German print rooms.

Welcome features of the catalogue are the best reproductions of the 'Frauenbad' since the great nineteenth-century facsimile edition of Dürer's drawings by Friedrich Lippmann; its provenance since 1821 when it entered the collection of Dr. Hieronymus Klugkist, one of the founders of Bremen's Kunstverein, and a complete list of the literature from its first publication in 1851, when it was willed by Klugkist to the Kunstverein. The emendations to the drawing in different ink mixtures are also discussed, and the date, added below the line at bottom and not a part of the original drawing, is accepted as reading 1496 (the last digit is no longer completely legible.)

After a Foreword briefly summarizing the drawing's post-World War II adventures, and thanking those who made its repatriation possible, the catalogue's text is divided into six chapters, treating the physical features of the drawing; the nude as an emerging theme in the arts, beginning with Pisanello's nude *Luxuria* (obviously not done from the living model), and including nudes by Mantegna, Master PM, Ludwig Krug and others. In the third chapter, the question of the drawing's relation to Dürer's woodcut of the *Men's Bath* is taken up; and the remaining chapters deal with scenes depicting the various types of bathing facilities available in Dürer's day, as well as with bath attendants as life models; constructed nudes; famous biblical and mythological bathers, and other possibilities for depicting the nude female in Dürer's day (e.g. Eve and Venus, Lucretia and Judith.)

The locale of Dürer's 'Frauenbad' is identified correctly as a sauna, or steam bath – a common type used by men, women and children in fifteenth-century northern Europe. The locale of the *Men's Bath*, on the other hand, is identified as an outdoor 'Kurbad', or mineral spring, used more for therapeutic and/or social purposes than for simple cleansing, and where bathers might linger for hours. The crucial point is made that, during 1496, the type of indoor bath depicted in the Bremen drawing was ordered closed by the Nuremberg City Council due to current epidemics of the plague and syphilis – so there would have been little or no market for a woodcut on the subject – while the outdoor, mineral springs were allowed to remain in business. The author also discusses the increasing inclusion in Nuremberg of bathing facilities in private houses during the sixteenth century, similar to the one maintained by Dürer's friend Willibald Pirckheimer. Such facilities featured wooden tubs, on the order of the one depicted by Israhel van Meckenem in his earlier engraving of the *Children's Bath*.

The final degeneracy of the bathing scene into pornography by the Behams, and the proliferation of imaginary and/or literary baths – much more common than real ones— include such themes as the Fountain of Youth, the bath of Venus, the famous biblical ablutions of Bathsheba and Susannah, as well as non-bathing nudes in the Judgment of Paris, and Vanitas and proportion studies are also included.

Jane Campbell Hutchison
University of Wisconsin-Madison

Nadine M. Orenstein, Manfred Sellink, Martin Royalton-Kisch, Michiel C. Plomp, Larry Silver, and Jürgen Müller, *Pieter Bruegel the Elder. Drawings and Prints*. Edited by Nadine M. Orenstein. Jürgen Müller's texts translated by Russell M. Stockman. New York, New Haven and London: Metropolitan Museum of Art and Yale University Press, 2001. 336 pp, 108 color illus., 288 b&w illus. ISBN 0-87099-990-7; 0-300-09014-5, paperback, ISBN 0-87099-991-5.

Pieter Bruegel the Elder has been under a brilliant spotlight for some thirty years – a light which has faded away many traditional notions about this artist. A concentrated look at Bruegel's drawn oeuvre, begun by Matthias Winner and the late Hans Mielke and aided by the parallel efforts of An Zwollo, Joaneath Spicer, Martin Royalton-Kisch and others, has erased from the oeuvre significant groups of drawings. In turn, this has helped to reconstitute the work of other mid- to late-sixteenth-century artists who made landscapes and figure studies. Further, contextual and interpretative studies, such as those of Margaret A. Sullivan, Ethan Matt Kavaler, and Jürgen Müller, have reshaped our concept of this artistic personality from a naive peasant painter to a figure conversant in humanist discourses and a perceptive critic of his time.

This catalogue and the Rotterdam/New York exhibition it accompanied have provided many occasions to reflect on the Bruegel that has emerged from decades of scrutiny. A series of essays by its main authors comment on enigmatic aspects of his biography, his activities as a draftsman and an inventor of print compositions, the iconography of his graphic works, and his influence on contemporary and later artists. Martin Royalton-Kisch's introductory essay (pp. 13-39) surveys Bruegel's drawn oeuvre, with particular interest in the landscape drawings which have posed complex problems in connoisseurship. Royalton-Kisch provides a background for understanding the drawn landscapes, by means of detailed reflections on influences on the artist. These influences, which range from miniature painting to Campagnola and Titian, led Bruegel to particular formats and motifs. Royalton-Kisch's essay is a considerable contribution to current scholarship, partly because the author had so many occasions to discuss attributions with the late Hans Mielke and to build a comprehensive rationale that merged Mielke's ideas with his own. As a result, the essay presents an overarching picture of Bruegel's formation and evolution as a draftsman, helping to fill the largest lacuna in the catalogue that Mielke left unfinished at his death [*Pieter Bruegel, Die Zeichnungen*. Edited by Ursula Mielke. Turnhout: Brepols, 1996; reviewed by K. Belkin in *HNA Review of Books*, vol. 15, no. 1, May 1998, p. 22].

Royalton-Kisch's essay and the catalogue entries reveal that the oeuvre of drawings established by Mielke remains nearly intact. However, small variations in the tally of accepted drawings reflect emerging revisions to Mielke's catalogue. Royalton-Kisch lists the number of authentic sheets as sixty-one (pp. 14, 30), a figure I was able to reach by not counting the drawn upon woodblock of *Mopsus and Nisa* (cat. 111) and what were once six but are now seven copies of lost drawings. [The latter group now incorporates the *Solicitudo Rustica* (cat. 25), connected with the large landscape prints, but now attributed to the Master of the Mountain Landscapes.] I presume the total count also does not include the newly attributed Rotterdam drawing, *Journey to Emmaus* (cat. 83), and a further attribution, *The Damned* (cat. 118). If it does, other drawings have been deattributed. On the other hand, Sellink mentions 'sixty' drawings (p. 57); while Orenstein gives the number as 'about sixty-one' (p. 41). References to the percentage of surviving vs. lost drawings vary more strikingly, stretching as far as a survival rate of 'less than 1%' (cited by Royalton-Kisch, p. 31).

The two new attributions were discussed during a Scholars' Day at the Metropolitan Museum, on November 5, 2001. Royalton-Kisch's arguments concerning the drawing, *Journey to Emmaus*, were convincing, particularly in connection with the Lugt Collection *Rabbit Hunt*, hung on the same wall (cat. 81). The Rotterdam drawing has rough, sketched-in additions in darker ink in the fore- and middle-ground. On the other hand, the attribution to Bruegel of *The Damned* is implausible. Many present at the Scholars' Day brought up the possibility of this being by another sixteenth-century hand incorporating fifteenth-century motifs.

A new and seemingly sound attribution to Jan Brueghel is also discussed, in cat. 119: *Landscape with Exotic Animals* (Harvard). On the other hand, it was puzzling to find no serious discussion in connection with Jan of cat. 7, the accomplished copy with colored washes of Pieter Bruegel's *Mule Caravan on a Hillside*, signed BRVEGHEL/1603 (Munich). Drawings illustrated in an article by Matthias Winner, cited below as an addition to the bibliography, would support this attribution. And further, I would argue for a broader review of mid- to late-sixteenth-century Netherlandish printmakers, to shift the attribution of the engraved *Land of Cockaigne* (cat. 116) away from Pieter van der Heyden.

Nadine Orenstein's essay "Images to Print: Pieter Bruegel's Engagement with Printmaking" (pp. 41-55) reconstructs the artist's collaborations with printmakers and with the publisher Hieronymus Cock, on the basis of a careful study of preparatory drawings and finished prints. Orenstein also presented her findings at the Scholars' Day, last November, and brought out a further significant aspect of the exhibition: the care taken to locate the best extant impressions of every print. In her essay, she argues that Bruegel's manner of drawing evolved in connection with the particular engravers to whom he sent drawings. For Pieter van der Heyden, who seems to have required detailed direction, Bruegel painstakingly filled in exact progressions of shading and surface textures. On the other hand, the drawings made for the more sophisticated Philips Galle left more decisions to the engraver.

I would argue that this discussion could be extended to the area of subject matter. Recognizing Van der Heyden's unusual knack for conveying the sometimes doltish, sometimes bizarre character of peasants and Boschian grotesques, Bruegel seems to have sent many more of these compositions to that engraver. Galle, on the other hand, in keeping with his more sober and subtle manner, excelled at compositions of a more serious nature – particularly those of deeply spiritual content, such as the *Resurrection of Christ*, and the *Death of the Virgin* (cats. 97, 117). In contrast, the droll figures in *The Alchemist* and *Spes* (cats. 61, 71) seem to stretch his skills at rendering caricatures. Likewise, Frans Huys, who conveyed moving forms with such grace, was well matched with print compositions of skaters and sailing ships. It would surprise me if these observations had not been made before by other scholars. In any event, the picture that emerges of a subject-oriented employment of printmakers would modify some assumptions regarding the character of these working relationships: for example, that reflected in the statement that Bruegel's "trusting relationship with printmakers came to an end in 1556," with Van der Heyden's first engravings (p. 45).

But the focus on a specific hypothesis at the expense of the broader picture is perhaps unavoidable in a catalogue that is written in a short period of time and yet seeks to move beyond generations of previous scholarship. As a further example, both Royalton-Kisch and Jürgen Müller describe Bruegel's motivations in working after Bosch in purely practical, even cynical terms. Royalton-Kisch writes that "Bruegel, as we must acknowledge, was playing the tunes that his audience wanted to hear. His resurrection of Bosch was a strategy, perhaps initiated by Cock, for reaping the financial rewards of commercial success" (p. 28). Elsewhere in that essay, a characteriza-

tion of Bruegel's creative activity as a "balancing act between the apparent 'modernism' of his landscapes and 'archaism' of his other compositions" (p. 35) reflects unfavorably on the Boschian works. Further, in an introductory text on the *Seven Deadly Sins* (p. 145), Müller poses both commercial motivations and considerations of audience as the reasons behind Bruegel's work in the Boschian mode.

All of this of course overlooks the sheer delight of invention that surfaces in these images. Bruegel must have taken great pleasure in emulating Bosch. In addition, we might surmise that Bruegel was consciously and playfully alternating stylistic modes in what would have been a very modern approach to artistic creativity. A point regarding Bruegel's modes, one Boschian and one oriented toward naturalism, is in fact put forward in Manfred Sellink's essay on Bruegel's iconography (pp. 59-60). In addition, however, Boschian motifs provided both striking and subtle vehicles for Bruegel's complex social and political commentaries. And finally, as his elite audience and the number of his imitators might testify, Bosch might have seemed in Bruegel's day more avant-garde than archaic. Keith Moxey has argued that Bosch represented for that audience concepts of "invention, fantasy and genius in ... an apparently hermetic art ... [which] was nevertheless decipherable by a humanistically trained elite." [Keith Moxey, "Making Genius," in *The Practice of Theory. Poststructuralism, Cultural Politics and Art History*. Ithaca and London: Cornell University Press, 1994, p. 113.]

The question of what it meant to emulate Bosch leads us to ask what it meant to follow Bruegel. The final introductory essay, by Larry Silver, surveys Bruegel's longterm influence on landscape drawings and paintings, and deeper meanings behind his winter scenes, kermises, and other landscape themes. Observations on Bruegel imitation and emulation in this essay as well as in the work of Nina Serebrennikov suggest that Bruegel followers of the late sixteenth century were running on a somewhat parallel course with the Dürer Renaissance in Central Europe. The patronage of Emperor Rudolf II in Prague provided the greatest impetus for the reproduction, copying and emulation of Dürer compositions, and this movement has been interpreted as a reflection of emerging concepts of art history and cultural heritage. Roelandt Savery, identified by Silver as one of Bruegel's leading 'epigones,' worked for Rudolf II, and Aegidius Sadeler engraved the portrait of Pieter Bruegel that is mentioned in Silver's closing section, while in the emperor's service. The connection Silver discusses between the Bruegel portrait and artistic imitation was first made in an article by Bedaux and Van Gool, cited in the catalogue bibliography. This reviewer, however, added to that reading in articles dating back to 1988 and 1989, with the finding that the central motif of the print, the likeness of the son (Pieter Brueghel the Younger) to his father, is rooted in Seneca's letter on imitation. [Limouze, "Aegidius Sadeler (1570-1629): Drawings, Prints and the Development of an Art Theoretical Attitude," in *Prag um 1600: Beiträge zur Kunst und Kultur am Hofe Rudolfs II*. Freren: Luca Verlag, 1988, pp. 187-89; idem, "Aegidius Sadeler, Imperial Engraver," *Bulletin of the Philadelphia Museum of Art*, vol. 85, no. 362 (Spring, 1989), pp. 9-10 and p. 21 n. 29.]

Omitted from the catalogue's bibliography is Matthias Winner's second substantial article on Jan Brueghel's drawings: "Neubestimmtes und Unbestimmtes von Jan Breughel d. Ä.," *Jahrbuch der Berliner Museen*, 14 (1972), pp. 122-160. In addition, two further reviews of Hans Mielke's 1996 catalogue went unmentioned: that by Gero Seelig in *Zeitschrift für Kunstgeschichte*, 3 (1998), pp. 422-425, and my own in *Art Bulletin Online* (www.CAARreviews.org, June, 1999).

Dorothy Limouze
St. Lawrence University

Heiner Borggreffe, Thomas Fusenig, and Birgit Kümmel (eds.), *Ut Pictura Politeia oder der gemalte Fürstenstaat. Moritz der Gelehrte und das Bildprogramm in Eschwege* (Studien zur Kultur der Renaissance, 1), Marburg: Jonas Verlag, 2000. 245 pp, 56 b&w illus. ISBN 3-89445-280-3.

The authors of '*Ut pictura politeia oder der gemalte Fürstenstaat*' make another important contribution to the growing body of literature concerning Landgrave Moritz 'the Learned' of Hesse-Kassel (1572-1632) as they use a compelling artistic commission by the prince to delve into one of this complicated character's most visionary endeavors: the creation of a harmonious, intellectualized, and virtue-based society under princely rule. The commission was a comprehensive decorative program arranged by Moritz himself and executed by his court painter, Christoph Jobst (1557-1630), between 1598 and 1604 in the Landgrave's castle at Eschwege. In addition to a commented edition of the rare primary text upon which the study depends, the volume contains essays by Heiner Borggreffe and Thomas Fusenig and useful person, subject, and iconographic indices. A number of objectives are achieved with the book, not the least of which is its convincing demonstration of how Landgrave Moritz, the most powerful and in more than one way 'iconoclastic' Calvinist regent in early seventeenth-century Germany, utilized images to communicate the most fundamental precepts of his ambitious sociopolitical plan.

Until recently, a detailed assessment of Moritz's Eschwege commission would have been unthinkable, since the program itself does not survive. But in their preparations for the 1997 'Moritz der Gelehrte – Ein Renaissancenfürst in Europa' exhibition, scholars from the Weserrenaissance Museum Schloss Brake in Lemgo came upon a previously unknown German text in the Herzog August Bibliothek which makes this insightful investigation possible. The almost 200-page book, *Historische Beschreibung Der Policy-Tugende christliche Obrigkeit und Underthanen . . .* (Schmalkalden: Wolfgang Ketzler, 1625) by Hermann Fabronius (1570-1634), a leading Calvinist theologian in Moritz's territory, deals exclusively with the elaborate iconographic program that Moritz had sponsored at Eschwege less than thirty years earlier.

Fabronius's text allows for the virtual reconstruction of the Eschwege program. In apparent congruence with his subject, Fabronius systematically organizes his book and the contents of its different sections and subsections according to the methods of Petrus Ramus (1515-72). One room at a time, he first localizes, identifies, and describes the ceiling's central allegorical figure or figures, which represent either the 'four estates' of Moritz's ideal Fürstenstaat and one of the fourteen virtues that would be the foundations of this society. Within each exposition, the theologian treats various attributes, motifs, settings, or narrative scenes that have been brought into association with the particular allegorical figure as well as the heraldic device which appeared above the room's entrance and determined the interior's coloration. Transcriptions and German translations of the Latin inscriptions that Moritz's childhood teacher, Tobias von Homberg (d. 1611), added to the principal ceiling compositions in 1604 are also included. Fabronius follows each iconographic description with a "Narrative and Report" that explains and to varying degrees further develops the concepts to which the ceiling alludes. Typically, the discussion includes a paraphrase of or quotation from the classical or biblical source for a figure, motif, or narrative and a variety of additional literary references that illustrate, interpret, or otherwise speak to the estate or virtue in question. The author's own elaboration of the different rooms' meanings, their relevance to one another, and their significance to the project's broader agenda are of immense interest. Fabronius concludes his treatment of each room with an epigram written in both Latin and German.

Heiner Borggreffe and Thomas Fusenig's contributions allow for a much fuller appreciation of the Eschwege program, Moritz's hopes for the restructuring of society, and Hermann Fabronius's text. In the volume's opening essay, Borggreffe relates the Eschwege project to the particular political, confessional, philosophical, and intellectual spheres within which Landgrave Moritz operated and developed his ideas about social modernization. As is made evident by Fabronius's 1625 text, the same blend of contemporary influences, including Calvinist rationalism, anti-imperialism, Rosicrucianism, Ramism, and pastoral utopianism, logically shaped the content of the socioethic blueprint of the future Fürstenstaat that Moritz had painted on the ceilings of the Eschwege Castle. Borggreffe also discusses how many themes and topoi found in Renaissance painting were 'variable elements' within a practical symbolic system. He singles out a small array of major and minor motifs in the Eschwege program and explains their sometimes unconventional significance in light of the project's underlying concepts and peculiar cultural milieu. Certain themes found on the Eschwege Castle ceilings as well as in late sixteenth- and early seventeenth-century Dutch art, particularly Old Testament figures like Abraham and King David, are presented as part of an emerging iconographic tradition within the international Calvinist movement.

The first half of Fusenig's essay provides additional information on the history of Eschwege and its castle, the progress and known logistical details of Moritz's commission, Christoph Jobst and his likely artistic influences, Hermann Fabronius and his relationship with the Landgrave, and the literary traditions to which Fabronius's 1625 publication might be compared. The models upon which works of art produced for or collected by the Kassel court around 1600 – Fusenig lays emphasis on pattern books, emblem books, and Dutch prints – are discussed as presumed sources for the Eschwege compositions or their motifs. Parallel to Fabronius's organization of the material, the author recreates as best one can a thematically arranged, room-by-room tour of the ceilings on which Moritz's grand social design took symbolic form. The iconographic content and general arrangement of each ceiling is reviewed, diagrammed, and discussed in terms of Fabronius's assessment, other related textual sources, and pertinent images taken mostly from contemporary Dutch art and Moritz's court. Before introducing full transcriptions of key archival material regarding the commission, Fusenig recounts Moritz's rather different, if not outright dour, religio-political circumstances during the mid-1620s. Fabronius's 1625 vernacular publication about the decades old Eschwege program, Fusenig suggests, should be understood as a call to Moritz's subjects to remain obedient to their *Landesherr*.

While Borggreffe and Fusenig refer to specific details of the interior decoration in the Wilhelmsburg, the castle that Moritz's father and predecessor, Landgrave Wilhelm IV of Hesse-Kassel (1532-92), built overlooking Schmalkalden beginning in 1585, they do not compare and contrast the broader content, organization, and distribution of the two decorative schemes, not to mention the choice of media employed in each case. For example, why did Landgrave Moritz opt to provide the window and door frames at Eschwege with what seem to have been rather simple, illusionistic architectural elements when he could have effectively extended his network of allegorical, historical, and biblical figures onto these highly visible surfaces as occurs at the Wilhelmsburg? Why were portraits of Moritz not incorporated permanently into the Eschwege program like his father's was in the Wilhelmsburg's *Riesensaal*? The Wilhelmsburg interior unites works of hewn sculpture, stucco, and painting, so why did Moritz only commission paintings for the Eschwege Castle?

Consideration of these and similar questions may be beneficial to such a study, since Landgrave Moritz was responsible for completing the adornment of the Wilhelmsburg after his father's death in 1592, that is, only six years before the Eschwege commission. Moreover,

Moritz still had many of the same artists who worked on the Wilhelmsburg project in his employ, including Wilhelm Vernuken (d. 1607) and Christoph Jobst, so why did he fail to engage them all for a project that was to represent Moritz and manifest his socio-political ideals more so than any other? Furthermore, the characterization of the Eschwege program as a 'Calvinist' visual statement implies that it must somehow be distinguishable from a 'non-Calvinist' counterpart. An interesting juxtaposition might involve consideration of the original program that Heinrich Göding the Elder (1531-1606) and others executed in the Augustusburg from 1568 to 1572. Erected as a powerful political symbol, the Augustusburg lends itself to such a comparison, for during these same years the castle's staunchly Lutheran and pro-imperial patron, Elector August of Saxony (1526-86), unwittingly supported 'Crypto-Calvinists' at the universities in Wittenberg and Leipzig, some of whom were among August's closest and most trusted advisors.

Fusenig's conclusion that Hermann Fabronius's publication must have been intended as a reminder for Hesse's populace to maintain their obedience to their 'christliche Obrigkeit,' Landgrave Moritz, may only be part of the story. Borggreffe and Fusenig acknowledge that the religio-political realities of the Landgrave's life in 1625 were quite different from those that Moritz must have envisioned for his future as he commissioned the Eschwege Castle program in 1598. The Landgrave's plan for social modernization as laid out across the castle's ceilings had inevitably failed. When Fabronius reduced this overarching visual display into a book of under two hundred pages and then dedicated the work to the Landgrave's second son from his second marriage, Hermann (1607-58), it seems that he first intended his text to serve as a model for this intellectually gifted prince and others like him who might someday espouse Moritz's utopian plan. Following his abdication in 1627, Moritz resided in the Eschwege Castle from 1628 until his death four years later; one has to wonder how he viewed the castle's decorative program during this most private phase of his life. Like so many other fruits of Moritz's outstanding intellect, it is somehow appropriate that the content and original significance of this equally outstanding artistic commission have come down to us in the form of a printed book. Indeed, Moritz may have recognized the fragility of the Eschwege painting cycle in this early phase of the Thirty Years' War and thus commissioned Hermann Fabronius to document it through words on paper for the good of posterity. As fate would have it, most of the Eschwege program was destroyed by imperial troops who occupied the castle in 1637.

Whether one is concerned with early modern political theory, Northern European court culture, the interrelation of text and image, unified interior decorative programs, or iconographic studies, Fabronius's text is a major new primary source worthy of consideration. The combination of this newly discovered book with Heiner Borggreffe and Thomas Fusenig's fine essays makes *Ut pictura politeia* a wonderful demonstration of what a Calvinist prince could do with images at the end of the sixteenth century and, precisely four hundred years later, what art historians can do without them.

Mark T. Lindholm
Princeton University

Seventeenth and Eighteenth Centuries: Southern Netherlands

Emilie Gordenker, *Anthony van Dyck (1599-1641) and the Representation of Dress in Seventeenth-Century Portraiture*. Turnhout: Brepols, 2001. 297 pp, 12 col. pls, 138 b&w illus. ISBN 2-503-50880-4.

As Emilie Gordenker says, the history of dress has often in the past been regarded as a suitable occupation for amateurs or, perish the thought, as 'women's work.' But now at last it has moved into the mainstream of art historical scholarship and is influencing the way we look at and understand paintings. What, for example, Marieke de Winkel has done and is doing for our understanding of Rembrandt, Emilie Gordenker has now done for Anthony van Dyck. Others have, of course, made valuable contributions to the subject of Van Dyck's representation of costume, as is fully acknowledged here. (The extensive footnotes represent a formidable diligence in citing and summarizing the relevant literature; the author can claim to have left no button undone.) But this book represents the first full-scale examination of the subject. Costume historians will make their own judgement – I would be surprised if it were adverse – but for those primarily interested in the artist, it represents a rewarding and enlightening piece of research. By the time I had finished the book I felt that I had understood a lot of nuances regarding the interpretation of Van Dyck's portraits, which had previously passed me by. The book publishes Gordenker's doctoral dissertation, and if the writing occasionally smacks of the thesis, it is a small price to pay. The book is well illustrated, with some good color plates.

Although the title refers to the study of dress in seventeenth-century portraiture, the book is very largely concerned with Van Dyck's English portraits, in which he made his original contribution to the representation of costume. How far this was an English phenomenon is nicely underlined by the fact that when he returned briefly to Antwerp in 1634/5 he did not portray any of his Flemish sitters in the loose flowing draperies he had clothed his English sitters. As always, Van Dyck had a fine sense of the taste which would appeal to the local patronage.

What Gordenker brings out, by a careful examination of contemporary costume, is how subtle Van Dyck was in his approach to dress, with the result that writers have not appreciated how much is due to the artist's invention rather than to the contents of the sitter's wardrobe. It was a form of dress achieving a degree of timelessness, which met with the approval of his sitters, who thereby could never, horror of horrors, be exposed as being out of fashion. Her study of costume at the Caroline court is given an intellectual depth by relating it to contemporary literature and neo-Platonism with its views of beauty.

Although one tends to have the opposite impression, a chapter on 'fancy dress' establishes how infrequently it occurs in Van Dyck's work. The author makes clear that it was not a manner of presentation chosen by the artist, but arose from a commission in which the sitter wished to include personal reference to his or her life. But, and this is a nice point brought out by Gordenker, the head with its hairstyle and attendant jewellery, however exotic the costume may have been, was an actual record.

The central theme of the book is epitomized by William Sanderson's well-known claim that Van Dyck was 'The first Painter that e're put Ladies dress into a careless Romance.' What this meant and how this affected the appearance of many of his English portraits is illustrated by taking three very different portraits of the same sitter,

Mary Villiers. Gordenker describes how Van Dyck invented his style of undress by a variety of means; by omitting gown, lace collars and cuffs, designing a shift and adding floating scarves and the occasional piece of spectacular jewellery. And, although it is difficult for us to appreciate the nuance in these days of bodily exposure, Van Dyck created a sensuous frisson for the contemporary spectator by rolling up the sleeves of his sitter, thus revealing a glimpse of a delectably plump arm. A comparison between preparatory drawings and the finished canvas shows how, although maintaining the adumbrated pose established in the former, he evolved his own costume details on the canvas.

Turning to male portraiture Gordenker gives a revealing reading of the self-portraits, bringing out their informality of dress as a means of projecting the artist's image of himself. In the *Self-Portrait with Endymion Porter*, the artist's simple black costume, sometimes interpreted as indicating the painter's acknowledgement of his inferiority to his friend in his gorgeously silver-coloured finery, in fact can be read as referring to his intellectual interests. In contrast to how Van Dyck dressed himself in his self-portraits of about 1620 (Munich, New York and St Petersburg), Rubens in his two portraits of him – incidentally, the Windsor Castle picture is surely to be dated immediately after Van Dyck's Italian visit, rather than, as stated here, just before – kept him in formal costume. In the case of the double portrait of *Thomas Killigrew and an Unidentified Man*, sometimes interpreted as a study in mourning, Gordenker convincingly reads Killigrew's costume as an example of poetic carelessness.

The final chapter is devoted to Van Dyck's posthumous influence. Although much influenced by the formal aspects of his portraiture, his native city at first ignored his transformation of dress, which, in the Netherlands, was left to The Hague, which had welcomed Henrietta Maria, to take over in the local style. In later seventeenth- and eighteenth-century Europe, 'Vandyke dress' became, as has long been recognized, an essential factor in portrait painting, towards which painters had to react one way or another. If one wishes to pick out the culmination of the concept, Gordenker is surely right to mention Gainsborough's *Blue Boy*. Even Van Dyck would have been impressed by such a glorious example of 'careless romance.'

Christopher White
London

Hans Vlieghe, ed., *Van Dyck 1599-1999. Conjectures and Reflections*. Turnhout: Brepols, 2001. 312 pp, 206 b&w illus. ISBN 2-503-51144-9.

This volume contains twenty papers which were either delivered or written for the colloquium held in Antwerp at the time of the various exhibitions devoted to Van Dyck in 1999. They cover a wide range of subject matter from specific points connected with Van Dyck's oeuvre to more general subjects such as contemporary artists and the artist's influence and *fortuna critica*. (I can only comment on a selection.) The contents are grouped under three headings. At the end our perception of Van Dyck may not be greatly changed but some useful discussions and some relevant new information have filled out our understanding of the artist.

The first section, 'Van Dyck in the Netherlands and Italy,' contains two articles on the perennial problem of drawings which have been attributed to both Rubens and Van Dyck. In her article Anne-Marie Logan discusses a number of these, offering sensible, well-balanced opinions. Part of her discussion is directed to the case of the landscape drawings recently removed from Rubens and given

to Van Dyck by Martin Royalton-Kisch. On balance she is inclined to retain the traditional attribution to the older artist. Arnout Balis, on the other hand, takes four drawings after the antique, usually, if not universally, given to Rubens and argues that they are by Van Dyck. Frans Baudouin examines the evidence for the journey or journeys to The Hague and concludes that Van Dyck made two visits there, both in 1631. Horst Vey discusses the little recognized fact, already noted by him in 1962, that there were two group portraits by Van Dyck in the Brussels Town Hall, which were destroyed by the French in 1695. David Howarth examines a series of 'Entry books' written by Balthasar Gerbier in the Public Record Office, London. Apart from adding local color to a number of transactions, he is able to establish that Van Dyck had returned to Antwerp by October 1633, that is five months earlier than previously supposed. He also provides further evidence for believing that Van Dyck never intended to settle permanently in England in the 1630s. Fiona Healy examines Van Dyck's treatment of the Virgin and Child, and the section ends with an eloquent essay on Holbein and Van Dyck by Kristin Belkin.

'Van Dyck and England' opens, as is eminently appropriate, with some refreshingly trenchant remarks by Sir Oliver Millar on the problem of compiling a catalogue raisonné of the artist's paintings. Travelling from the Scottish Lowlands to the north-west Norfolk coast – a low road if ever there was one – in order to determine the best version of a particular portrait, Sir Oliver reflects on the admirable advice given to him as a student: 'never discuss a work of art you haven't seen', however tortuous the journey, one might add. Arthur Wheelock offers an illuminating 'in-depth' study of Washington's ravishing *Henrietta Maria and Jeffrey Hudson*, now beautifully restored, with pertinent remarks about the roles of the Queen and her dwarf. The *donné* of Jeremy Wood's study of English patrons according to their religion – the Catholics were, perhaps surprisingly, the least active – is the discovery of the Earl of Bradford's commonplace books containing remarks about art and religion. Emilie Gordenker's piece on costume stems from her book on the subject, which is reviewed in this issue.

Under 'Van Dyck's Personality and Reception,' Katlijn Van der Stighelen takes Valentiner's damning assessment of Van Dyck's character and achievement to pieces by scrutinizing it against seventeenth-century sources. Douglas Stewart undertakes a constructive sorting out of the oeuvres of Thomas Willeboirts Bosschaert – also discussed by Axel Heinrich – and Pieter Thys, with occasional reference to Van Dyck. Stephanie Dickey identifies a close similarity between the working methods of Van Dyck and Rembrandt as printmakers, not only in technique but also in manner of presentation. She concludes with a study of Lievens as the artistic link between the northern and southern Netherlands. The volume ends with a nice piece by Jeffrey Muller on Flemish nationalism and stereotyped views of Van Dyck between the two great wars.

Christopher White
London

Seventeenth and Eighteenth Centuries: Dutch Republic

***Urban Achievement in Early Modern Europe: Golden Ages in Antwerp, Amsterdam, and London.* Ed. by Patrick O'Brien, Derek Keene, Marjolein 't Hart, and Herman van der Wee. Cambridge and New York: Cambridge University Press, 2001. 361 pp, 28 b&w figures. ISBN 0-521-594018-1.**

"Why," asks this volume's chief editor, "do recognized and celebrated achievements, across several fields of endeavor, tend to cluster within cities over relatively short periods of time?" (p. 5) Although the three maritime metropolises of Antwerp, Amsterdam, London, have long been regarded as experiencing subsequent 'golden ages' between the fifteenth and the eighteenth centuries, the broad question of how connected accomplishments in art, architecture, science, and publishing were during these 'belles époques' has rarely seen comparative study. The fifteen historical essays which make up this book attempt a corrective, focusing upon the cultural and social life of three Northern European locales during their traditional periods in the economic sun: Antwerp c.1492-1585, Amsterdam 1585-1659, and London c.1660-1730. The products of conferences sponsored by London's Renaissance Trust in 1994 and 1995, the articles isolate five areas of 'accomplishment': economic growth, architecture and urban space, fine and decorative arts, books and publishing, and scientific knowledge. Several pieces provide particularly strong overviews (e.g. Martin Jan Bok on the market for paintings in Amsterdam, and Larry Stewart on mathematics and technology in London,) and a handful of topics which rarely see treatment in English (e.g. town planning in Antwerp, the Amsterdam book trade) are here the subject of survey articles. At times, however, the exact definition (and relevance) of the category of 'achievement' gets lost as the book unfolds. Yet overall the clustered approach results in a superb overview of current work on early modern cultural history.

After an opening synthesis by Patrick O'Brien, the first section outlines the economic underpinnings of prosperity in the three cities. Michael Limberger argues that an 'economy of agglomeration' rather than a dependence upon transit trade fueled Antwerp's growth after 1500; Clé Lesger shows that Amsterdam's wealth after 1585 was rooted not just in international commerce but also in the regional economy of North Holland's fishing, agriculture, and textile industries, while Peter Earle studies patterns of spending in later seventeenth-century London. As a political capital London differed from Antwerp and Amsterdam by its hosting of a court, a fact which led to both constant desire for luxury goods within the city and a greater concentration of national wealth in one place. The volume's next section, "Architecture and Urban Space" sees Judi Loach arguing that precisely this emerging concentration of wealth in the construction of grand houses led to concerns with overcrowding in the City of London, and renewed interest in city planning schemes particularly after the Great Fire of 1666. Antwerp, as Piet Lombaerde's essay shows, had wrestled with similar problems a century before, and enacted programs for the widening of streets and slum clearance as early as the 1520s. While aimed at easing commercial traffic through the city fabric, the straight new streets in Antwerp were, like the Nieuwstad built by magnate Gilbert van Schoonbeke, also aids to defense and public relations. The colossal fortifications built throughout the sixteenth century assured foreign merchants that Antwerp was a safe place to trade. Amsterdam's ring plan was dictated by similar concerns. Marjolein 't Hart shows that in the 1610s fortifications were built first, and the famed canal girdle added

second, and both undertakings were made particularly expensive by the profiteering of burgomasters.

The fourth section of *Achievement* begins with a survey of Antwerp painting in the sixteenth century by Hans Vlieghe. Notably, Vlieghe points to Rubens, who settled in the city in 1608, as a key example of disconnect between economic and artistic 'golden ages;' the Rubens-led revival of the arts in the Scheldestad after 1610, he reminds us, occurred when the city's economically-gilded years had long past. Martin Jan Bok then presents a rich chapter on the demand for paintings in early modern Amsterdam, a section from his 1994 Utrecht dissertation (which will appear in full English translation in 2003.) Drawing on recent data of Montias, de Vries, and van der Woude, Bok argues that the unprecedented numbers of pictures produced and consumed in seventeenth-century Amsterdam, which so astounded foreign visitors, was the result of increased purchasing power. Wages in the Dutch Republic simply bought more after about 1580 than in other European countries, Bok concludes. Thus more money was left among even moderately well-off burghers to purchase durable goods like paintings. When the mass market for art in Amsterdam collapsed completely around 1672, artists turned to other, burgeoning economies to sell their wares, Britain's among them. David Ormond's excellent essay on the fine arts in London shows how Dutch and other continental artists all but monopolized the production of paintings in England beginning with the reign of Charles II.

The situation with printing appears to have been similar. Werner Waterschoot's essay on Antwerp publishing and Paul Hoftijzer's on Amsterdam's book trade reveal an industry founded and fueled by savvy émigrés. Christoffel Plantin, initially from Tours, branched off his enormous Antwerp printing operation to Leiden in 1583, and was thus well-placed to avoid disruption (and Jesuit censorship) when the former city fell to the Spanish in 1585. As later in Amsterdam, the huge demand for (and relative affordability of) books in different languages by traders and religious exiles meant that international contacts rewarded entrepreneurship. As with paintings, greater purchasing power meant greater numbers of objects to answer the demand; "you may buy bookes cheaper at Amsterdam," Hoftijzer quotes an English visitor as saying in 1678, "in all languages, than at the places where they are first printed: for here the copy cost them nothing." (p. 260) To be sure, the greatest problems stalling London publishing before about 1700, Adrian Johns points out in his fine contribution, were that costs were high, typographic quality poor, and few people in continental Europe familiar with English.

Closing the volume, the "Scientific and Useful Knowledge" section in many ways represents the most interesting one. Here contributors overtly question the validity of 'urban achievement' as a concern applicable to natural philosophy. Amsterdam, Antwerp, and London, they point out, never hosted universities during the periods of their supposed flourishing, and citizens who could send their sons to nearby institutions at Leuven, Leiden, Oxford and Cambridge instead. To be sure, 'civic' institutions like Amsterdam's *Atheneum Illustre* founded in 1632 (discussed in Karel David's essay), like the Royal Society in London (here examined in Larry Stewart's piece) provided forums for amateurs to meet and discuss botany, astronomy, mathematics, biology, or engineering. However, permanent institutions for experiment and research tended to be located elsewhere, and were rarely confined to the dominant metropolis. By 1650, we learn, Amsterdam had established a permanent anatomical theatre for viewing dissections, but then so had the smaller locales of Franeker, Groningen, Harderwijk, and Utrecht. The example of scientific endeavor makes the editors' aim of distinguishing Amsterdam's contribution from that of the Dutch Republic as a whole problematic. And although Antwerp too, trafficked in books devoted to ostensibly scientific endeavors, practical examples of natural knowledge in

action were hardly outstanding within its walls. As Geert Vanpaemel sagely admits in his essay: "It is perhaps too easily taken for granted by historians that in a large and wealthy metropolis science cannot but develop and flourish. This is, however, not necessarily the case" (p. 288). Indeed, the idea of 'achievement' clearly differs from city to city, from endeavor to endeavor, and is not entirely a by-product of economic prosperity (which, we should further recall, often resulted in repressive and neglectful social conditions for large sections of urban citizens.) If anything the complexities of cultural life in Antwerp, Amsterdam, and London, which this book does so much to illumine, suggest that accomplishments in one field do not always signal achievement across all.

Christopher P. Heuer

University of California, Berkeley

E. de Jongh, *Dankzij de tiende muze. 33 opstellen uit 'Kunstschrift.'* Leiden: Primavera Pers, 2000. 232 pp. ISBN 90-74310-65-6.

This compilation of articles, all but one of which was originally published in *Kunstschrift*, amply fulfills its stated goal of presenting the variety within Eddy de Jongh's scholarship. The author presents the articles, none of which exceeds ten pages, in chronological order based on the period most thoroughly discussed. As a glance through the fine color reproductions reveals, the periods range all the way from the tenth to the twentieth century.

As might be expected given De Jongh's scholarship, the majority of the thirty-three articles concern the Baroque. Three articles dealing with medieval or Byzantine objects and five that take Renaissance images as their point of departure lead to discussions of baroque art and artists in the middle of the book. Chapters 25 and 26 move beyond the seventeenth century with discussions of baroque art from the eighteenth century. Chapters 27 through 33 focus on nineteenth and twentieth century art.

De Jongh's inclination toward Dutch art is also clear in the book. Whereas about a third of the articles focus on non-Dutch art, only articles on a Byzantine ivory, Pontormo, Bernini and Ingres as well as one (chapter 26) entitled "Tijd en Waarheid" are free of comparisons with Dutch art and artists. The remaining articles focusing on Dutch art present a range of subjects, from portraiture to genre to history painting. While weighted toward the 'realist' strain of Dutch art, several articles concern classicizing art and one, Chapter 10, pointedly questions the terms scholars have tended to use when describing the Dutch classicizing tradition.

Those who associate De Jongh with the issue of symbolism and meaning in Dutch art will find, as expected, that some articles privilege symbolic characters, animals or objects. These are, however, interspersed with articles taking individual paintings, specific subjects such as Apelles and Campaspe in Chapter nine, and scholarly debates such as the purpose of Rembrandt's self-portraits in Chapter 22, as their starting points. Overall, the book makes for pleasant reading and looking. Each article reveals solid research, interesting observations and a narrative quality that guides the reader easily from image to image and from idea to idea.

Melinda Vander Ploeg Fallon

George Mason University

Eric Jan Sluijter, *De 'heydensche fabulen' in de schilderkunst van de Gouden Eeuw. Schilderijen met verhalende onderwerpen uit de klassieke mythologie in de noordelijke Nederlanden, circa 1590-1670.* Leiden: Primavera, 2000. 328 pp, 298 b&w illus. ISBN 90-74310-55-9.

With 25 pages of appendices, 100 pages of notes and 298 illustrations for 160 pages of text, this edition of Sluijter's dissertation reveals the labor behind a conscientiously developed inquiry into a little explored topic. When published in 1986, the dissertation helped to raise scholarly awareness of the Dutch tradition of history painting during the seventeenth century. This new edition of *De 'heydensche fabulen'* maintained the original text and with it the somewhat cumbersome writing common to dissertations but uncharacteristic of Sluijter's more recent publications. The text, now supported with updated notes as well as good black and white illustrations of the paintings and prints, successfully fulfilled Sluijter's stated goal of making both his methods and research transparent.

The structure of the first part of the book quickly revealed Sluijter's confidence in the value of examining pictorial tradition. Sluijter organized the history painters treating themes from Ovid's *Metamorphoses* into chronologically ordered groups. This approach introduced the variations in artists' choices of Ovidian subjects while underscoring the popularity of images based on a select group of scenes. It also emphasized the role of certain seminal images such as Bernard Solomon's woodcuts illustrating the stories in the *Metamorphoses* in encouraging Dutch artists to compose similar versions of the same scene.

Sluijter's sensitivity to the relationship between texts and images also surfaces in the second part of the book. There, Sluijter considers the variations on several subjects that remained popular during the century, again in chronological order. The discussion of each subject begins with a summary of the associated story and contemporary literary commentary about it. Sluijter reveals wariness about using a text as a direct explanation for an image. Instead, he proposes that the texts provided a framework for inquiring about a particular scene's possible associations and attractions. The similarities between the texts and images leads to the conclusion that whether viewed positively or negatively, eroticism characterized the depictions for artists and viewers.

In the conclusion, Sluijter applies the issue of meaning initially raised for Dutch genre painting to history painting. He refers to the information and discussions presented in the preceding chapters to suggest that the scenes from the *Metamorphoses* were not overtly moralizing. He also reviews seventeenth-century Dutch art theoretical literature to cast doubt on the idea that artists composed their images in order to convey a set message to the viewer. While the debate over meaning in Dutch paintings lingers, Sluijter's dissertation attests that establishing a pictorial tradition can generate a flexible framework for understanding a type of image and can suggest the contemporary appeal of images within that tradition when the type is connected with a literary tradition.

Melinda Vander Ploeg Fallon

George Mason University

Marina Senenko, *Pushkin State Museum of Fine Arts, Collection of Paintings: Holland XVII-XIX Centuries*. Moscow: Galart, 2000. 501 pp, 26 col. illus., 408 b&w illus. ISBN 5-269-00975-7. In Russian.

As the author of this catalog Marina Senenko notes, among the collections of Dutch paintings in Russia the Pushkin Museum of Art is second only to the Hermitage. Given the five landscapes by Jacob van Ruysdael, six nearly unanimously accepted compositions by Rembrandt, and five late works by Vincent van Gogh included among the 400 works cataloged here, one can only agree. It must be said, however, that this catalog is much harder to use than its companion volume published two years earlier, which covered the remainder of the Netherlandish collection. The liberal use of good color reproductions made that volume a useful visual resource, despite the language barrier. Presumably economic circumstances dictated that only twenty-six works could be illustrated in color in this catalog, arranged together at the head. Even though most of the black and white illustrations of the subsequent entries fill at least a third of the page, and despite the fact that the photographs are printed at a fairly high level of resolution, it is difficult to ascertain much of what is depicted in many compositions.

Since few scholars of this material outside Russia read the language, it is somewhat disappointing that more was not done to the design of the catalog to make it accessible to non-natives. The color plates are arranged chronologically (with both early and late Rembrandt represented, but no Van Gogh). The entries themselves are arranged according to the Cyrillic alphabet, meaning, for example, Esais van de Velde precedes Hendrik Goltzius. Since each artist's name is also given in English/Dutch and the title is translated into English, a reader can consult the index tucked away at the back that gives the page of the first work by each artist. Unfortunately the artist's name is only listed with the first title attributed to him instead of with each work, so simply leafing through the catalog repeatedly entails turning back the pages to make certain whom among the lesser known artists a particular work is given to. (There is also a list in Russian and English of attributions that were changed since the comprehensive 1995 catalog, which only included abbreviated entries.)

The Russian bibliography is extensive and includes a long list of archival sources that, with what must have been considerable labor, yielded extensive provenances for many of the paintings. Correspondingly, among the non-Slavic sources the numerous citations of catalogs of long-dispersed private collections will prove useful to many. In a fascinating introductory essay Senenko details the history of the imperial demands, soviet politics, numerous nationalized private collections, and cast-offs from the Hermitage that formed the collection. The Shchukin family, long associated with the art of Matisse and Picasso, included a little-known black sheep who collected old masters from the Dutch school. Four of the museum's five Van Goghs, on the other hand, were bought in Paris by the voracious collector I.A. Morosov. It is in this carefully delineated patrimony that the eclectic characteristics of the Pushkin Museum of Art come to the fore, and the collection comes alive. This is a catalog written for the Russian museum world. For the rest of us, it is a cumbersome but useful research tool.

Nina E. Serebrennikov
Davidson College

Pieter J. J. van Thiel, *Cornelis Cornelisz van Haarlem, 1562-1638. A Monograph and Catalogue Raisonné*. Transl. Diane L. Webb. Doornspijk: Davaco Press, 1999. 8 + 588 + 248 pp, 32 color plates; 470 b&w illus.; 2 genealogical tables; 1 graph; 1 map; 1 floor plan. ISBN 90-70288-96-6.

This book is in many regards an extraordinary contribution to Dutch art history. It is the product of nearly fifty years' of engagement with Cornelis van Haarlem, the gifted painter whose twenty-year association with Karel van Mander and Hendrick Goltzius was a driving force for Late Mannerism in the Netherlands. The book is also beautifully produced and lavishly illustrated, placing it in an increasingly rare category in the current market of art historical publishing.

The author, Pieter van Thiel, now retired from the Rijksmuseum, recalls becoming interested in Cornelis Cornelisz in the early 1950s. By his account, Frans Hals was seen as the demigod of Haarlem painters, while Cornelis was looked upon as an eccentric, misguided precursor. However, the work of Van Thiel and two other art historians would reverse this trend: Van Thiel's *doctoraal scriptie* on Cornelis van Haarlem (Amsterdam, 1959) was completed during the same period as the dissertation of his mentor E. K. J. Reznicek on Hendrick Goltzius (Utrecht, 1961) and that of Konrad Oberhuber on Spranger (Vienna, 1958). While the three scholars can be said to have resurrected artists of major significance for the late sixteenth century, Van Thiel had the farthest distance to go. Prior to Van Thiel's publications, Cornelis van Haarlem had been the subject of only an early and very summary dissertation by Friedrich Wedekind (Leipzig, 1911).

For that reason, this monograph fills a chasm in modern scholarship on Dutch Late Mannerism. It does this very effectively, thanks to the author's assiduous efforts in the areas of paintings and drawings connoisseurship and documentation. The assembled oeuvre contains over 300 paintings, of which thirty-three are known through written documentation but not through photographs. In addition, five painted modelli for prints have been located – testimony of a larger activity, as the catalogue lists twenty-three prints after this artist, published within and outside Holland. Although Van Thiel took care to publish on Cornelis's drawings early on, in 1965, the number remains small: thirteen drawings in pen and ink or chalk, and seven studies in oil on paper. Supplementing the catalogue is a thirty-page list of other untraceable works referenced in inventories, sales catalogues and other documents, compiled from the resources in the Rijksbureau voor Kunsthistorische Documentatie and seven Dutch archives. The author has also included a long list of rejected attributions, as well as indices of subject matter, present and previous owners, and a general index. While the author acknowledges that his discussions of iconography and of the technical execution of paintings are incomplete, the notes and bibliographic references cite whatever studies have appeared in these areas.

The first chapter of the text that precedes the catalogue documents Cornelis van Haarlem's evolving signature, as well as his genealogical background and biography. The second discusses his training, and his association with Karel van Mander and Hendrick Goltzius (once regarded as evidence for the foundation of a 'Haarlem Academy'). Chapters that follow offer overviews of his paintings, print designs, drawings, pupils and workshop, and reputation (in effect a historiographical survey). The final chapter focusses on works that have drawn particular attention in recent scholarship: compositions made in collaboration with Hendrick Laurensz Spieghel and the paintings for the Haarlem Prinsenhof.

Van Thiel's assessment of the artistic context of Haarlem in the 1580s reflects current art historical thought. He aptly frames Cornelis not "as a Mannerist, but as an adherent of sixteenth-century artistic

theory, in particular as put forward by Karel van Mander" (p. 3). The collaborative efforts of Van Mander, Cornelis Cornelisz. and Goltzius to integrate theoretical ideas in their work are what Van Thiel deems the real contribution of these artists, and a satisfactory explanation for the later labelling of their collaboration as an 'academy.' Van Thiel comments further that "the real ambition of Van Mander and his colleagues has been pushed somewhat into the background by the attention paid by art historians to Haarlem Sprangerism, which seems to have been little more than a passing whim" (p. 5).

At the same time, however, material that Van Thiel has brought together would allow further reflection on notions of artistic creativity that are bound up in the elusive rhetoric of seventeenth century writers on art. A case in point is seen in Van Mander's and Schrevelius's references to drawing from "living and breathing antique sculptures," and from "things which most nearly approached antiquity." While these are read as oblique references to creating figures out of elements drawn from human models, in a Zeuxian sense, figure drawings made from models by the Haarlem circle and their followers are astonishingly rare. What Van Thiel is able to demonstrate instead is Cornelis's integration of figural motifs from Michelangelo, Raphael, Maerten van Heemskerck and other sources, in images freely composed in his imagination. But sculptural source material could be also pursued further in connection with Cornelis Cornelisz. Van Thiel cites Anthony Radcliffe on the relationship between works by Goltzius and the sculptor Willem Danielsz Tetrode. [In fact, more extensive links between compositions of the Haarlem circle, artists' drawings after Roman sculpture, and the bronzes of Tetrode, have been revealed in the recent exhibition catalogue by Stephen Goddard and James Ganz, *Goltzius & the Third Dimension* (Williamstown, 2001).] What is however missing from Van Thiel's discussion is some consideration of the large collection of plaster, wax and clay sculptures left behind as part of Cornelis's estate, and listed on pp. 270-272. Surely these testify to the artist's regular practice of working from three-dimensional models.

While the author has taken pains to determine visual sources and to connect versions of specific compositions, there are isolated cases in which comments might be redirected. In connection with Cornelis's two paintings of the *Massacre of the Innocents* (1590, 1591; cats. 41, 42), Van Thiel cites two prints as having possibly "stimulated the artist's inventiveness:" an engraving by Philips Galle after Frans Floris, and one by Aegidius Sadeler after Tintoretto (p. 80). However, while the first print might have been known to Cornelis Cornelisz., the second could not have – at least not by the time at which these early paintings were made. At its earliest, the Sadeler print would date to 1592 or 93, but as I have argued on the basis of its style (Ph.D. dissertation, Princeton, 1990), it must be much later (c.1620). Occasionally, too, concepts like 'copy,' and 'variant' are interchanged: e.g., catalogue no. 182, the Norton Simon painting of *Venus and Mars*, which is seen in reverse and with many altered details in a purported 'copy' (fig. 152; 'whereabouts unknown').

In reconstructing Cornelis van Haarlem's career in large part (to my mind very successfully), Van Thiel pays close attention to the artist's historiographic fortunes. The peak of Cornelis's career was spent in the company of Goltzius and Van Mander, and gloriously reflected in *Het Leven* and in Schrevelius's early monograph on Haarlem. However, Cornelis lived until 1639, long after the deaths of Goltzius and Van Mander, and seems to have undergone both a decline in the quality of his work and a parallel decline in reputation. Constantijn Huygens (1631) dismissed him in his *Vita* (c.1631): "In his own time he was considered a celebrity; that [his art] could have given pleasure in our time as well is something he would not have achieved easily" (p. 183). Later seventeenth-century biographers either drew material from Van Mander or omitted the artist altogether.

However, the picture of Cornelis van Haarlem that emerges from

Van Thiel's monograph also provides visual evidence to the contrary. Cornelis transmitted ideas in the form of subject matter to early seventeenth-century artists: not only to the history painters Joachim Uytewael and Abraham Bloemart, as the author indicates, but also the Utrecht painters who are often narrowly classified as followers of Caravaggio, as well as the young Rembrandt and Jan Lievens. Cornelis van Haarlem's multiple compositions of Democritus and Heraclitus, of tronies, and of couples, both harmonious and ill-matched, must have provided fodder for that 'Golden Age' generation.

Dorothy Limouze

St. Lawrence University

***Pieter Saenredam, the Utrecht Work: Paintings and Drawings by the 17th-century Master of Perspective.* Ed. Liesbeth M. Helmus. [Exh. cat., Centraal Museum, Utrecht, November 4, 2000 – February 4, 2001]. Utrecht: Centraal Museum, 2000. 304 pp, 67 col. illus., many b&w col. comparative illus. ISBN 90-73285-75-5.**

This marvelous exhibition, and its handsome and informative catalogue, have succeeded in bringing alive a fascinating period in Pieter Saenredam's life, his twenty-week sojourn in Utrecht from mid-June to late-October 1636. In assembling the large corpus of drawings Saenredam made during this period, and the paintings he later executed in Haarlem on the basis of these studies, the exhibition's organizers, led by Liesbeth Helmus, created a well-conceived and beautifully-installed exhibition. The catalogue's careful assessments of the exhibition's sixty-seven paintings and drawings have created a convincing picture of Saenredam's working methods and artistic achievements that contributes significantly to the extensive literature already existing on this artist.

In large part aided by Saenredam's almost neurotic concern about signing and dating his drawings, one had the sense, while walking through the exhibition, that it was possible to look over the artist's shoulder as he patiently recorded a number of Utrecht's most memorable churches. Of the 35 architectural drawings he made of the Mariakerk, the Buurkerk, the St. Jacobskerk, the St. Pieterskerk, the St. Catharinakerk, the Dom, and the St. Janskerk, only four are undated. The installation, which included scale models of the churches, made it possible to ponder the relationship of the composition drawings, the measurement drawings, and the construction drawings to each other and to the paintings, some of which were made some twenty-five years later.

Just why Saenredam came to Utrecht in June 1636 and why he stayed so long is uncertain. Of course, Saenredam had by then established a career as a painter of churches, and it would have been logical for the artist to visit Utrecht, a city renowned for the architectural beauty and variety of its ecclesiastical structures. As Arie de Groot notes in his essay "Pieter Saenredam's Views of Utrecht Churches and the Question of their Reliability," Saenredam may have stayed so long because in Utrecht he encountered types of churches that he otherwise would not have known in the Netherlands. As for his initial motivation to travel to Utrecht, De Groot plausibly suggests that Saenredam would have been intrigued by reports of the recently completed renovation of the organ in the Mariakerk. De Groot notes that the craftsmen who restored the Mariakerk's organ in 1635 had also restored the organ in St. Bavokerk in Haarlem, an instrument that Saenredam frequently depicted. Saenredam began his stay in Utrecht

by concentrating his energies on this Italian-appearing Romanesque collegiate church, and, in fact, he made far more drawings of this church than he did of any other Utrecht structure. In any event, De Groot's extremely informative essay is filled with such information about the history and character of the Utrecht churches. He also examines the patterns of Saenredam's working methods and explains the choices of views he made within each of these structures.

One of the fascinating issues concerning Saenredam's depictions of these architectural spaces is that the proportion and scale of a building can be radically different from one drawing to another. De Groot discusses a number of reasons for the proportional anomalies to be found in his work. Some derive from the character of the perspective system he used, some from his tendency to contract space in ways that would allow him to include elements for which there was not enough room on the sheet, and some from his efforts to simplify and idealize space. Saenredam also occasionally made mistakes, particularly when constructing ground plans that affected the character of his images. As De Groot emphasizes, however, when taken as a whole, the drawings provided Saenredam with a remarkably accurate impression of the character of a church when he came to paint its image some years later.

Michiel Plomp's complementary essay "Pieter Saenredam as a Draughtsman" adds a somewhat different dimension to our understanding of Saenredam's legacy. He explains much about the physical character of the drawings, about the papers, the pen and chalk lines, white heightenings and washes. On the basis of Saenredam's use of materials, one drawing in the exhibition was reattributed to the artist (cat. 53). Plomp's description of Saenredam's working method also includes a discussion of the artist's perspective system, which he largely derived from the research of Rob Ruurs. One interesting aspect of Plomp's essay is his examination of drawings that were 'finished' by later hands. The most remarkable of these is *The Mariaplaats and the Mariakerk* in the Teylers Museum (cat. 6), where Plomp argues that the eighteenth-century artist Isaac de Moucheron added the figures and two trees at the right. Curiously, however, the catalogue entry on this drawing does not mention this hypothesis, proposing, instead, that different species – elm and lime trees – accounted for the difference in the handling between these trees and the others on the sheet. Plomp also studied Saenredam's extensive collection of drawings, and concluded that Saenredam kept his own drawings as part of that collection. Plomp came to this conclusion from a hitherto unidentified numbering system that he found on the verso of many of Saenredam's drawings.

Geraldine van Heemstra's essay "Space, Light and Stillness: A Description of Saenredam's Painting Technique" shifts the focus of discussion to Saenredam's manner of creating his paintings. She not only describes the various ways in which Saenredam transferred his drawings to the panels, but also the sequence of his paint layers. She is particularly sensitive to the aesthetic decisions Saenredam made in such matters, as, for example, when he applied a particularly thin ground layer to allow the warm color of the wood, and even the wood grain, to affect the appearance of the image. She also discusses how Saenredam often scumbled his paint to add textural effects to the walls, columns and capitals. A particularly interesting aspect of her essay is her discussion of the various gilding techniques Saenredam used to accent organs, chandelier and tapestries in paintings that span his career. Her essay also provides a useful overview of material included in a thin volume of essays from a symposium organized by the Centraal Museum in Utrecht in 1998: *The Paintings of Pieter Jansz. Saenredam (1597-1665): Conservation and Technique*, ed. by J.R.J. van Asperen de Boer and Liesbeth M. Helmus (128 b&w and col. illus. ISBN 90-73285-68-2).

As with all good exhibitions, the material is so rich and evocative that inevitably questions arise that are not necessarily addressed

in the essays or catalogue entries. Patronage is not really discussed here, in large part because of the assumption, mentioned in Helmus's introductory essay, that since Saenredam was financially independent he did not paint on commission. That may well often have been the case, but, as Gary Schwartz has argued, Saenredam does seem to have painted a view of the nave and choir of the Mariakerk for Constantijn Huygens in 1641 (cat. 22). As in this instance, it is striking that Saenredam painted images of Utrecht churches long after he had returned to Haarlem. Were these works sold to individuals who had personal associations with Utrecht churches or were Saenredam's paintings so admired that it made no difference to a potential collector if the work represented a church from Haarlem, Utrecht, Alkmaar, or 's-Hertogenbosch? The extended time period over which Saenredam continued to make his paintings of Utrecht churches suggests to me that, as with Huygens, he made at least some of these paintings on demand. He may well have shown potential patrons the carefully detailed drawings he made in Utrecht in the summer and fall of 1636 to give them an idea of the composition he would create.

Another question that the exhibition raises concerns the nature of Saenredam's adjustments to the pictorial space of his scenes. He often enlarged columns and heightened vaults to create a more imposing impression of interior spaces than those recorded in his composition drawings. Nevertheless, despite all of the emphasis in the catalogue on Saenredam's systems for creating perspective effects, the question whether he created his works to be seen from a specific vantage point is never raised. In some instances, as, for example, the view across the nave in the Mariakerk, now in Kassel (cat. 16), the spatial effects, created primarily by overlapping of forms and differences in lighting, can be appreciated from virtually any viewing point. On the other hand, the rapidly receding barrel vault in St. Anthony's Chapel in the St. Janskerk in Utrecht, in the Centraal Museum (cat. 67), only works spatially when the viewer is situated at the proper distance point and directly opposite the vanishing point. That Saenredam consciously created this effect is evident in a comparison with the composition drawing (cat. 66), where the recession of space is far less pronounced. Although answers to these questions may never be found, the Utrecht exhibition invites the viewer to ponder some of the mysteries that still surround this remarkable artist.

Arthur Wheelock

National Gallery of Art, Washington

Charles Dumas, ed., et al., *In helder licht. Abraham en Jacob van Strij. Hollandse meesters van landschap en interieur omstreeks 1800* [Cat. exh., Dordrechts Museum, Dordrecht, and Rijksmuseum, Twenthe]. Zwolle: Waanders 2000. ISBN 90-400-9445-4.

The seventeenth century will always be, for most of us, the "Golden Age" of Dutch art. At its close, economic stagnation and the increasing cultural hegemony of France sent the vibrantly original spirit of Dutch painting into a Cinderella-like trance, floating in the somnolent self-congratulation of placid landscapes and nostalgic interiors, to awaken only centuries later in the ecstatic grip of Van Gogh and Mondrian. The casual museum or library visitor will have difficulty finding substantive evidence of the generations of competent masters who gently navigated past the disintegrating shoals of late Baroque preciousness and through the tides of Rococo, Enlightenment, and Romanticism. Yet, one local tradition has emerged vigorously from oblivion with a number of recent exhibition catalogues and scholarly studies. Dordrecht, home of Albert Cuyp and Samuel van Hoogstraten, while participating in the general decline of

economic strength and artistic patronage after 1675, maintained a lively tradition of decorative, landscape and genre painting, culminating in the work of the brothers Abraham (1753-1826) and Jacob (1756-1815) van Strij. Their multifarious skills in portraiture, genre, landscape and scenography, demonstrated in both oil paintings and accomplished drawings and watercolors, are comprehensively showcased in the catalogue published for the retrospective exhibition of their work held in Dordrecht and Twenthe in 2000.

Born in a house at the center of Dordt, around the corner from the Grotekerk, the brothers Abraham and Jacob van Strij grew up working in their father's 'schilderswinkel,' where decorative painting took precedence over 'fijnschilderij,' a trend of increasing importance to the art market of the eighteenth century. After studying with the decorator Joris Ponse, Abraham enrolled at about age eighteen in the Antwerp painting academy, where Jacob followed him a few years later. In 1774, Abraham returned to Dordrecht and collaborated in the founding of *Pictura*, a confraternity of draughtsmen in which he participated actively throughout his career. Jacob, too, joined *Pictura* and lectured before the group on art theory, but also developed more humanitarian interests, becoming a founder of the 'Maatschappij tot Nut van 't Algemeen,' dedicated to the education of disadvantaged children. As painters, their complementary thematic interests offered a range of options for the collector. Abraham excelled at genre interiors but also produced portraits and wall decorations, while Jacob became a master of sun-dappled landscapes both large and small. In summary accounts of the Dordrecht tradition, Jacob has languished in his brother's shadow, an oversight that this catalogue should rectify.

As a publication, *In helder licht* is clearly designed to function as a monograph well beyond its service to the exhibition. The catalogue of works shown is relegated to a checklist at the back of the volume, accompanied by small black-and-white illustrations. The bulk of the book consists of eight chapters by a team of authors, surveying the life and stylistic development of the Van Strij brothers (Floor de Graaf, Jacob M. De Groot), their work as decorative painters (Charles Dumas), their relationship to the seventeenth century (Eric Jan Sluijter), their drawings (R.J.A. te Rijdt, E. Caljé-van den Berg), studio estate (Charles Dumas) and activity as founding members of *Pictura* (Paul Knolle and Ton Geerts). Useful apparatus includes an annotated map, extensive bibliography, and numerous high-quality illustrations. Of central importance is the chapter by Eric Jan Sluijter exploring the Van Strijs' creative dialogue with predecessors such as Gabriel Metsu, Pieter de Hooch and Albert Cuyp. The brothers made careful watercolor copies of paintings by the old masters and developed their own techniques and themes in obvious homage to the Golden Age. Abraham's domestic genre scenes seldom take place in the whitewashed neoclassical interiors for which his own decorative schemes provided adornment, but rather create the impression that Dordtenaars of c.1800 lived happily amidst the heavy furnishings and tiled floors of their Golden Age grandparents. (Figures depicted may wear contemporary clothing or, like their settings, revert to the picturesque past.) Jacob's landscapes, like those of his illustrious role model, Albert Cuyp, are bathed in an impossible golden light and peopled with complacent rustics and plump cows lounging before hazy mountain landscapes more evocative of Tuscany than Zuid-Holland.

While aesthetic and iconographic continuity is readily apparent, it is more difficult to articulate the qualities that set these painters apart from their predecessors. This task is supported by several essays in the catalogue, but also requires thoughtful perusal of the works themselves. Color harmonies recall the Rococo, a juicy Fragonard warmed with a touch of Aert de Gelder. Mimesis is balanced with subtle artfulness, the choreography of sunlit forms and spaces orchestrated with a transcendent self-confidence. Equally important, as the catalogue makes clear, are the Van Strijs' meticulous approach

to draughtsmanship (the serious preoccupation of *Pictura*) and achievements in decorative painting (from vast, airy landscapes to neoclassical grisailles). In these respects, the work of Abraham and Jacob van Strij moves beyond the conventions of the seventeenth century to establish an independent presence.

Significantly, *In helder licht* is available only in Dutch. Perhaps, unlike Rembrandt and Vermeer, the Van Strijs will never stimulate an international industry of picture books, novels and souvenirs. Yet, their work deserves attention, if for nothing else than the pure pleasure of basking in its opulent tranquility. As a well-researched and well-produced account of two underappreciated masters, this book takes a valuable step towards a fuller picture of Dutch visual culture.

Stephanie Dickey
Herron School of Art
Indiana University-Purdue University

New Titles

Journals

Desipientia – zin & waan, published by KU Nijmegen, devoted a special issue to Hieronymus Bosch (2001). Contributors are: Jos Koldewij, Bernard Aikema, Eric de Bruijn, Matthijs IJssink, Arvi Wattel, Barbara Kruijsen, and Larry Silver.

Institut Royal Patrimoine Artistique Bulletin, vol. 28, 1999/2000 (2002), includes detailed discussion of technical investigation of Rubens's *Conversion of St. Bavo*, in Ghent Cathedral (with col. repr.): L. Robijns, Kunsthistorische beschouwingen; L. Collin, Delotgevallen van het schilderij tot vandaag; D. Verloo, Traitement de l'oeuvre et technique picturale; J. Wouters, Laboratoriumanalyses van bindmiddelen.

Books

Aan de vruchten kent men de boom. De boom in tekst en beeld in de Middeleeuwse Nederlanden. Ed. by Barbara Baert and Veerle Fraeters (Symbolae. Series B, 25). Leuven: Universitaire Pers, 2001. ISBN 90-5867-137-2, euro 54.

Aken-Fehmers, Marion van, et al., *Schatten van Delft. Burgers verzamelen, 1600-1900*. Zwolle: Waanders, 2002. ISBN 90-400-9660-0, euro 35.

Arents, Prosper, *De Bibliotheek van Pieter Pauwel Rubens. Een reconstructie*. By Frans Baudouin, Lia Baudouin, Elly Cockx-Indestege and others. Antwerp: Vereniging der Antwerpse Bibliotheek, 2002 (Vrijdagmarkt 22, B-2000 Antwerpen).

Baarsen, Reinier, *Rococo in Nederland*. Zwolle: Waanders, 2001. ISBN 90-400-9577-9, euro 30. – Exhibition, Rijksmuseum, November 2, 2001 – February 3, 2002.

Bailey, Anthony, *A View of Delft: Vermeer Then and Now*. London: Pimlico, 2002. ISBN 0712664726, £10.

Balthasar Permoser hats gemacht. Der Hofbildhauer in Sachsen. Ed. by Astrid Nielsen, Antje Scherner. Dresden: Staatliche Kunstsammlungen Dresden, 2001. euro 23. – Exhibition, Albertinum, Dresden, August 4, 2001 – January 27, 2002.

Beer, Gerlinde de, *Ludolf Backhuysen, 1630-1708*. Zwolle: Waanders, 2002. ISBN 90-400-9502-7, euro 125.

Belozerskaya, Marina, *The Burgundian Court and the Arts in Early Modern Europe*. Cambridge University Press, 2002.

Belting, Hans, *Hieronymus Bosch. Garden of Earthly Delights*. Munich: Prestel, 2001. ISBN 3-7913-26740-0, €25. – Also available in German.

Bezemer Sellers, Vanessa, *Courtly Gardens in Holland 1600-1650. The House of Orange and Hortus Batavus*. Wappingers Falls, NY: The Antique Collectors' Club, 2002. ISBN 9071570789, \$90. To order: www.antiquecollectorsclub.com

Bierende, Edgar, *Lucas Cranach d. Ä. und der deutsche Humanismus. Tafelmalerei im Kontext von Rhetorik, Chroniken und Fürstenspiegeln* (Kunstwissenschaftliche Studien, 94). Munich: Deutscher Kunstverlag, 2002. ISBN 3-422-06339-0, euro 50.

Blumenthal, Margot, *Die Dürer-Feiern 1828. Kunst und Gesellschaft im Vormärz*. Egelsbach/Frankfurt: DHS, 2001. ISBN 3-8267-1191-2, euro 41.

Bonnet, Anne-Marie, *"Akt" bei Dürer* (Atlas, 4). Cologne: Walther König, 2001. ISBN 3-88375-412-9, euro 65.

Borchert, Till-Holger, *The Age of Van Eyck. The Mediterranean World and Early Netherlandish Painting, 1430-1530*. London: Thames & Hudson, 2002. – Exhibition at the Groeningemuseum, Brugge.

Bott, Gerhard, "Ein Stück von allerlei blumenwerk – ein Stück von Früchten – zwei Stück auf Tuch mit Hecht." *Die Stillebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt 1600-1650*. Hanau: Cocon-Verlag, 2001. ISBN 3-928100-84-X, euro 50.

Brinkmann, Bodo, *Aus Albrecht Dürers Welt* (Museums at the Crossroads). Turnhout: Brepols, 2002. ISBN 2-503-50903-7, euro 62. To be reviewed.

Bruyn, Eric de, *De vergeten beeldtaal van Jheronimus Bosch. De symboliek van de hooiwagen-triptiek en de Rotterdamse Marskramer-tondo verklaard vanuit Middelnederlandse teksten*. 's-Hertogenbosch: Adr. Heinen, 2001. ISBN 90-7070-634-2, euro 51.

Buck, Stephanie, *Die niederländischen Zeichnungen des 15. Jahrhunderts im Berliner Kupferstichkabinett*. Turnhout: Brepols, 2002. ISBN 2-503-51236-4, euro 100. To be reviewed.

Buijsen, Edwin, *Onder de huid van Oude Meesters. Zeventiende-eeuwse schilderijen onderzocht met infraroodreflectografie*. The Hague: Museum Bredius, 2001.

Buvelot, Quentin, Hans Buijs and Ella Reitsma, *Keuze uit de collectie Lugt*. Zwolle: Waanders, 2002. ISBN 90-400-9674-0, euro 35.

Châtelet, Albert, *Jean Prévost, Le Maître de Moulins*. Paris: Gallimard, 2001. ISBN 2-07-011685-9, euro 69. To be reviewed.

Colace, Raffaella, *Robert de Longe a Cremona. Un maestro fiammingo del Barocco italiano* (Annali della Biblioteca Statale e Libreria Civica di Cremona, 51). Cremona: Ed. Linograf, 2001, euro 44.

Cuveland, Helga de, "Flora exotica". *Ein botanisches Prachtwerk von 1720*. Ostfildern: Hatje Cantz, 1999. ISBN 3-7757-0837-5, euro 50.

Czech, Hans-Jörg, *Im Geleit der Musen. Studien zu Samuel van Hoogstraten's Malereitraktat Inleyding to de hooge Schoole der Schilderkonst: Anders de Zichtbaere Werelt (Rotterdam 1678) (Niederlande-Studien, 27)*. Münster: Waxmann Verlag GmbH, 2002. ISBN 3-8309-1069-X, euro 80.

Dacos, Nicole, *Roma quanta fuit. Tre pittori fiamminghi nella Domus Aurea*. Rev. ed. Rome: Donzelli Ed., 2001. ISBN 88-7989-636-9, euro 49.

Dekker, Rudolf, *Humour in Dutch Culture of the Golden Age*. New York: Palgrave, 2001.

Delvingt, Anne, *Quatorze tableaux de Gérard Seghers retrouvés* (Collection 'Les immanents' art, 3). Mons: Sils Maria Ed., 2000. ISBN 2-930242-19-1, euro 10.

'Der Mahler Ordnung und Gebräuch in Nürnberg'. Die Nürnberger Maler(zunft)bücher ergänzt durch weitere Quellen, Genealogien und Viten des 16., 17. und 18. Jahrhunderts. Ed. by Andreas Tacke. Munich: Deutscher Kunstverlag, 2001. ISBN 3-422-06343-9, euro 148.

Dijkstra, J., P.P.W.M. Dirkse and A.E.A.M. Smits, *De schilderijen van Museum Catharijneconvent*. Zwolle: Waanders, 2002. ISBN 901-400-9661-9, euro 135.

Eck, Xander van, and Christiane E. Coebergh-Surie, *The Works of Dirck and Wouter Crabeth* (The Stained-Glass Windows in the Sint-Janskerk at Gouda, 2). Amsterdam: KNAW, 2002. ISBN 90-6984-270-X, euro 200.

“Edle Wirkung”. *Burgunder Tapisserien in neuem Licht* [Exh. cat., Historisches Museum, Bern, closed April 21, 2002]. Bern 2002

Eisenlöffel, Lars, *Homo movens lactamatus. Staatsdenken, Menschenbild und Bildkultur bei Peter Paul Rubens* (Deutsche Hochschulschriften, 1186). Egelsbach: Fouqué Literaturverlag, 2001. ISBN 3-8267-1186-6, euro 39.

Eliëns, Titus, *et al.*, *Het Nederlandse interieur in beeld 1600-1900*. Zwolle: Waanders, 2001. ISBN 90-400-9588-4, euro 55. – Exhibition, Gemeentemuseum, The Hague, November 11, 2001 – February 10, 2002.

Even, Edward van, *Louvain dans le passé & dans le présent. Formation de la ville — événements mémorables — territoire — topographie — institutions — monuments — oeuvre d’art*. 2 vols., reprint. Leuven: Peeters, 2001. ISBN 90-429-1017-8, euro 85.

Franzen, Wilfried, *Die Karlsruher Passion und das ‘Erzählen in Bildern’: Studien zur süddeutschen Tafelmalerei des 15. Jahrhunderts*. Berlin: Lukas Verlag, 2002. ISBN 3-931836-66-5, euro 36.

Frensemeier, Marietta, *Studien zu Adriaen van de Velde (1636-1672)* (Berichte aus der Kunstgeschichte). Aachen: Shaker Verlag, 2001. ISBN 3-8265-8832-0, euro 50.

Fritzsche, Ulrich, *Boschs und Grünewalds Versuchungen des Antonius. Schwert, Strick und Christentum*. Schmallenberg: Hazeka Verlag, 2001. ISBN 3-9805217-3-7, euro 40.

Frossati-Okayama, Yassu, *Iconclass Indexes: Early Netherlandish Painting. Vol. 1: The Founders. A New Series of Iconographic Reference Works*. Leiden: Foleor Publishers, 2002. euro 179.

Gantner, Benno C., and Friedrich Kaeß, *Johann Michael Fischer (1717-1801). Ein Barockbildhauer in Schwaben*. Munich and Berlin: Deutscher Kunstverlag, 2001. ISBN 3-422-06349-8, euro 51.

Garrido, Carmen, and Roger van Schoute, *Bosch at the Museo del Prado*. Madrid: Museo Nacional del Prado, 2001. ISBN 84-8480-019-9, euro 45.

Gantner, Benno C., and Friedrich Kaeß, *J.M. Fischer (1717-1801). Ein Barockbildhauer in Schwaben*. Munich: Deutscher Kunstverlag, 2001. ISBN 3-422-06349-8, euro 51. – Exhibition in Dillingen.

Gillerman, D., *Corpus of Gothic Sculpture in American Collections*. Turnhout: Brepols, 2002. ISBN 2-503-51147-3, euro 160.

Goddard, Stephen H., and James A. Ganz, *Goltzius and the Third Dimension*. Williamstown: Sterling and Francine Clark Art Institute, 2002. – Published on the occasion of the exhibition at the Clark Art Institute, Williamstown, Elvehjem Museum of Art, University of Wisconsin, Madison, and the Spencer Museum of Art, University of Kansas, Lawrence.

Das Goldene Zeitalter des Herzogtums Geldern. Geschichte, Kunst und Kultur im 15. und 16. Jahrhundert. Ed. by P. van der Coelen, R. Plötz. Geldern: Verlag des Historischen Vereins für Geldern und Umgebung, 2001. ISBN 3-921760-35-6, euro 75.

Die graphischen Thesen- und Promotionsblätter in Bamberg. Ed. by Bernhard Schemmel (Bestandskatalog der Staatsbibliothek Bamberg). Wiesbaden: Harrassowitz, 2001. ISBN 3-447-04001-7, euro 65.

Haak, Christina, *Das barocke Bildnis in Norddeutschland. Erscheinungsform und Typologie im Spannungsfeld internationaler Strömungen* (Schriften zur bildenden Kunst, 9). Bern: Lang, 2001. ISBN 3-631-37389-9, euro 65.

Hans Baldung Grien in Freiburg. Ed. by Saskia Durian-Ress. Freiburg: Rombach, 2001. ISBN 3-7930-9303-4, euro 35.

Hel en Hemel. De Middeleeuwen in het Noorden. Ed. by Egge Knol, Jos M.M. Hermans, Matthijs Driebergen. Groningen: Groninger Museum, 2001. ISBN 90-71691-53-5, euro 25.

Herold, Inge, *Pieter Bruegel. Die Jahreszeiten*. Munich: Prestel, 2002. ISBN 3-7913-2658-9, euro 20.

“Herrliche Künste und Manufakturen”. *Fayence, Glas und Tapisserien aus der Frühzeit Brandenburg-Preussens 1680-1720*. Exh. cat., Berliner Kunstgewerbemuseum SMPK; Berlin, Schloss Charlottenburg. Ed. by Christiane Keisch and Susanne Netzer. Berlin 2001.

Hess, Daniel, *In Rembrandts Werkstatt. Der Meister im Original, Kopie und Studie*. Nürnberg: Germanisches Nationalmuseum, 2001. ISBN 3-926982-74-8, euro 19.

Hollander, Martha, *An Entrance for the Eyes. Space and Meaning in Seventeenth-Century Dutch Art*. Berkeley, Los Angeles, London: The University of California Press, 2002. ISBN 0-520-22135-4, \$55. To be reviewed.

Im Zeichen des Bundes. Graphische Meisterblätter von Dürer bis Rembrandt. Text by Thomas Ketelsen. Dresden: Kupferstichkabinett, Staatliche Kunstsammlungen Dresden, 2001. – Exhibition in conjunction with the opening of the rebuilt synagogue in Dresden, October 25, 2001 – January 13, 2002.

Interieurs belicht. Jaarboek Monumentenzorg, 2001. Zwolle: Waanders, 2001. ISBN 90-400-9591-4, euro 22.

Jedem seine Maske. Graphische Künstlerbildnisse vom 16. – 19. Jahrhundert. Exh. cat., Dom- und Diözesanmuseum, Trier, closed February 24, 2002. Trier 2001.

Jopek, Norbert, *German Sculpture, 1430-1540. A Catalogue of the Collection in the Victoria and Albert Museum*. London: V&A Publications, 2002. ISBN 1-85177-360-6, euro 81.

Judocus Vredis – Kunst aus der Stille. Eine Klosterwerkstatt der Dürerzeit. Ed. by Antonius Böing, Günther Inhester (Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 44). Borken: Der Landrat Kreis Borken, 2001. ISBN 3-927851-29-1, euro 61. – Judocus Vredis (1473/74-1540) and his workshop in the Carthusian monastery in Weddern, Westphalia.

Ketelsen, Thomas, and Tilman von Stockhausen, *Dictionary of Sold Paintings in the German-Speaking Area before 1800*. Munich: K.G. Saur, 2001. ISBN 3-598-24490-8, euro 501.

Kindermann, Udo, *Kunstdenkmäler zwischen Antwerpen und Trient. Beschreibungen und Bewertungen des Jesuiten Daniel Papebroch aus dem Jahre 1660*. Cologne: Böhlau, 2002. ISBN 3-412-16701-0, euro 65.

Die “Kleine Eiszeit”. *Holländische Landschaftsmalerei im 17. Jahrhundert*. Ed. by Michael Budde (Bilder im Blickpunkt). Berlin: Staatliche Museen zu Berlin – Preussischer Kulturbesitz, 2001. ISBN 3-88609-195-3, euro 24.

Kloek, Wouter, *Aelbert Cuyp. Holland and the Golden Light* (Rijksmuseum-dossiers). Zwolle: Waanders, 2002. ISBN 90-400-9667-8, euro 12.50

Koers, Niels, *Museum Catharijneconvent. A Selection of the Finest Works*. Ghent: Ludion, 2001. ISBN 90-76588-08-2, euro 182.

Königsfeld, Peter, *Der Maler Johann Heiss. Memmingen und Augsburg, 1640-1704*. Weißenhorn: Anton H. Konrad Verlag, 2001. ISBN 3-87437-451-3, euro 91.

Kühn, Dieter, *Frau Merian! Eine Lebensgeschichte*. Frankfurt: S. Fischer Verlag, 2002. ISBN 3-10-041507-8, euro 25. – Maria Sibylle Merian, 1647-1717.

Künstlerbilder – Künstlermythen. *Graphik und Zeichnung des 16.–18. Jahrhunderts.* Exh. cat., Herzog Anton Ulrich-Museum, Braunschweig, closed April 1, 2002. Braunschweig: Herzog Anton Ulrich-Museum, 2001.

Laarman, Froukje, *Het ontstaan van een genre. De ontwikkeling van het Noord-Nederlandse familieportret in de eerste helft van de zeventiende eeuw* (Zeven provinciën reeks, 20). Hilversum: Uitg. Verloren, 2001. ISBN 90-6550-186-X, euro 11.

Landschaften und Seestücke. Ed. by Hans-Joachim Raupp (Niederländische Malerei des 17. Jahrhunderts der SOR Rusche-Sammlung, 3). Münster: Lit Verlag, 2001. ISBN 3-8258-2238-9, euro 35.

Leuker, Tobias, *Dürer als ikonographischer Neuerer* (Rombach Wissenschaften, Reihe Quellen zur Kunst, 14). Freiburg: Rombach, 2001. ISBN 3-7930-9278-X, euro 15.

Leven in toen. *Vier eeuwen Nederlands interieur in beeld.* Ed. by Frans van Burkom et al. Zwolle: Waanders, 2001. ISBN 90-400-9572-8, euro 39.

Löcher, Kurt, *Hans Mielich (1516-1573). Ein Bildnismaler in München* (Kunstwissenschaftliche Studien, 100). Munich: Deutscher Kunstverlag, 2002. ISBN 3-422-06358-7, euro 68.

Lorentz, Philippe, and Micheline Comblen-Sonkes, *Musée du Louvre Paris*, vol. III, 2 vols. (*Corpus de la peinture des anciens Pays-Bas méridionaux et la Principauté de Liège au quinzième siècle*, 19). Brussels: Centre international d'étude de la peinture médiévale des bassins de l'Escaut et de la Meuse, 2001. ISBN 2-87033-010-3, euro 90.

Luh, Peter, *Kaiser Maximilian gewidmet. Die unvollendete Werkausgabe des Conrad Celtis und ihre Holzschnitte* (Europäische Hochschulschriften, Reihe 28, Kunstgeschichte, 377). Bern: Lang, 2001. ISBN 3-631-36686-8, euro 84.

Machytka, Lubor, *Olomouc Picture Gallery II: Netherlandish Paintings of the 16th-18th Centuries from Olomouc Collections.* Ed. by Gabriela Elbelová. Olomouc: Olomouc Museum of Art, 2000. ISBN 80-85227-42-8, euro 64.

Meadow, Mark, *Pieter Bruegel the Elder's Netherlandish Proverbs.* Zwolle: Waanders, 2001. ISBN 390400-9473-X, euro 34.50

Metzger, Christof, *Hans Schüpflein als Maler.* Berlin: Deutscher Verlag für Kunstwissenschaft, 2002. ISBN 3-87157-198-9, euro 124.

Morrall, Andrew, *Jörg Breu the Elder: Art, Culture and Belief in Reformation Augsburg.* Aldershot: Ashgate, 2002. ISBN 1840146087, £50.

Moree, Perry, *Dodo's en galjoenen. De reis van het schip Gelderland naar oost-Indië, 1601-1603.* Zutphen: De Walburg Pers, 2001. ISBN 90-5730-171-7, euro 29.

Müller, Christian, *Die Zeichnungen von Urs Graf* (Katalog der Zeichnungen des 15. und 16. Jahrhunderts im Kupferstichkabinett Basel, pt. 2B). Basel: Schwabe, 2002. ISBN 3-7965-0750-6, euro 57.50

Müller, Heinrich, *Albrecht Dürer. Waffen und Rüstungen.* Mainz: Von Zabern, 2002. ISBN 3-8053-2877-X, euro 45.

Netherlandish Art in the Rijksmuseum, 1600-1700. Ed. by Jan Piet Filedt Kok, Reinier Baarsen, Bart Cornelis et al., with contributions by Jan Daan van Dam, Ebelte Hartkamp-Jonxis, Guido Jansen et al. Zwolle: Waanders; Amsterdam: Rijksmuseum; New Haven: Yale UP, 2001. ISBN 90-400-9552-3, \$65.

Netta, Irene, *Vermeer van Delft.* Munich: Prestel, 2001. ISBN 3-7913-2543-4, euro 20.

Neubauer, Ulrike, *Das Leben Christi. Ein Bild aus Köln um 1420.* Berlin: Evangelische Hauptbibelgesellschaft und von Cansteinsche Bibelanstalt, 2001. ISBN 3-7461-0153-0.

Noppe, Chris, *Het geheim van de Rechtvaardige Rechters: Een koningsgeschenk.* Antwerpen: Houtekiet, 2001. ISBN 90-5240-616-2, euro 16. – New account of the theft (1934) of the *Just Judges* panel of the Ghent Altarpiece.

North, John, *The Ambassadors' Secret: Holbein and the World of the Renaissance.* London: Hambledon, 2002. ISBN 1852853301, £25.

Onze-lieve-vrouwekathedraal – Antwerpen/The Cathedral of Our Lady – Antwerp. *Kerk in de stad, stad in de tijd/The Church in Town, the Town in Time.* Leuven: Universitaire Pers, 2001. ISBN 90-5867-129-1, euro 25.

Oosterwijk, S., "Litel enfaunt that were but late borne." *The Image of the Infant in Medieval Culture in North-Western Europe.* Turnhout: Brepols, 2002. ISBN 2-503-51217-8, euro 75.

Paas, John Roger, ed., *Augsburg, die Bilderfabrik Europas. Essays zur Augsburger Druckgraphik der Frühen Neuzeit.* Augsburg: Wißner, 2001. ISBN 3-89639-280-8, euro 25.

La peinture et le laboratoire. Procédés, méthodologie, applications. Ed. by Roger Van Schoute and Hélène Verougstraete (Le dessin sous-jacent et la technologie dans la peinture; colloque XIII). Turnhout: Brepols, 2001. ISBN 90-429-1047-X, euro 60. Reviewed in this issue.

Plomp, Michiel C., *Hartstochtelijk verzameld. Beroemde tekeningen in achttiende-eeuwse Hollandse collecties.* Bussum: Thoth, 2001. ISBN 90-6868-2954, euro 45. – Exhibition at the Teylers Museum, Haarlem, December 15, 2001 – February 19, 2002, and the Fondation Custodia, Paris, February 28 – April 28, 2002. See *Newsletter*, November 2001, p. 8.

De prentkunst in de Nederlanden. Nederlands Kunsthistorisch Jaarboek, 52. Zwolle: Waanders, 2002. ISBN 90-400-9672-4, euro 105.

Raguin, Virginia, and Helen J. Zakin, *Stained Glass before 1700 in the Collections of the Midwest States* (Corpus Vitrearum – USA, VIII). London: Harvey Miller, 2002. ISBN 1-872501-00-1, euro 279.

Rasmussen, Mikeal, *German Drawings before 1540.* Copenhagen: Statens Museum for Kunst, 2000. ISBN 8790096193, \$44.

Rembrandt ispirazioni per/an Inspiration for Goya. Milan: Mazzotta, 2001. ISBN 88-202-1475-X, euro 28.

Rinke, Bettina, and Joachim Kleinmanns, *Elias und Heinrich van Lennep. Kupferstecher und Ingenieure des 17. Jahrhunderts* (Kataloge des Lippischen Landesmuseums Detmold, 4). Detmold: Lippisches Landesmuseum, 2001. ISBN 3-9806765-6-0, euro 33.

Rogiers, Theodoor, *Met glans verworven. Rubens' zilveren sierstel.* Brussels: Koning Boudewijnstichting, 2001. ISBN 90-5130-347-5, euro 22. – For the acquisition and exhibition of the silver set by the Rubenshuis, see *Newsletter*, April 2001, p. 5.

Rubens und die flämische Barockmalerei in der Gemäldegalerie der Akademie der bildenden Künste Wien. Vienna: Gemäldegalerie der Akademie der bildenden Künste Wien, 2000. euro 45. – A selection of paintings by Rubens from the Akademie is on view at the Stadhuis, Brussels (see under *Exhibitions*).

Rubens agli Uffizi. Il restauro delle 'Storie di Enrico IV.' Ed. by Marco Ciatti. Florence: Edifir, 2001. ISBN 88-7970-113-4, euro 34.

Ruggeri, Ugo, *Valentin Lefèvre (1637-1677). Dipinti, disegni, incisioni.* Manerba: Merigo Art Books, 2001. euro 175.

Sadkov, Vadim, *Netherlandish, Flemish and Dutch Drawings of the XVI-XVIII Centuries/Belgian and Dutch Drawings of the XIX-XX Centuries*. Moscow: Galart, 2001. ISBN 5-269-00989-7, euro 159.

Sander, Jochen, *Gold, Weihrauch und Myrrhe. Die "von Groottesche Anbetung der Heiligen Drei Könige" – ein wiederentdecktes Meisterwerk der Renaissance in Antwerpen*. Frankfurt/M: Städelsches Kunstinstitut und Städtische Galerie, 2001. euro 20.

Shade, Karl, *Ad Excitandum Devotionis Affectum. Kleine Triptychen in der altniederländischen Malerei*. Weimar: VDG, 2001. ISBN 3-89739-214-3. To be reviewed.

Schatten van Delft. Burgers verzamelen, 1600-1900. By Marion van Aken-Fehmers, Ellinoor Bergvelt et al. Zwolle: Waanders, 2002. ISBN 90-400-9660-0, euro 35.

Schauerte, Thomas Ulrich, *Die Ehrenpforte für Kaiser Maximilian I. Dürer und Altdorfer im Dienst des Herrschers*. Munich: Deutscher Kunstverlag, 2002. ISBN 3-422-06331-5, euro 65.50

Schawe, Martin, *Staatsgalerie Augsburg: Altdeutsche Malerei in der Katharinenkirche*. Munich: Bayerische Staatsgemäldesammlungen, 2001. \$12.

Schlie, Heike, *Bilder des Corpus Christi. Sakramentaler Realismus von Jan van Eyck bis Hieronymus Bosch*. Berlin: Gebr. Mann, 2002. ISBN 3-7861-2392-6, euro 80.

Schmidt, Peter, *The Ghent Altarpiece*. Ghent: Ludion, 2001. ISBN 90-5544-291-7, euro 7.

Schoen, Christian, *Albrecht Dürer: Adam und Eva. Die Gemälde, ihre Geschichte und Rezeption bei Lucas Cranach d. Ä. und Hans Baldung Grien*. Berlin: Reimer, 2001. ISBN 3-496-01244-7, euro 60.

Scholten, Frits, *Sumptuous Memories*. Zwolle: Waanders, 2002. ISBN 90-400-9475-6, euro 55. – 17th-century Dutch tomb sculpture.

Silva Maroto, Pilar, *Pintura flamenca de los siglos XV y XVI. Guía*. Madrid: Aldeasa/Museo del Prado, 2001. ISBN 84-8003-224-3, euro 27.

Simon, Achim, *Österreichische Tafelmalerei der Spätgotik. Der niederländische Einfluß im 15. Jahrhundert*. Berlin: Reimer, 2002. ISBN 3-496-01256-0, euro 69.

Slive, Seymour, *Jacob van Ruysdael: A Complete Catalogue of His Paintings, Drawings and Etchings*. New Haven: Yale University Press, 2002. ISBN 0-300-08972-4, \$200. To be reviewed.

Smets, Irene, *The Memling Museum-St John's Hospital Bruges*. Ghent: Ludion, 2001. ISBN 90-5544-307-7, euro 12.

Smith, Pamela, and Paula Findlen, *Merchants and Marvels. Commerce, Science, and Art in Early Modern Europe*. New York: Routledge, 2001. ISBN 0-415-92815-X, \$90.

Stevens, Harm, *Wonderspiegel van Oranje/Shades of Orange. Een geschiedenis van het Nederlandse vorstenhuis*. Zwolle: Waanders, 2002. ISBN 90-400-9498-5, euro 11.50

Stroo, C., *The Flemish Primitives III. Hieronymus Bosch, Albrecht Bouts, Gerard David, Colijn de Coter, Goossen van der Weyden* (Catalogue of Early Netherlandish Painting, Royal Museums of Fine Arts of Belgium, 3). Turnhout: Brepols, 2002. ISBN 2-503-51229-1, euro 125.

Das Stundenbuch der Sophia van Bylant. Ed. by Rainer Budde and Roland Krischel. Cologne: Verlag Locher, 2001. ISBN 3-930054-43-4, euro 65.

Te Poel, Peter, *Op de drempel van een nieuwe tijd: de Maastrichtse beeldsnijder Jan van Steffeswert – voor 1470 – naar 1525*. Exh. cat. Bonnefantenmuseum, Maastricht, and Ghent, 2000. Maastricht: Bonnefantenmuseum, 2000.

Twiehaus, Simone, *Dionisio Calvaert (um 1540-1619). Die Altarwerke*. Berlin: Reimer, 2002. ISBN 3-496-01255-2, euro 50.

Van Schoute, Roger, and Monique Verboomen, *Jérôme Bosch*. Tournai: La Renaissance du Livre, 2000. ISBN 2804605442, euro 60. – To be reviewed.

Van Mercator tot computerkaart. Een geschiedenis van de cartografie. Turnhout: Brepols, 2001. ISBN 90-5622-040-3, euro 28.

Veldman, Ilja M., *Crispijn de Passe and his Progeny (1564-1670). A Century of Print Production* (Studies in Prints and Printmaking, 3). Rotterdam: Sound & Vision, 2001, euro 125.

Veldman, Ilja M., *Profit and Pleasure. Print Books by Crispijn de Passe* (Studies in Print and Printmaking, 4). Rotterdam: Sound & Vision, 2001. ISBN 90-75607-58-X, euro 125.

Vergara, Alejandro, *Las Tres Gracias de Rubens*. Madrid: Tf. Editores, 2001. ISBN 84-95183-65-X. – Introductory, illustrated text followed by 23 superb full-page color details.

Vignau-Wilberg, Thea, *Rembrandt auf Papier. Werk und Wirkung*. Munich: Hirmer, 2001. ISBN 3-7774-9150-0, euro 50. To be reviewed.

Vöhringer, Christian, *Pieter Bruegels d. Ä. "Landschaft mit pflügendem Bauern und Ikarussturz". Mythenkritik und Kalendermotivik im 16. Jahrhundert*. Munich: Fink, 2002. ISBN 3-7705-3686-X, euro 36.

Voigt, Jochen, *Reliefintarsien aus Eger: Für die Kunstkammern Europas*. Halle an der Saale: Verlag Janos Stekovics, 1999. ISBN 3-932863-33-X, euro 84.

Vor Leinberger. Landshuter Skulptur im Zeitalter der reichen Herzöge, 1393-1503. 2 vols. (Schriften aus den Museen der Stadt Landshut, 10). Landshut: Museen der Stadt, 2001. ISBN 3-924943-27-3, euro 76. – Exhibition, Spitalkirche Heiliggeist, Landshut, June 23 – October 28, 2001.

Vreemd gebouwd. Westerse en niet-westerse elementen in onze architectuur. Ed. by Stefaan Grieten. Turnhout: Brepols, 2002. ISBN 90-5622-042-X, euro 52. – With contributions by Krista De Jonge and Dirk Van de Vijver.

Wauschkuhn, Annette, *Georg Simmels Rembrandt-Bild. Ein lebensphilosophischer Beitrag zur Rembrandtrezeption im 20. Jahrhundert* (Manuskripte zur Kunstwissenschaft, 61). Worms: Wernersche Verlagsgesellschaft, 2002. ISBN 3-88462-960-3, euro 50.

Werche, Bettina, *Hendrick Van Balen (1575-1632). Ein Antwerpener Kabinetbildmaler der Rubenszeit* (Pictura Nova). Turnhout: Brepols, 2002. ISBN 2-503-50879-0, euro 87.

Wolf, Norbert, *Die deutschen Schnitzaltäre des 14. Jahrhunderts. Anfänge – Aufgaben – Bedeutung*. Berlin: Deutscher Verlag für Kunstwissenschaft, 2002. ISBN 3-87157-194-6, euro 100.

The World of Bosch. Ed. by Jan van Oudheusden, Aart Vos (Historisch ABC: Archeologie Bouwhistorie en Cultuur 's-Hertogenbosch, 4). 's-Hertogenbosch: Adr. Heinen, 2001. ISBN 90-7070633-4, euro 14.

Zandvliet, Kees, *Maurits, prins van Oranje*. Zwolle: Waanders, 2002. ISBN 90-400-9497-7, euro 31.50

Zell, Michael, *Reframing Rembrandt. Jews and the Christian Image in Seventeenth-Century Amsterdam*. Berkeley, Los Angeles, London: University of California Press, 2002. ISBN 0-520-22741-7. To be reviewed.

Zenker, Nina, *Jan van Eyck. 'Die Madonna in der Kirche'*. Berlin: Gebr. Mann, 2001. ISBN 3-7861-2382-9, euro 13.

Zimmermann, Petra Sophia, *Die 'Architectura' von Hans Vredeman de Vries. Entwicklung der Renaissancearchitektur in*

Mitteleuropa (Kunstwissenschaftliche Studien, 99). Munich: Deutscher Kunstverlag, 2002. ISBN 3-422-06370-6, euro 50.

Zitzewitz, Jutta von, *Frans Hals. 'Malle Babbe'*. Berlin: Gebr. Mann, 2001. ISBN 3-7861-2383-7, euro 13.

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 700 individuals including 30 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 four further international conferences held in Cleveland (1989), Boston (1993), Baltimore (1998), and Antwerp (2002). 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*.

For information contact Kristin Belkin, 23 South Adelaide Ave, Highland Park NJ 08904; 732-937 83 94; kbelkin@aol.com, or Fiona Healy, Marc-Chagall-Straße 68, D-55127 Mainz, Germany; FionaHealy@aol.com

historians of netherlandish art

Endowment Fund

Initial Challenge Grant of \$5,000.00 given by James Marrow

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

Marcia Allentuck in memory of Charles Mitchell
Melanie Gifford
Jeffrey Hamburger
L. B. L. Harwood
Julie Berger Hochstrasser
Robinson Kurtin Communications, Inc.
Nancy Minty
Anne M. Morganstern
Diane Wolfthal
Yonna Yapou-Kromholz

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

Anonymous gift in memory of Dana Goodgal-Salem
Al Acres
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
Anne W. Lowenthal in memory of James O. Belden
Andrea Pearson
Leontine Radler

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 Irina Sokolova
Christiane Andersson in honor of Julius Held's 91st birthday
Gerlinde de Beer in honor of George Keyes for his services as president of HNA
Maria van Berge-Gerbaud
H. Perry Chapman
Charles D. Cuttler
Charles D. Cuttler
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
Adele and Gordon J. Gilbert in honor of Ivan Gaskell
Amy Golahny
Jane Hutchison in memory of Wolfgang Stechow
Alison McNeil Kettering

Susan Koslow in honor of Julius Held
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
Shelley Perlove
Jeffrey Chipps Smith
Joaneath Spicer
Arthur K. Wheelock, Jr.

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

Anonymous donor
Elizabeth Alice Honig
George Keyes
David Koetser
Mr. and Mrs. Bernard G. Palitz
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

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

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
Joann and James Nordlie
The Samuel H. Kress Foundation

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

Jack Kilgore

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

George Keyes in memory of Jan Gerrit van Gelder
George Keyes in memory of Hans Mielke
Carol J. Purtle in memory of Norris Kelly Smith

Benefactors

Alexander Galleries
(Alexander Acevedo)
Kahren Jones Arbitman
Alfred Bader
David Giles Carter
Charles C. Cunningham, Jr.
Hester Diamond
Michael Enthoven
Adele and Gordon J. Gilbert
John H. Kilgore
Jan de Maere
James H. Marrow
J. William Middendorf
Mr. and Mrs. Bennett
Robinson
William Robinson
John H. Schlichte Bergen
John Walsh

Patrons

Maryan W. Ainsworth
Christiane Andersson
Eva Allen
Svetlana Alpers
Luis E. Bacó-Rodríguez
Shirley K. Bennett
Nancy Bialler
Joaquín Bordiu
Celeste Brusati
Russell E. Burke III
C & C Fine Art Ltd.
H. Perry Chapman
Nico Cobelens
Anne Connor
Alice I. Davies
Marion J. de Koning
Peter Donhauser
Wilson G. Duprey
Arthur H. Elkind
Molly Faries
David Freedberg
Thomas Fusenig
Barbara Gaetgens
John Gash
Ivan Gaskell
Lola B. Gellman
Aneta Georgievska-Shine
Walter Gibson
Lawrence Goedde
George Gordon
Ardis Grosjean-Dreisbach
Barbara Haeger
John Oliver Hand
Richard D. Haynes
Fiona Healy
Valerie Hedquist

Timothy Husband
Jane Hutchison
Alison Kettering
George Keyes
David Koetser
Susan Koslow
Susan Donahue Kuretsky
Walter Liedtke
Dorothy Limouze
Julia Lloyd Williams
Henry Luttikhuisen
William Manhart
Annaliese Mayer-Meintschel
Rhona MacBeth
Walter Melion
Pamela Merrill Brekka
Erika Michael
Sheila Muller
Justus Müller Hofstede
Martyn C. Oleff
Herman A. Pabbruwe
Carol J. Purtle
Leontine V. L. Radler
Benjamin Rifkin
Ann M. Roberts
Franklin W. Robinson
Michael Rohe
Gregory Rubinstein
Cynthia Schneider
Leonard J. Slatkes
Jeffrey Chipps Smith
Joaneath Spicer
Ron Spronk
Charles Talbot
Joop van Coevorden
Johnny Van Haeften
Hans J. Van Miegroet
Andrew D. Washton
Matthew A. Weatherbie
Mariët Westermann
Arthur Wheelock
Gloria Williams
Jean C. Wilson
Jim Wright
Eric M. Wunschh

Supporting Members

Al Acres
Ian Appleby
Gretchen Atwater
Celeste Brusati
Jane Carroll
Margaret D. Carroll
Alan Chong
Gregory Clark
Hans Cramer
Stephanie Dickey
Wilson G. Duprey

Dan Ewing
Kaywin Feldman
Zirka Zaremba Filipczak
Carol J. Fresia
Jane Friedman
Amy Golahny
Joel M. Goldfrank
Craig Harbison
Laurie Harwood
Valerie Hedquist
Martha Hollander
Charlotte Houghton
Lynn F. Jacobs
Ethan Matt Kavaler
Barbara G. Lane
Daniëlle Lokin
Anne Lowenthal
Gregory Martin
Kristi Nelson
James and Joann Nordlie
Nadine Orenstein
Peter Parshall
Martha Moffitt Peacock
Luuk Pijl
Yona Pinson
Frances Preston
Axel Rüger
Antoine de Schryver
Diane Scillia
Camille Serchuk
Nina Eugenia Serebrennikov
Larry Silver
Eric Jan Sluijter
Harvey Stahl
Peter van den Brink
Melinda Vander Ploeg Fallon
Lisa Vergara
Dennis Weller
Marjorie E. Wieseman
Gloria Williams

Institutions and Businesses

Joel R. Bergquist Fine Arts
C. G. Boerner Inc.
The Boijmans Van Beuningen
Museum, Rotterdam
Brepols Publishers NV
Brown University, Rockefeller
Library
Centrum voor de Vlaamse
Kunst van de 16de en 17de
eeuw, Antwerp
The Cleveland Museum of Art,
Ingalls Library
Erasmus B.V.
Fogg Art Museum, Fine Arts
Library, Harvard University

The Frick Art Reference
Library
The Getty Research Institute,
Serials Section
Indiana University Library
Institut Royal du Patrimoine
Artistique / Koninklijk
Instituut voor het
Kunstpatrimonium,
Brussels
Institute of Fine Arts, Library,
New York University
Istituto Universitario
Olandese di Storia dell'
Arte
Kunstmuseum Basel,
Bibliothek
The Metropolitan Museum of
Art, Thomas J. Watson
Library
Otto Naumann Ltd.
Princeton University Libraries
Rijksuniversiteit Utrecht,
Letterenbibliotheek
Stedelijke Musea, Brugge
Studiecentrum Vlaamse
Miniaturisten, Leuven
Universitätsbibliothek
Heidelberg
Universiteit Utrecht
Anton W. van Bekhoven,
Antiquarian Bookseller and
Publisher

Honorary Members

Charles Cuttler
Charles Cuttler
Egbert Haverkamp Begemann
William Heckscher (died 1999)
Julius S. Held
Eddy de Jongh
James Snyder (died 1990)
Seymour Slive
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 \$65 per year.

historians of netherlandish art

23 S. Adelaide Avenue, Highland Park NJ 08904

Telephone/Fax: (732) 937-8394

E-Mail: KBelkin@aol.com

Historians of Netherlandish Art

Officers

President - Alison McNeal Kettering
William R. Kenan, Jr. Professor of Art History
Carleton College
Northfield MN 55057

Vice President - Ellen Konowitz
Associate Professor of Art History
SUNY at New Paltz
75 South Manheim Blvd
New Paltz NY 12561

Treasurer - Marjorie E. Wieseman
Curator of European Painting and Sculpture
Cincinnati Art Museum
953 Eden Park Drive
Cincinnati OH 45202

European Treasurer - Fiona Healy
Marc-Chagall-Str. 68
D-55127 Mainz
Germany

European Liaison - Marten Jan Bok
Mauritsstraat 17
NL-3583 HG Utrecht
The Netherlands

Board Members

H. Perry Chapman
Stephanie Dickey
Reindert Falkenburg
Nadine Orenstein
Larry Silver
Eric Jan Sluijter
Linda Stone-Ferrier

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

In Memoriam	3
HNA News	3
Exhibitions	4
Museum News	7
Opportunities	8
Conferences: To Attend	9
Past Conferences	12
Personalia	14

HNA Review of Books

14th and 15th Centuries	15
16th Century	18
17th and 18th Centuries: Southern Netherlands	22
17th and 18th Centuries: Dutch Republic	24
New Titles	30