

historians of netherlandish art

NEWSLETTER

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*Joseph Heintz (1564-1609), The Penitent Magdalen.
Oil on canvas, 84.5 x 69 cm. The Art Museum, Princeton University. Museum purchase and
partial gift of Stephen Mazoh
Photo credit: Bruce M. White*

From the President

The HNA website is finally complete: www.hnanews.org. It had a slow birth, as many of you have noticed. But now that you can access it in its entirety, you will see a number of helpful features. In the Links category, for example, you will find a new section on Dutch language instruction, not to mention addresses of photographic services, research facilities, libraries, and dealers. The Members Only section offers yet more. The Membership Directory now gives you information that can be updated twice a year, if necessary. The Archive of Past Reviews of Books (going back to 2000) allows you to search for that anthology or book whose editor or author simply escapes your befogged memory. The PDF file enables you to print the Newsletter with ease. (If you prefer hard copy, please send \$10 per issue to Kristin Belkin, or add \$/euros 20 to your annual dues.) The new Message Board allows us all to post late-breaking news, to request information, or to raise the sorts of issues common to listservs.

Now that all of these planned features have been realized, we are starting work on a new one. The brainchild of Board member Eric Jan Sluijter, this Bibliography of Recent Articles and Essays will include a group of about 40 journals listing articles of interest to HNA members. Some of the journals will be familiar, but others are available primarily in specialized research facilities difficult of access for many members. A graduate student, Adriaan Waiboer, is conducting this first stage of work at the Rijksbureau voor Kunsthistorische Documentatie under the supervision of Eric Jan and Marten Jan Bok. They hope to make it ready by the next online *Newsletter* in April 2003. If all goes well, a new list will be published in November 2003, and every six months thereafter.

About the Members Only section: You will receive your new password for 2003 together with the Renewal of Membership notice (November 2002). The new password will become operational in late November (around Thanksgiving).

Updates to the website will be made twice a year, in April and November. Please contact Kristin Belkin (kbelkin@aol.com, or use the info link on the website) with submissions, corrections, and suggestions for improvement. (I would also be glad to hear your suggestions.) I can imagine, for example, that many of you would like to see the Links section on language instruction expanded to include more about Dutch opportunities and perhaps some German instruction as well. Send us the appropriate websites, please.

Let me thank all those responsible for making the website such a stunning reality. Ron Spronk, Anne Lowenthal, and Reindert Falkenburg conducted the initial research two years ago. On-going website committee members Anne Lowenthal, Mariët Westermann, George Keyes, Larry Silver, Reindert Falkenburg, and especially co-editor Stephanie Dickey have helped bring it to fruition, contributing in ways too numerous to mention. (I should also note Stephanie Dickey's new, additional role as Review of Books editor for the seventeenth-century Dutch category.) A word of gratitude must be given to our initial webmaster, Curtis Skewes, who never could have imagined what a huge job this would become. Curtis's ongoing interest in the project will benefit our new webmaster, Marty Perzan.

Once again, we are very grateful to all those who have contributed to the website in the past year. If you are moved now to contribute, please send your check to Treasurer Betsy Wieseman, Cincinnati Art Museum, 953 Eden Park Drive, Cincinnati OH 45202. Our website is expensive to set up and maintain. Please keep those contributions coming.

Finally, let me mention that the College Art Association meeting in New York this coming February will feature an HNA-sponsored session chaired by members Andrea Pearson and Lisa Deam – Friday, February 21, from noon until one-thirty, in the Beekman Parlour, 2nd floor of the Hilton. Time and venue of the Reception will be announced on the Message Board, and of course, in the program of the College Art Association meeting.

All the best,

Alison M. Kettering,

In Memoriam

Harvey Stahl (1941-2002)

Harvey Stahl, a leading historian of French Gothic art and culture and an inspiring teacher at Berkeley for more than two decades, died on June 22, 2002, of amyotrophic lateral sclerosis (Lou Gehrig's disease). An outgoing and supportive colleague, former department chair and enthusiastic mentor to his students, Harvey will be greatly missed.

Born to immigrant parents in Dallas, Texas, Harvey Stahl received his B.A. from Tulane University in 1964 and his Ph.D. from the Institute of Fine Arts of New York University in 1974, where he completed his dissertation under the direction of one of the leading scholars of Byzantine painting and its influence in the West, Hugo Buchthal.

Drawn to the close study of original works of art, Harvey began his professional career as an Assistant Curator at the Department of Medieval Art of the Metropolitan Museum and The Cloisters, working also in the Metropolitan's Educational Department. In early adjunct appointments at Cooper Union and the Parson School of Design, Harvey taught students of art and design, refining his lifelong interest in the links between artistic practice and expression, or between aesthetic and historical forms. Harvey taught at Manhattanville College from 1973, moving to Berkeley in 1980. In more than two decades at Berkeley he taught undergraduate and graduate courses treating the history of manuscript illumination, Romanesque, Gothic and Later Byzantine art, and covering works of painting, stained glass, metalwork, ivory and architecture. Harvey opened students' eyes to the complexly layered meanings of works of medieval art. He encouraged them to study the ideals and values expressed in works of art and architecture and to appreciate the aesthetic resources artists employed to give shape and resonance to these concerns. Among the professional honors he received were a Fulbright Fellowship for study in Paris and grants from the National Endowment for the Humanities, the American Philosophical Society, and the American Council of Learned Societies.

Harvey's research focused particularly on the French royal court in the thirteenth century, spanning such subjects as French royal iconography, pictorial narrative, Latin Crusader culture, and women's visual experience in the High Middle Ages. He published important articles on Old Testament illustration during the reign of St. Louis, narrative structure in Gothic ivories, the human qualities of the Hildesheim doors, and an innovative image of the Heavenly Elect in a Cambrai Book of Hours. At the time of his death, Harvey had nearly finished his *magnum opus* on the most important work of French High Gothic manuscript illumination, the Psalter of St. Louis. As was apparent from lectures he delivered at national and international conferences in recent years, Harvey's goal in this study was to redefine the ways scholars think about thirteenth-century book illumination. His students and colleagues will now see his book through the press, making use of notes he left for the completion of the study.

Harvey's contributions to the field of art history went far beyond his research on the art of the Middle Ages. Invited in 1985 to organize the annual meeting of the College Art Association of America in Los Angeles, Harvey fundamentally

re-thought the purposes and shape of the annual conference, substituting sessions and panels focused on current and emerging problems (historical, disciplinary, and methodological) for the ad hoc pieces of research that had dominated the sessions in earlier annual meetings, and drawing leading scholars from sister disciplines, as well as European colleagues, to participate in the conference. The result was electrifying, doing more to energize the discipline of art history in America, and to nudge it toward much-needed critical reflection, than any other initiative before or after. All subsequent annual conferences of the College Art Association (as well as those of many other like organizations) have emulated and built upon the innovations introduced by Harvey at the Los Angeles conference, and many of the principles he espoused there underlie important changes that emerged in the editorial policies of some of our leading academic journals.

As I know well from personal experience, Harvey was a generous and insightful reader and editor, always willing to polish the prose of his friends and to offer comments that clarified problems that were not yet fully resolved and stretched one's thinking. He took joy in his work and possessed an infectious and insidious sense of humor capable of brightening virtually any situation.

Harvey was a loving and devoted husband and father to three young sons. Human warmth pervaded his family and social life and all his activities as a thinker and scholar. He was taken from us at the height of his powers by a cruel and debilitating disease: he is mourned and warmly remembered by his beloved family, colleagues, students and friends.

James Marrow

Princeton University

HNA News

From the Editor

The information found on the website was updated November 1, 2002; the book reviews consist of an entirely new set of reviews. The May 2002 reviews have gone into the archive, where they can be accessed with the new password. The new password has been sent to all members by regular mail, together with the 2003 dues form. If you have not received this notice, please contact me (kbelkin@aol.com). The *Newsletter* and *Review of Books* will be updated again in April 2003; the password will remain the same. At that time you will not be notified by regular mail. Please keep this in mind. The next time I will be in contact again with the entire membership by regular mail will be November 2003. Meanwhile, those of you who have ordered hard copy will continue to receive the *Newsletter* in November and April of each year. – KLB

Dues

Please pay your 2003 dues upon receipt of the dues form, or at the least, sometime before November 2003. Since there will be no April mailing, there will no longer be dues reminders. Those of you who haven't paid dues for 2002 will receive a reminder together with the 2003 dues form; those of you who haven't paid for 2001 are no longer members. If you do not pay your 2003 dues before November 2003, you will receive a reminder together with the 2004 dues form, but it would make the process considerably easier for me if you paid your dues on time (and save money since an additional sheet will raise overseas postage). – KLB

HNA at CAA, New York, February 19-22, 2003

The HNA-sponsored session, chaired by **Lisa Deam** (Valparaiso University) and **Andrea Pearson** (Bloomsburg University), is entitled: *Exploring the Boundaries of Public and Private in Northern European Art, 1350-1600*. It is scheduled for February 21, 2003, 12:00-1:30pm, in the Beekman Parlour, 2nd floor of the Hilton. For information about the Reception, please check the Message Board on the webpage.

Personalia

Al Acres (Princeton University) is one of the Samuel H. Kress Senior Fellows at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, for the academic year 2002-2003. His topic of research: *Renaissance Invention and Christ's Haunted Infancy*.

Susan Barnes was ordained June 19, 2002, at St. Matthew's Episcopal Church in Austin, Texas.

Christopher Brown (Ashmolean Museum) was appointed a Commander in the Order of Orange-Nassau by Queen Beatrix of the Netherlands at the Netherlands Embassy, London, in June 2002. On

September 26, 2002, Brown presented his inaugural lecture at the University of Amsterdam: *The Dutchness of Dutch Art*. He is the first holder of the Gouden Eeuw Wisselleerstoel at the university. His lecture will be published by the Amsterdam Center for the Dutch Golden Age. Copies can be ordered through goudeneeuw@hum.uva.nl

Reindert Falkenburg has been appointed Professor in the Art History Department at Leiden University, starting January 1, 2003.

Julia Lloyd Williams (National Gallery of Scotland) was appointed a Knight in the Order of Orange-Nassau by Queen Beatrix of the Netherlands at the Netherlands Embassy, London, in June 2002.

Carol Purtle (University of Memphis) has received an Academy Research Fellowship from the Royal Flemish Academy of Belgium for Science and the Arts. She will be researching multidisciplinary approaches to issues in Eyckian painting. Located at the Flemish Academic Centre (VLAC) in Brussels, Marc De Mey, Professor of Cognitive Science at Ghent University, will function as local host.

Eric Jan Sluijter held his inaugural lecture at the University of Amsterdam, October 25, 2002: *Verwondering over de schilderijenproductie in de Gouden Eeuw*. The lecture will be published by Amsterdam University Press.

Ron Spronk (Harvard) and **Harry Cooper** received the College Art Association/Heritage Preservation Joint Award for Distinction in Scholarship and Conservation for their book *Mondrian: The Transatlantic Paintings*.

Katlijne Van der Stighelen holds the Peter Paul Rubens visiting chair at UC Berkeley for fall 2002.

Ann Prentice Wagner has been awarded a scholarship for 2002 from the Georgia O'Keeffe Museum Research Center in Santa Fe, NM.

Mariët Westermann, Director of the Institute of Fine Arts, New York University, has been appointed to a three-year term as book-reviews editor of *The Art Bulletin*. She takes over from Christopher Wood, Yale University.

Christopher Wood (Yale University) is a National Endowment for the Humanities Postdoctoral Rome Prize Fellow at the American Academy in Rome for the academic year 2002-2003.

Nancy Zinn (Walters Art Museum, Baltimore) has been named Director of Exhibitions at the Walters Art Museum.

Exhibitions

United States and Canada

The J. Paul Getty Museum, Los Angeles

Five Hundred Years of Manuscript Illumination. February 11 – June 1, 2003.

The Making of a Medieval Book. May 20 – September 7, 2003.

Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe, 1467-1561. June 17 – September 7, 2003. Organized by the J. Paul Getty Museum, the Royal Academy of Arts, London, and the British Library. The exhibition will be on view at the Royal Academy, November 25, 2003 – February 22, 2004.

Other Locations

Sanctuary and Synagogue: The Experience of the Portuguese and Ashkenazic Jews in Amsterdam. Jewish Theological Seminary, New York, August 12 – December 8, 2002. Curators: Havva Charm and Sharon Liberman Mintz. www.jtsa.edu/library/exhib/sanctuary

Leonardo da Vinci and the Splendor of Poland. A History of Collecting and Patronage. Milwaukee Art Museum, September 13 – November 24, 2002. The exhibition will travel to San Francisco and Houston. Includes Memling's *Last Judgement Altarpiece*. With catalogue, edited by Laurie Winters.

Richelieu: The Cardinal, Power and Art. Musée des Beaux-Arts, Montréal, September 18, 2002 – January 5, 2003; Wallraf-Richartz-Museum, Cologne, opens January 2003. Curator: Hilliard Goldfarb. With catalogue.

The Curious World of Michael Sweerts (1618-1664). Wadsworth Atheneum, Hartford, September 19 – December 1, 2002. The exhibition previously was shown at the Rijksmuseum, Amsterdam, and at the California Palace of the Legion of Honor, San Francisco. Curated by Guido Jansen, Jonathan Bikker, Duncan Bull, Lynn Federle Orr and Peter Sutton. With catalogue. To be reviewed.

Matters of Taste: Food and Drink in 17th-Century Dutch Art and Life. Albany Institute of History and Art, Albany NY, September 21 – December 8, 2002. More than sixty Dutch and Flemish paintings from American collections, depicting images of food and drink. Organized by Donna Barnes and Peter Rose. With a catalogue published by Syracuse University Press. For more information: www.albanyinstitute.org

The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions since 1994. The Morgan Library, New York, September 27, 2002 – January 19, 2003.

Deceptions and Illusions: Five Centuries of Trompe L'Oeil Painting. National Gallery of Art, Washington, October 13, 2002 – March 2, 2003. Includes works by Samuel van Hoogstraten, Cornelius Gijsbrechts and Sébastien Stoskopff.

Painted Prints: The Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings and Woodcuts. Baltimore Museum of Art, October 6, 2002 – January 5, 2003; St. Louis Art Museum, February 14 – May 18, 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. Curated by Susan Dackerman. With catalogue, published by The Baltimore Museum of Art and Penn State UP (ISBN 1-800-326-9180; \$50, cloth; \$30, paper). To be reviewed.

Art in the Age of Rubens and Rembrandt. North Carolina Museum of Art, Raleigh, 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 includes contributions by Mariët Westermann and Cynthia Korthenhorst. To be reviewed.

The Print in the North. The Age of Albrecht Dürer and Lucas van Leyden. Selections from the Metropolitan Museum of Art. Indianapolis Museum of Art, until February 23, 2003. Previously at the Currier Gallery of Art, Manchester, NH.

Expressions of the Brush: Paintings by Dutch and British Masters. Seattle Art Museum, until March 9, 2003.

Brueghel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection. Fogg Art Museum, Harvard University, March 22 – July 6, 2003. The exhibition opened at the British Museum, London, and can currently be seen at the Fondation Custodia, Paris (see below). Curator: William Robinson. With catalogue.

Hendrick Goltzius (1558-1617): Prints, Drawings and Paintings. The Metropolitan Museum of Art, New York, June 23 – September 7, 2003; Toledo Museum of Art, Toledo, OH, October 18, 2003 – January 4, 2004. The exhibition opens in Amsterdam (see below). With catalogue by Jan Piet Filedt Kok, Huigen Leeftang, Ger Luijten, Larry Nichols, Nadine Orenstein, Michiel Plomp, and Marijn Schapellhouman.

Europe

Austria and Germany

Das Germanische Nationalmuseum. Gründung und Frühzeit. Germanisches Nationalmuseum, Nürnberg, February 14 – November 24, 2002.

Sinn und Sinnlichkeit: Das flämische Stilleben, 1550-1670. Villa Hügel, Essen, September 1 – December 8, 2002. Coming from Vienna. Curator: Alexander Wied. With catalogue, to be reviewed.

Kein Tag wie jeder andere. Feste und Vergnügen in der niederländischen Kunst, ca. 1520-1630. Herzog Anton Ulrich-Museum, Braunschweig, September 12 – December 8, 2002. From the museum's collection. With catalogue, by Andreas Vetter and Silke Gatenbröcker. To be reviewed.

Treffpunkt der Meisterwerke. Tilman Riemenschneider zu Gast im Germanischen Nationalmuseum. Germanisches Nationalmuseum, Nürnberg, September 12, 2002 – February 23, 2003.

Mit grossen Freuden, Triumph und Köstlichkeit - Textile Schätze aus Renaissance und Barock. Bayerisches Nationalmuseum, Munich, October 10, 2002 – February 16, 2003. – Around 70 objects of 16th- and 17th-century clothing and accessories, as well as tapestries and oriental carpets demonstrate the diversity of the museum's collection. The exhibition title derives a citation made in connection to the marriage in 1568 of the Bavarian duke Wilhelm V with Princess Renata of Lothringen. The festivities, wedding clothes and decorations are described in a contemporary chronicle. For further information: www.bayerisches-nationalmuseum.de

Barocke Sammellust: Die Sammlung des Baron Samuel von Brukenenthal, Sibiu; die Sammlung Schönborn-Buchheim, Wien. Haus der Kunst, Munich, February 7 – May 11, 2003. Source: Codart.

Die flämische Landschaft. Villa Hügel, Essen, September – December 2003. Going to Vienna (January 2004) and Antwerp (May 2004).

Rembrandt: Zeichnungen und Radierungen. Albertina, Vienna, September – November 2003. Source: Codart.

Pan and Syrinx in the Work of Rubens and his Contemporaries. Gemäldegalerie Alte Meister, Staatliche Museen, Kassel, October 16, 2003 – January 11, 2004. Curator: Bernhard Schnackenburg.

Belgium

Portrait en Namurois. Musée des Arts anciens du Namurois, Namur, June 28 – November 10, 2002. Catalogue edited by Jacques Toussaint. Reviewed by Alain Jacobs at www.lowcountriessculpture.org.

Besloten wereld, open boeken: Middeleeuwse handschriften in dialog met hedendaagse kunst (Jose Maria Sicilia, b. 1954; David Claerbout, b. 1969; Giuseppe Penone, b. 1947). Grootseminarie, Brugge, August 16 – November 17, 2002. Cistercian manuscripts from the Abbeys of Ter Duinen, Ter Doest and Clairmarais. Curator: Laurent Busine.

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.mm.leuven.be).

Hans Vredeman de Vries (1526-1607). Koninklijk Museum voor Schone Kunsten, Antwerp, September 15 – December 8, 2002. The exhibition opened at the Weserrenaissance-Museum, Lemgo, see *Newsletter*, May 2002. The catalogue is reviewed in this issue (see under *Book Reviews, 16th Century*).

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.

Vlaanderen-Genua: Wisselwerking in de 17e eeuwse schilderkunst. Koninklijk Museum voor Schone Kunsten, Antwerp, opens October 2003. Source: Codart.

Rubens e l'Italia: Het doopsel van Christus in het Koninklijk Museum. Koninklijk Museum voor Schone Kunsten, Antwerp, October 2003 – February 2004. Dossier exhibition on the altarpiece painted by Rubens in 1604-05 for the Gonzaga family to be placed in the Jesuit church in Mantua. Source: Codart.

England and Scotland

Rubens: Drawing on Italy. Djanogly Art Gallery, Nottingham, September 21 – December 8, 2002. The exhibition opened at the National Gallery of Scotland, Edinburgh. Curated by Jeremy Wood; with catalogue by Jeremy Wood. To be reviewed.

The catalogue is available to HNA and Codart members at the special price of £10, plus postage and packing (£5.00 to Europe; £6.00 to US and other non-European countries). Please contact Janis Adams, Publications Department, National Galleries of Scotland, The Dean Gallery, Belford Road, Edinburgh EH4 3DS; Fax: +44 (0)131-315 29 63; jadams@nationalgalleries.org, OR publications@nationalgalleries.org.

For the symposium organized in conjunction with the exhibition, see under *Conferences: To Attend*.

Travelling Companions: Hals, Young Man Holding a Skull (1626-8); Manet, Corner of a Café-Concert (about 1878). The Ashmolean Museum, Oxford, October 2 – November 24, 2002; Usher Gallery, Lincoln, November 30, 2002 – February 2, 2003; Aberdeen Art Gallery, Aberdeen, February 8 – April 6, 2003. Touring exhibition of two paintings from the National Gallery, London.

Sir Peter Lely: The Artist as Collector. Christchurch Picture Gallery, Oxford, October 8 – December 22, 2002.

Text and Image: German Illustrated Broadsheets of Four Centuries. British Museum, London, October 24, 2002 – April 21, 2003.

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 *Newsletter*, May 2002.

Art in the Making. Underdrawings in Renaissance Paintings. National Gallery, London, October 30, 2002 – February 16, 2003. The exhibition examines underdrawings in important Renaissance paintings in the NG collection from Italy, Germany and the Netherlands (e.g. Bruegel's *Adoration of the Kings*, Altdorfer's *Christ Taking Leave of his Mother*, also Memling, Cranach and Lochner). With catalogue.

Holbein: Portraits of Sir Henry and Lady Guildford. National Gallery, London, January 31 – April 27, 2003. This exhibition reunites, after nearly 400 years, the *Portrait of Sir Henry Guildford*, from the Royal Collection, and his wife, *Mary, Lady Guildford*, from the Saint Louis Art Museum.

France

Brueghel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection. Fondation Custodia, Paris, October 10 – December 8, 2002; Fogg Art Museum, Harvard University, March 22 – July 6, 2003. The exhibition opened at the British Museum, London. Curator: William Robinson. With catalogue.

Praga Magica: Art in Prague at the Time of Rudolph II. Musée Magnin, Dijon, until December 25, 2002. 19 paintings, among them by Spranger and Hans von Aachen; 28 drawings, including by Paul van Vianen, and 26 objects, including a bronze of *Hercules, Nessus and Deianeira* by Adrian de Vries.

Light and Darkness, Art and Civilisation: Baroque in Bohemia. Palais des Beaux-Arts, Lille, October 12, 2002 – January 5, 2003.

The Clouets of Catherine de Medici. Musée des Beaux-Arts, Chantilly, until January 6, 2003.

Italy

Rembrandt, un pittore incisore. Scuderie Papali, Rome, October 10, 2002 – January 6, 2003. Curators: Ger Luijten, Erik Hinterding, Bozena Anna Kowalczyk. Source: Codart.

Gaspere Vanvitelli (Caspar van Wittel). Chiostro del Bramante di S. Maria della Pace, Rome, October 26, 2002 – February 2, 2003.

The Netherlands

The Rijksmuseum, Amsterdam.

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

The Dutch Encounter with Asia, 1600-1950. October 10, 2002 – February 9, 2003. With catalogue by Kees Zandvliet *et al*, published by Waanders, euro 34.50.

The Hare and the Moon. Arita Porcelain in Japan, 1620-1820. October 5, 2002 – January 5, 2003.

Hendrick Goltzius (1558-1617): Prints, Drawings and Paintings. March 7 – May 25, 2003. The exhibition goes to the Metropolitan Museum of Art, New York, and the Toledo Museum of Art (see above).

Other locations

Baardmannen en puntneuzen. Vorm, functie en betekenis van gezichtskruiken, 1500-1700. Drents Museum, Assen, August 31 – November 24, 2002; Museactron Maaseik, December 20, 2002 – August 31, 2003; Museum Boijmans Van Beuningen, September 19, 2003 – March 21, 2004. With publication, Waanders, Zwolle, ISBN 90-400-8702-4, euro 12.50

Rembrandt en zijn navolgers uit München. Rembrandthuis, Amsterdam, September 7 – November 17, 2002. The exhibition opened in Munich; see *Newsletter*, November 2001. With catalogue by Thea Vignau-Wilberg.

Regenten herleven: Een kijkje in de kunstcollectie van de Amsterdamse familie Vande Poll. Museum Willet-Holthuysen, Amsterdam, October 2, 2002 – January 5, 2003. Source: Codart.

Hoorn des Overvloeds. Zeven eeuwen eten en drinken in de kunst. Rijksmuseum Twenthe, Enschede, October 5 – December 1, 2002.

Kopfstukken: Amsterdammers geportretteerd, 1600-1800. Amsterdams Historisch Museum, October 11, 2002 – January 26, 2003. Curator: Norbert Middelkoop. Catalogue with essays by Norbert Middelkoop, Rudi Ekkart, Bas Dudok van Heel and Jan-Baptist Bedaux. To be reviewed.

De Vier jaartijden in de kunst van de Nederlanden, 1500-1750. Noordbrabants Museum, 's-Hertogenbosch, December 21, 2002 – April 22, 2003; Stedelijk Museum Vander Kelen-Mertens, Leuven, May 10 – August 4, 2003. The catalogue has contributions by Yvette Bruijnen, Paul Huys Janssen, Catharina Smeyers, Ilja Veldman and others, published by Waanders.

De Achilles-serie van Peter Paul Rubens. Museum Boijmans Van Beuningen, Rotterdam, September – November 2003; Museo del Prado, Madrid, December 2003 – February 2004. Catalogue with contributions by Alexander Vergara, Friso Lammertse, Fiona Healy, Guy Delmarcel.

Spain

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

Rubens and His Age. Treasures from the Hermitage Museum. Guggenheim Museum, Bilbao, October 1, 2002 – February 16, 2003. The exhibition was previously seen in Toronto (see *Newsletter*, April 2001).

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.

Switzerland

Die Bilderwelt von Pieter Bruegel d. Ä. (1525/30-1569). Eine Auswahl seiner Druckgraphik aus dem Kupferstichkabinett Basel. Kunstmuseum Basel, July 23 – November 17, 2002.

Vorbild Holland. Genre und Landschaft im 19. Jahrhundert. Kunstmuseum Basel, October 19, 2002 – January 19, 2003. Curator: Bernd Lindemann.

Museum News

United States

Oberlin: The Allen Memorial Art Museum has reinstated its galleries with two displays/exhibitions of interest to HNA: *Sacred and Noble Patronage: Late Medieval and Renaissance Art*, and *From Baroque to Neoclassicism: European Paintings, 1625-1825*. The latter includes a loan from the Rijksmuseum (Aelbert Cuyt, *Portrait of a Man with a Rifle*).

Princeton: The Princeton University Art Museum acquired Joseph Heintz I (1564-1609), *Penitent Magdalen* (oil on canvas, 84.5 x 69 cm).

Europe

Amsterdam: The Rijksmuseum opens a new 'wing' at Schiphol Airport in November 2002. It will house a permanent collection of ten Dutch Old Masters, including Rembrandt, Jan Steen and Pieter de Hooch. There will also be several temporary exhibitions each year featuring works from the Rijksmuseum and other Dutch museums.

Basel: The Kunstmuseum acquired *Odysseus Threatening Circe*, by Jacob Jordaens, c.1630-35.

Dresden: The building worst affected by the recent floods are the Old Masters gallery, housed in the east wing of the Zwinger, and the Albertinum. 4000 paintings and 16,000 works of art were evacuated from their basement stores in the seven hours before the water reached ceiling height. The paintings are stacked ten deep against the walls of the upstairs galleries. Although these were not on display, at least half are considered to be first rate, including 30 Cranachs. The building's air conditioning and plant services are wrecked; electricity has still not been reconnected (as of October) and the high-tech store and service areas fitted out only ten years ago, have been completely destroyed. (From *The Art Newspaper*, October 2002.

Kassel: Between 1806 and 1813 the Gemäldegalerie Kassel lost 382 paintings to the collecting mania of Napoleon and his associates. Only one of these works, the *Leda* by Giampietrino, a pupil of Leonardo, had hitherto found its way back to Kassel. But now the Gemäldegalerie has been fortunate in being able to re-acquire another of its lost masterpieces: *Pan and Syrinx* by Peter Paul Rubens and Jan Brueghel the Elder. This cabinet sized painting (oak panel, 40.3 x 61 cm) was executed around 1620 and is testimony to the excellent artistic co-operation practised by both painters in Antwerp.

The painting had been acquired by Landgrave Wilhelm VIII in The Hague in 1747. It was among a group of 20 paintings which the director of the Musée Napoleon, Vivant Denon, privately removed from the Gallery in 1807 and later sold. The painting remained in French hands until 1930, when sold to England. It was auctioned at Sotheby's London on 12 July 2001 for 2.2 Million pounds and subsequently offered by Galerie Neuse in Bremen for 4.96 Million Euro. Thanks to the generous support of numerous institutions and private contributions, it was possible for the Gemäldegalerie to acquire the picture.

To celebrate its return, the painting will form the centre of a small exhibition being organized by the director of the Gemäldegalerie, Dr. Bernhard Schnackenburg. The exhibition will focus on the theme of Pan and Syrinx in the work of Rubens and his contemporaries, and will take place from 16 October 2003 to 11 January 2004. It thus heralds the series of 2004 exhibitions devoted to Rubens and his art. – *Fiona Healy*

London: The Queen's Gallery at Buckingham Palace re-opened in May 2002. The new gallery extensions provide space for permanent display as well as changing exhibitions.

Munich: The Staatliche Graphische Sammlung moved to the new Pinakothek der Moderne which opened September 16, 2002.

Russborough House, Ireland: On October 4, 2002, five important Dutch/Flemish paintings were stolen from the Alfred Beit Collection at Russborough House, Ireland: Rubens, *Portrait of a Dominican Monk*, and *Venus Pleading with Jupiter*, as well as works by Jakob van Ruisdael, Willem van de Velde and Adriaen van Ostade. This is the fourth time that paintings from the Beit Collection have been stolen.

Scholarly Activities

Conferences: To Attend

United States

Multicultural Europe and Cultural Exchange

The Arizona Center for Medieval and Renaissance Studies, Arizona State University, Tempe, February 13-15, 2003.

College Art Association

91st Annual Conference, New York, February 19-22, 2003.

Sessions related to HNA:

Lisa Deam (Valparaiso University) and **Andrea Pearson** (Bloomsburg University), Exploring the Boundaries of Public and Private in Northern European Art, 1350-1600. – This session is sponsored by 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.

Rebecca Tucker (Colorado College) and **Penny Howell Jolly** (Skidmore College), Home is Where the Art Is: New Approaches to Domestic Visual Culture in Europe, 1300-1700.

College Art Association

92nd Annual Conference, Seattle, WA, February 18-21, 2004.

For all preliminary information, including Call for Sessions and Papers, go to www.collegeart.org

Europe

Cultural Crises in Art Literature. Reflection and Reaction

International Conference, Groningen University, November 20-23, 2002.

More information www.let.rug.nl/gscg

Vereniging van Nederlandse Kunsthistorici: Nationaal Kunsthistorisch Congres

Amersfoort, November 23, 2002.

Hans Vredeman de Vries en de Technische/Toegepaste Kunsten

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

Heiner Borggreve (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 (Getty Research Institute), 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 (Antwerp), 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.

Rubens and Italian Art

Djanogly Art Gallery, Lakeside Arts Centre, University of Nottingham, November 29-30, 2002. In conjunction with the exhibition: *Rubens: Drawing on Italy* (see under *Exhibitions*).

The catalogue is available to HNA and Codart members at the special price of £10, plus postage and packing (£5.00 to Europe);

£6.00 to US and other non-European countries). Please contact Janis Adams, Publications Department, National Galleries of Scotland, The Dean Gallery, Belford Road, Edinburgh EH4 3DS; Fax: +44 (0)131-315 29 63; jadams@nationalgalleries.org, OR publications@nationalgalleries.org

Donatella Sparti (Syracuse University, London Centre), A Roman Perspective on Rubens: The Biography by Giovan Pietro Bellori.

Bert Meijer (Istituto Universitario Olandese di Storia dell'Arte), Leopoldo de' Medici and Rubens.

Nico Van Hout (Koninklijk Museum voor Schone Kunsten, Antwerp), Rubens's Paint Technique and Italian Practice.

Kristin Lohse Belkin (Highland Park, NJ), Rubens as Copyist of Northern European and Italian Art: Similarities and Differences.

Anne-Marie Logan (Metropolitan Museum of Art), Rubens and Leonardo's *Battle of Anghiari*: An Update.

Jeremy Wood (University of Nottingham), Rubens and the Raphael Cartoons.

Justus Müller Hofstede (Bonn), Rubens and Raphael.

Zirka Filipczak (Williams), Rubens Edits Italian Art: Changes in Props, Pose and Setting.

Elizabeth McGrath (Warburg Institute), Titian, Rubens and the Transformation of Venus.

Peter Paul Rubens – The Roman Drawings after Antique Sculpture

Wallraf-Richartz-Museum, Cologne, December 5-7, 2002.

Organized by the Wallraf-Richartz-Museum-Fondation Corboud, Cologne, and the Wetenschappelijke Onderzoeksgemeenschap Vlaamse Renaissance- en Barokkunst, Leuven/Antwerpen.

On the occasion of the three recently discovered drawings by Rubens after antique sculpture in the Cologne Prints and Drawings collection.

Justus Müller Hofstede, Anne-Marie Logan, Nils Büttner, Ulrich Heinen.

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

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

Contact: joanna.woodall@courtauld.ac.uk; Rose Marie San Juan, sanjuan@interchange.ubc.ca.

Das Bild als Autorität. Die normierende Kraft des Bildes in der Frühen Neuzeit

Institut für Kunstgeschichte, Munich, February 28 – March 1, 2003.

Information: Dr. Gabriele Wimböck, Institut für Kunstgeschichte, Georgenstrasse 7, D-80799 Munich; +49 (0)89-2180 6036.

Kunstdiskurs und weibliche Porträtkultur nördlich der Alpen

Gießen (Germany), March 7-8, 2003.

Contact: Sigrid Ruby/Simone Roggendorf, Uni Gießen,

sigrid.ruby@geschichte.uni-giessen.de;

simone.v.roggendorf@kunst.geschichte.uni-giessen.de

Collecting Dutch and Flemish Art in New England: Codart Zes. The Sixth Annual Congress of Codart

Trippenhuis and Netherlands Institute for Cultural Heritage, Amsterdam, March 17-18, 2003.

A study trip to Boston in October 2002 preceded the conference.

Moritzburg 2003

Halle/Saale, early summer 2003. Organized by Andreas Tacke.

At the centre of the conference which celebrates the 500th anniversary of Moritzburg, stand Ernst von Wettin (1476-1513) and Albrecht von Brandenburg (1490-1545). Contact: drdandreastacke@aol.com.

Past Conferences

United States

Michael Sweerts and the Illusion of Reality

Wadsworth Atheneum Museum of Art, Hartford, October 12-13, 2002. In conjunction with the exhibition *The Curious World of Michael Sweerts* (see under *Exhibitions*).

David Levine (Southern Connecticut State), Classicism and its Subversion in the Roman Art of Michael Sweerts.

Eric Zafran (Wadsworth Atheneum), The Secrets of Sweerts.

Lynn Federle Orr (Fine Arts Museums of San Francisco), Sweerts and Catholic Rome.

Marjorie Wieseman (Cincinnati Art Museum), The Elusive Likeness: Portraits by Michael Sweerts.

Jonathan Bikker (Rijksmuseum Amsterdam), Sweerts and the Netherlands.

Sixteenth-Century Studies Conference

San Antonio, October 24-27, 2002.

William J. Scheick (U Texas-Austin), Glorious Imperfection in Heemskerck's Lukean Portraits of the Virgin.

Rangsook Yoon (Institute of Fine Arts), Fame, Name and Monogram: Printed at Nuremberg by Albrecht Dürer, Painter.

Marlene Kerrigan (Portland State), Bruegel's *The Alchemist*: Magical Cures or Environmental Hazards?

Jerry Marino (Florida International University), The 'Infection' of St. Anthony (?): Reconsidering Grünewald's Isenheim Altarpiece.

Dawn Odell (U Chicago), Portraiture and the Dutch Colony in Batavia.

Walter Melion (Johns Hopkins), Seeing through Allegory: Vision, Insight, and Historical Truth in Hieronymus Natalis's *Adnotationes et meditationes in Evangelia*.

James Clifton (Sarah Campbell Blaffer Foundation), "In corde depingere:" The Painter in 16th-Century Devotional Prints.

Barbara Haeger (Ohio State), Two Series of Paintings for the Lutheran Church in Leiden (1640-1661).

Leopoldine Prosperetti (Johns Hopkins), "Nunquam minus otiosus cum otiosus:" Jan Brueghel and the Theme of Scipio Africanus.

Aneta Georgievska-Shine (U Maryland-College Park), Some Thoughts on the Sense of the Tragic in Rubens's *Fall of Phaeton*.

Anat Gilboa (University of Nijmegen), The Development of the Image of 'Woman' in the Paintings by Rembrandt's School.

Barbara Fahy (Albright College), Defining the Enemy: St. Ignatius' Two Standards at Work in Seventeenth-Century Jesuit Flemish Texts and Rubens's Ceiling Paintings for the Jesuit Church in Antwerp.

Celeste Brusati (U Michigan), Saenredam's Eyes: Seeing History in Perspectives.

Walter Melion (Johns Hopkins), Unbearable Sight: Benedictus Arias Montanus and Hieronymus Natalis on Christ's Agony in the Garden.

Annette LeZotte (Wichita State), Conspicuous Display: Joos van Cleve's *Annunciation* of 1525.

Gabriella Szalay (State University of Pennsylvania, University Park), Northern Reflections of a Roman Ruin: Netherlandish Artists in the Shadow of the Colosseum.

Charlotte Houghton (Pennsylvania State University), In the Stove of the Grote Witte Aerd: Domestic Bath Decor and Erotic Possibility in 16th-Century Antwerp.

Suzanne Jablonski (UC Berkeley), Neutralizing Violence: Images of the Hunt at the Court of Philip IV.

Alejandro Giménez (Temple), Style and Substance: Fashion in Courtly Portrayals of Philip II and his Family.

Andrea Pearson (Bloomsburg University), Mary Magdalen and Margaret of York.

Europe

Cuyp & Cuyp: A Symposium

Dordrecht and Amsterdam, Rijksmuseum, September 1-2, 2002. In conjunction with the exhibition, reviewed in this issue.

Wouter Kloek, Cuyp en zoon.

John Loughman, Aelbert Cuyp in Seventeenth-Century Dordrecht Collections.

Arthur Wheelock, The Making of the Cuyp Exhibition.

Alan Chong, Aelbert Cuyp: Limits and Borders of his Oeuvre.

Albert Blankert, Cuyp Problems.

Egbert Haverkamp-Begemann, Drawings by the Cuyps.

Anna Tummers, Spatial Devices in Cuyp's Paintings.

Arie Wallert, Technical Aspects of the Work of Aelbert Cuyp.

De binnenhuisdecoratie van 18de en 19de-eeuse burgerhuizen. Les décors d'intérieurs civils aux XVIIIe et XIXe siècles

Kunsthistorisch seminarie van het KIK, 3; Séminaire d'histoire de l'art de l'IRPA, 3. Koninklijk Instituut voor het Kunstpatrimonium; Institut royal du Patrimoine artistique, Brussels, September 19, 2002.

Myriam Serck (IRPA), Méthodologie pour l'examen des décors intérieurs historiques et règles éthiques pour les propositions de traitement.

Geert Wisse (Rijksuniversiteit Groningen), Het patroon op het papierbehang: over het origineel, de kopieën en de reconstructie.

Bernard Jacqué (Rixheim), "Le plus nouveau goût en ce moment est un fond uni garni d'une jolie bordure de fleurs", ou la vogue des papiers peints unis à la fin du XVIIIe siècle.

Ingrid Van Cauwenbergh (Rijksuniversiteit Groningen), De Belgische parketindustrie (ca 1830-1900): Een korte toelichting.

Marina Van Bos (KIK), Labo-analysen als bijdrage tot de studie van historische interieurs.

Josine De Fraipont (Musée de Groesbeek-de Croix, Namur), L'hôtel de Groesbeek-de Croix: Les décors muraux in situ du XVIIIe siècle et postérieurs.

Fabrice Giot (UCL), Nouvelle approche des notions de stuc et de stucateur au XVIIIe siècle.

Anna Bergmans (Rijksuniversiteit Groningen and Monumenten en Landschappen), De inventarisatie van het historisch interieur: problematiek en proeve van methodologie.

Das Landkirchner Retabel. Retabelkunst um 1400 in Norddeutschland

Schloß Gottorf in Schleswig, October 4-5, 2002.

For program contact Dr. Uwe Albrecht, Universität Kiel, albrecht@kunstgeschichte.uni-kiel.de; Bernd Bünsche, Schloß gottorf, info@schloss-gottorf.de

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.

Carl Van de Velde (Vrije Universiteit Brussel), Art-Historical Study of Brabantine Wooden Altarpieces.

Dieter Eckstein (Universität Hamburg), Wood Science Applied in the Study of Wooden Art-Historical Objects.

Ulrich Schäfer (Universität Münster), Is it Possible to Describe the Personal Style of an Antwerp Carver?

Kim Woods (Open University, London), Centres of Excellence. The Stylistic Basis for the Reputation of Brussels and Antwerp.

Natasja Peeters (Rijksuniversiteit Groningen), Wood Carvers and their Workshops in Antwerp 1450-1550: A Study of Archival Sources.

Hans Beeckman (Rijksuniversiteit Gent), The Impact of Forest Management on Wood Quality. The Case of Medieval Oak.

Tomasz Wazny (Academy of Fine Arts, Warsaw), The Origin, Assortment and Transport of 'Baltic Timber.'

Michael Rief (Suermondt-Ludwig Museum, Aachen), Eingekerbte Hausmarken auf baltischen Wagenschott-Brettern. Zusammenfassung und Diskussion der bisherigen Erkenntnisse bezogen auf niederländische Skulpturen und Retabel der Spätgotik.

Ria De Boodt (Vrije Universiteit Brussel), **Hilde Cuvelier** (idem) and **Kristof Haneca** (Rijksuniversiteit Gent), Reconstruction and Deconstruction. Interdisciplinary Research on the Altarpieces of Bassine, Pailhe and Gaasbeek.

Hans Nieuwdorp (Museum Mayer-van den Bergh, Antwerp), Brabantse Retabels in Frankrijk. Verspreidingspatronen en chronologie.

Marieke Van Vlierden (Museum Het Catharijneconvent, Utrecht), Fragmenten uit het atelier van de Meester van het Retabel van Hakendover.

Godehard Hoffmann (Landschaftsverband Rheinland, Pulheim), The Workshop of Adriaan van Overbeke.

Peter te Poel (Bonnetantenmuseum Maastricht) and **Arnold Truyen** (Stichting Restauratie-atelier Limburg, Maastricht), The Reconstruction of the Aldenhoven Altarpiece.

Aubert Gérard, Anna Gérard-Bendele, and Catherine Lavier (Centre régional de restauration & de conservation des oeuvres d'art, Vesoul), Examen du bois, de la polychromie, et étude dendrochronologique du retable de Beaume-les-Messieurs.

Manuscripts in Transition. Recycling Manuscripts, Texts and Images

Royal Library, Brussels, November 5-9, 2002 (see *Newsletter*, May 2002).

Speakers who are HNA members:

Albert Châtelet, La vision de l'antiquité de Jacques Coene.

Erik Inglis (Oberlin), Fouquet's French Antiquities: Art and Nation in Fifteenth-Century France.

H.T. Colenbrander, 'Scripta Manent.' Jacquemart de Hodin and the *Très Belles Heures* in Brussels and the *Grandes Heures* in Paris.

Katarzyna Plonka Balus (Czartoryski Museum, Cracow), The Recycling of Ghent Imagery in Ms. Czart. 3025 (Book of Hours).

Anne Margaret As-Vijvers, Recycling the Huth Hours (London BL).

Anja Grebe (Germanisches Nationalmuseum, Nürnberg), Transgressing the Borders: The Fortunes of Flemish Book Illumination in Southern Germany after 1500.

Diane Scillia (Kent State), Composing the Raising of Lazarus around 1495.

Gregory Clark (University of the South), Between Jacques Pilavaine and the Master of Antoine Rolin: Book Painting in Mons in the Penultimate Decade of the XVth Century.

Anne van Buren, The Two 'Decamerones' of Philip the Good.

Katrien Smeyers (KU Leuven), The Iconographical Cycles in *Legendae Aureae/Légendes d'orées* (14th-15th Centuries): Constants and Variables.

Yona Pinson (Tel Aviv University), Devil and God, Filth and Purity in Pucelle's *Hours of Jeanne d'Evreux* (c.1325-1328).

Kathryn Rudy (Amsterdam), Models, Copies and Functions of Delft Border Images.

Anne Dubois (Koninklijke Musea voor Schone Kunsten van België, Brussels), Interprénétration des manuscrits et des incunables. L'exemple de Lyons et du Ms. Chantilly, Musée Condé, ms. 833-834.

Anne-Marie Legaré (Université de Rennes II), Le Maître des heures et le recyclage.

Opportunities

Reports from the 2002 HNA Fellowship Recipients

Rembrandt's Reading

The assistance of the HNA award was invaluable for the funding of illustrations for my book, *Rembrandt's Reading: The Artist's Bookshelf of Ancient Poetry and History*, to be published by Amsterdam University Press next year.

I reconstruct Rembrandt's library on the evidence of the 1656 inventory (22 books) and from details of narrative in the artist's paintings, prints, and drawings, in order to explore how the artist arrived at his unique pictorial solutions through visual and textual sources. Although Rembrandt's reading of the bible has consistently been perceived as intense, his reading of secular literature has generally been dismissed. Rembrandt followed the advice of the theoreticians of his day: know well the histories. During his lifetime, Rembrandt was praised for "diligently seeking out the knowledge of histories from old musty books" by Philips Angel [1641], but he was also castigated for "knowing only Dutch and therefore not benefitting from book learning" by Joachim von Sandrart (1675). By placing Rembrandt in the learned vernacular culture of 17th-century Holland, we may now reconcile these conflicting views. Rembrandt sought narrative strategies for paintings that rivaled Rubens, for visual drama and erudition. Rembrandt adhered to Houbraken's belief that "painters needn't sit with their noses stuck in books", and he read pragmatically to serve his imagery.

Amy Golahny

Lycoming College

Comic Print and Theatre in Early Modern Amsterdam. Gender, Childhood and the City

The HNA grant went towards the purchase of photographs for my book, *Comic Print and Theatre in Early Modern Amsterdam*, to be published by Ashgate in 2003.

The study focuses on the sex-tinged, slapstick catchpenny prints (centsprenten) that were directed at children in late seventeenth-century Amsterdam. In order to explore the implications of this marketing strategy, I analyze these printed images in terms of concurrent religious and political struggles over the regulation of farcical theatre performances in the Amsterdam theatre. Evidence suggests that there was much at stake in seemingly trivial forms, and that battles about comic prints and theatre plays were interconnected with political and economic shifts in power relations, including those of gender and age, at this time. The study is interdisciplinary in scope: visual forms such as prints, paintings, drawings and maps are examined together with theatre plays, religious treatises and satirical booklets. This early modern material is evaluated in relation to the current historiography of the period and to a range of conceptual models derived from recent theoretical literature in order to situate catchpenny prints within the larger context of battles over the definition and control of the city and its inhabitants.

I am very grateful to the HNA for this fellowship, which played a crucial role in the production of the book.

Angela Vanhaelen

Luther College, University of Regina

AANS Scholarship

The AANS is offering one grant of \$1000 in support of graduate research in the field of Netherlandic studies, to be conducted in the

Netherlands or Belgium, during the academic year 2003-04. Under exceptional circumstances, an additional scholarship may be awarded.

The field of Netherlandic Studies is broadly defined and includes research on aspects of Dutch culture as they relate to Indonesia or South Africa, or research on the Afrikaans language. The grant is intended for citizens or residents of the United States who study at an American university. Preference is given to those scholars who do not receive research support from their home institutions.

Applicants must submit a 2-5-page proposal, timetable, budget, two letters of recommendation, curriculum vitae, and a set of transcripts. The proposal should establish the scholarly contribution and significance of the project, its relevance to the applicant's professional goals, and progress already made.

Applications for the year 2003-04 must reach the AANS by February 15, 2003. The selection committee will consist of members of the Executive Council of AANS.

Send completed applications to:

Dr. Amy Golahny
Box 147 - Art Department
Lycoming College
Williamsport, PA 17701
USA

DE VISIONE DEI: Van Eyck and the Seeing of God

DVD on the Ghent Altarpiece developed by a research team of Ghent University in collaboration with Saint Bavo's cathedral of Ghent and with the support of the Flemish Government Special Program for the Humanities and the Fund for Scientific Research (FWO)

Within the framework of a research project on the interaction between art, science and religion, a group of researchers at Ghent University has developed a detailed computer model of the Vijd chapel in the choir of Saint Bavo's cathedral. Situated within the space for which Van Eyck probably designed the Ghent Altarpiece, the model contains a replica of the polyptych with movable wings. This allows the exploration of the altarpiece in a great diversity of positions and permits the scholars to illustrate iconographical and painterly discussions with extensive computer animations. Currently, the iconographic analysis is available on DVD.

The researchers developed a new interpretation whereby they looked for the key in the book next to the Holy Virgin in the annunciation scene of the closed polyptych. Among the many lines of pseudo-text, there is a decipherable segment prominently written in red ink that reads 'De visione Dei,' i.e. 'the seeing of God.' This is to be taken as the ultimate goal of life: 'to see God face to face,' as in St. Paul's epistle to the Corinthians: 'Now we see in a glass darkly, but then face to face' (1 Cor. 13, 12).

The interpretation is very much in line with the theological standpoint of Jan van Eyck's contemporary, Nicholas von Cusa, later cardinal and diplomat of the pope. In many of his writings, 'the seeing of God' has a central role and one of his important works is even entitled 'De visione Dei.' This orientation on visual perception indicates the connection underneath the various panels for which Van Eyck relies more on the science of reflection than on perspective applied by his Italian contemporaries. The painter as a specialist for what we see thus combines natural visual perception with the ultimate supernatural goal of religion.

This DVD in MPEG2 is about 25 minutes long and resulted from a collaboration between chancellor Collin from Saint Baafs cathedral and the Ghent University departments of Philosophy (Marc De Mey) and Applied Sciences (Herman Serras). Computer animations by

architect Wim De Boever are based on photographic materials of Paul Maeyaert and further collaboration by Alfons Dierick, Erwin De Nil and Eddy DeRoos. The music is from composer Howard Shore. Various departments of the Faculty of Letters and Philosophy arranged for spoken versions in a diversity of languages. The current version allows the user to switch between English, French and Dutch. For the DVD production Gitte Callaert worked together with Frederic Lamsens and Patrick Seurinck.

A PAL DVDplayer is required. American DVDplayers are NTSC oriented and only polyvalent US equipment will be capable of handling both formats. DVD software for computers such as PowerDVD is normally more flexible and will permit to run the DVD on the computer screen.

The DVD is distributed by Mercatorfonds. It will be received as a complementary gift together with an order of Dirk De Vos, *De Vlaamse Primitieven. De Meesterwerken*, published by Mercatorfonds; ISBN 90-6153-518-2. The book costs euro 50.00; if purchased separately, the DVD costs euro 20.00 (plus shipping).

Mercatorfonds, Meir 85, B-2000 Antwerpen; T: +32 (0)3-202 72 63; F: +32 (0)3-231 13 19; E: am@mercatorfonds.be (Ann Mestdag).

Vermeer's Virtual House

After Johannes Vermeer's death in 1675 a full inventory was made of his household objects. This inventory listed not only Vermeer's possessions, but also specified all the rooms in his house by name. The original Vermeer house was torn down in the nineteenth century to make room for a large church.

With the expert assistance of an architectural historian it has now become possible to create a full architectural plan and representation of the Vermeer House. A 'Digital Johannes Vermeer House' is also being built from these plans.

The entire project will be available on the Internet; the 3D architectural recreation of the building as well as over 150 illustrated household objects.

The Rijksmuseum, Amsterdam has provided research facilities and offered abundant image material for the site.

The Grand Opening of this large free Internet in English and Dutch, will take place on January 17, 2003 in the Delft church which now occupies the original site of the Vermeer House. At the opening presentation, digital images will be available via a video beamer, with expert commentary by the authors. This Internet happening will close to the sound of seventeenth-century Delft music performed by the chamber music group Camerata Vermeer.

for more information: Kees Kaldenbach,
www.johannesvermeer.org; www.xs4all.nl/~kalden; email:
kalden@xs4all.nl

HNA Review of Books

General editor: Kristin Belkin

Field editors: *Fourteenth and Fifteenth Centuries*: Jacob Wisse; *Sixteenth Century*: Larry Silver; *Seventeenth Century Flemish*: Fiona Healy; *Seventeenth-Century Dutch Republic*: Stephanie Dickey.

Fourteenth and Fifteenth Centuries

Dominique Vanwijnsberghe, 'De Fin or et d'azur': Les commanditaires de livres et le métier de l'enluminure à Tournai à la fin du Moyen Âge (XIVe-XVe siècles), (Corpus of Illuminated Manuscripts, 10; Low Countries Series, 7). Louvain: Uitgeverij Peeters, 2001. LXVIII, 466 pp, 127 plates, ISBN 2-87723-506-8; 90-429-0883-1.

Poor Tournai! A decade ago Albert Châtelet demonstrated that Van der Weyden's *Seven Sacraments Altar*, long regarded as one of the city's most important fifteenth-century works, had actually been painted for Poligny, in distant Franche-Comté ("Roger van der Weyden et le lobby polinois," *Revue de l'art*, 84, 1989, pp. 9-21). Now along comes Dominique Vanwijnsberghe's monograph devoted to Tournai's illuminators which, in its opening chapter demolishes the locally-cherished picture of Tournai as home to a number of important manuscript illuminators and patrons. Jean Tavernier? A native of Audenarde, whose documented time in Tournai has left no recognized extant works. Simon Marmion? Though received as a master at Tournai in 1468, he was trained in Amiens and lived in Valenciennes; he became a master at Tournai solely to have access to the city's market. Even the town's bibliophilic bishops, Jean Chevrot, Guillaume Fillastre, and Ferry de Clugny, were Burgundian impositions on the loyal French city; they preferred to live elsewhere, and that is where they bought their manuscripts too. Finishing the first chapter, the reader is tempted to quote Jeremiah: How doth the city sit solitary, which once was full of people.

But if the author takes away with his first chapter, he repopulates the city in the remainder of the book. With its focus on Tournai, it is a fine addition to the flourishing study of book production in single cities, joining the company of works like François Avril and Nicole Reynaud's *Les manuscrits à peintures en France, 1440-1520* (Paris, 1993), Susie Nash's *Between France and Flanders: Manuscript Illumination in Amiens* (London, 1999), Richard and Mary Rouse's *Manuscripts and their Makers: Commercial Book Production in Medieval Paris, 1200-1500* (Turnhout, 2000; reviewed in this journal, May 2002, pp. 14-15), and Elizabeth Burin's *Manuscript Illumination in Lyons, 1473-1530* (Turnhout, 2001).

Vanwijnsberghe's study is not principally devoted to surviving manuscripts, though the book is illustrated with 127 black-and-white plates of manuscripts from Tournai and elsewhere. Instead, he uses archival sources, published and unpublished, to document the supply of and demand for illumination in Tournai. Supply is addressed in the book's second section; here, he studies references to manuscripts in the wills and executors' reports from Tournai. He analyzes 243 such documents from 1303 to 1499 and, in a typical example of the author's generosity, publishes all the relevant passages in the 'pièces justificatives', along with indices of owners, authors and titles.

Vanwijnsberghe notes that the documents as a whole hold no major surprises: most mention only one or two books, usually books of hours and/or psalters. A reasonable number include secular works (nine references to the *Roman de la Rose*, for example); professionals like doctors and notaries owned books related to their profession; and a few people had large libraries. In short, Vanwijnsberghe says that the pattern of book-ownership is that of any substantial city of the day. Additionally, he notes that this evidence does not cast a bright light on book illumination in Tournai. First, because the documents do not specify if the books were made in Tournai, and second, because only very rarely do they mention a book's decoration.

But if Tournai's book owners are as a group typical, the documents Vanwijnsberghe publishes teem with fascinating details. Like donors to modern museums, those who left books to religious institutions were keen that they not be deaccessioned; several wills state their gifts cannot be sold (nos. 83 and 189). Jakemes dou Casteler, a priest at Notre-Dame, used his gift to convert his breviary into a sort of personal memorial; both his wills (nos. 39 and 44, written in 1359 and 1364) specify that his breviary was to be chained to his stall in the choir of the church; thus his 'companions' would read his book in the place he once occupied. Similarly, Jehan de Lannoit, a chaplain at Saint-Brice, had his breviary chained to the wall by his tomb (no. 160). The bond between the book and its owner in these comparatively modest wills recalls Emperor Charles IV's request for one of Charles V of France's books of hours, so that he could pray for the king in one of the king's own books. Though few wills describe a book's decoration, there are occasional appreciative adjectives; like Jean de Berry, for example, Marie Oliviere had a 'belles heures de Nostre Dame' (which she left to her sister-in-law, no. 108). There are frequent references to 'mes bonnes heures', and one to 'mes milleurs heures' (no. 147), but no Shakespearean 'second-best' hours. Some of the references make one long for easier access to the entire wills, which would place the books in a broader material context: learning that the estate of Jehan Danvaing, a tanner, included a bible in French (no. 76), it is impossible not to ask what else he left behind. There is also the curious fact that the few extant wills of members of the book trade make no mention of books (nos. 190, 205): can we conclude that book illuminators were not book owners? Thus Vanwijnsberghe realizes his goal of sparking other inquiries into the illuminated book in Tournai.

In his next section the author turns from Tournai's book-owners to its book-decorators, using two documents to examine the structures of their professional life. The earlier of the two is the *Registre des inscriptions a la corporation des peintres et verriers*, started in 1423, which lists master and apprentice illuminators. The second source is the *Ordonnances faites pour les peintres et voiriers de la ville et cite de Tournai* of 1480 (printed in full in the 'pièces justificatives'). These Ordonnances codified the business practices of painters at a time when they felt their professional well-being was vulnerable to outside competition. Vanwijnsberghe aptly characterizes the Ordonnances as documenting a professional ideal, while the Register and other archival sources reveal the less than ideal reality. Both documents originated with the *Corporation des peintres et verriers*, founded in 1423 when political reform in Tournai permitted trades to organize. Arrayed under the banner of the goldsmiths, the Corporation included manuscript illuminators (and painters of playing cards). Vanwijnsberghe points out that illuminators in Flemish cities usually faced two possibilities: they could affiliate with painters or with scribes and book makers. In Tournai, significantly, the small scale of book production meant that there was no organization of scribes or 'libraires', so the illuminators wound up in the Corporation of Painters.

Vanwijnsberghe's analysis of these documents leads to several conclusions. The Ordonnances reveal that illuminators' subordination

to the painters: while nothing kept painters from illuminating books, illuminators were forbidden to produce paintings. Ordonnance 40 called for fines on illuminators who executed works above a certain scale, or who worked on anything except books or 'other things where there is writing.' The author attributes their subordinate status to their smaller numbers; the Register records 107 master painters from 1423 to 1500, but only 25 master illuminators. If the illuminators' smaller numbers denied them authority, however, it also gained them some flexibility: at two years, the illuminator's apprenticeship was half the length of the painters, and this is but one example of their shorter, less burdensome training.

Moving from the ideal to the real, Vanwijnsberghe makes some valuable observations on illuminators' careers. First, the path from apprenticeship to mastery was not as quick as the Ordonnances would have it. On average, illuminators waited over six years from the end of their apprenticeship to attaining the title of master. Additionally, his data contradicts the stereotype of medieval crafts being passed within families: although members' children were treated favorably by the Corporation, there are no dynasties of Tournai illuminators, but instead 'a flagrant lack of continuity' (p. 144).

Finally, Vanwijnsberghe provides a 'répertoire biographique' with entries on 124 illuminators, scribes, binders, and parchment makers whose activity can be documented in Tournai from 1275 to 1560. The 'répertoire' draws on the Register and a great deal of industrious research in archival and secondary sources. As with the wills, the short biographies offer much interesting information. For example, Tournai's documented illuminators include four priests and one minor noble, and the city also had at least one female parchment seller. Only a few of the artisans listed can be connected with extant books made in Tournai, and these are mostly scribes known from their colophons, and binders known by their marks.

In conclusion, 'De fin or et d'azur' has put the study of Tournai's illuminators on a sound documentary footing. What is more, Vanwijnsberghe has promised another, more object-focused art historical study of manuscripts produced in Tournai from 1380 to 1430. His two books will then serve as pendants, permitting us to understand illumination in Tournai on a more scholarly and systematic basis than ever before. They are also bound to spark new attributions to Tournai's illuminators, and these will certainly be more reliable than the wishful thinking Vanwijnsberghe discards in chapter 1. Lucky Tournai!

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Till-Holger Borchert, ed., *The Age of Van Eyck 1430-1530. The Mediterranean World and Early Netherlandish Painting*. Ghent-Amsterdam: Ludion, 2002. 280 pp, 252 illus., most in color, and 131 small catalogue illus., all in color. ISBN 90-5544-396-4.

The exhibition 'Jan van Eyck, Early Netherlandish Painting and the European South, 1430-1530,' held at the Groeningemuseum in Bruges from March 15 until June 2002, celebrated 'Bruges 2002 – Cultural Capital of Europe' by updating the famous 'Flemish Primitives' exhibition of 1902. That show first brought early Netherlandish painting to the attention of the wide public and spurred the development of the scholarly field dedicated to this period of art history. The 1902 exhibition was deeply nationalistic. Among its major themes was the independence of Flemish artistic achievement from that of Italy. This year's exhibition – a product of new European unity – stressed the interaction of Netherlandish painting with the Mediterranean world. One might say that in a way it, too, was

nationalistic, as it aimed to demonstrate how Netherlandish painting permeated and influenced Southern Europe. This time, however, the argument was amply supported by a century of research.

The real glory of *The Age of Van Eyck 1430-1530* volume is the collection of high quality color photographs of objects assembled for the exhibition – 131 paintings from all over the world, a stupendous achievement – and comparative material. The exhibition presented an admirable balance between familiar pieces and such rarely glimpsed gems as Jan van Eyck's *Portrait of a Man in a Blue Chaperon* (Muzeul National de Artă al României, Bucharest), which graces the cover of the book. Part of the volume is devoted to the catalogue. Although the exhibited paintings are reproduced on a tiny scale, they appear in larger format elsewhere in the book. Individual catalogue entries are apt and informative, as well as analytical. They provide just the right amount and kind of information on each piece. The bibliography is up to date and very useful.

The larger part of the volume, however, comprises essays on different aspects of the diffusion of early Netherlandish painting across Southern Europe. As the curator, Till-Holger Borchert, states in the Preface, the show sought to explore how dynastic relations in fifteenth-century Europe influenced the international dissemination of Flemish art; how quickly and in what way early Netherlandish painters exerted influence on French, Spanish, Portuguese and Italian artists; and how Jan van Eyck affected painting in Southern Europe. As the editor of this volume, Borchert doubtless wished for the widest and most thorough coverage of these themes, and therefore assigned topics to a large group of scholars. Unfortunately, since factual information about Netherlandish paintings and painters abroad is circumscribed, the essays rehearse the same data, with the result that much of the text is repetitive and not particularly illuminating.

Borchert's introduction is the most interesting contribution. He re-examines the issue of Jan van Eyck's workshop, and suggests that works previously deemed early creations by Jan or his brother Hubert were actually produced by Jan's assistants after his death, using workshop models. Borchert ponders whether these assistants subsequently moved to Italy and Spain and were responsible for disseminating Eyckean style there. His subsequent essay, 'The Mobility of Artists,' dovetails with his remarks on these migrating assistants and highlights the significance of journeymen in spreading artistic styles abroad as they moved about in search of work.

Other contributors treat the diffusion of early Netherlandish paintings region by region. Margaret L. Koster reviews this phenomenon in Florence, Elena Parma surveys it in Genoa, and Mauro Lucco glances at Milan, Ferrara, and Urbino. Andreas Beyer stresses the role of René d'Anjou in the establishment of taste for Netherlandish works in Naples. Joaquín Yarza Luaces examines Netherlandish paintings and their emulation in the Kingdom of Aragon. Pilar Silva Maroto emphasizes the complexity of artistic currents in the Kingdom of Castile and the misleading nature of the term 'Hispano-Flemish' in relation to Castilian painting. José Luís Porfírio gives a measured overview of the brief and isolated flowering of Netherlandish-style painting in Portugal.

Perhaps the most thoughtful of these geographic essays is the discussion of France by Philippe Lorentz, who begins by recalling the nationalistic assertions of Henri Bouchot, the leading voice of the 'French Primitives' exhibition held in Paris in 1904 in the aftermath of and in response to the 1902 Bruges show. Bouchot asserted that Flemish painters were in fact Frenchmen because they lived in the French territory. Lorentz analyzes the problem of assigning 'nationality' to artists who lived in the frontier County of Flanders, and addresses the fluidity of culture in this area. He notes that painters who worked in the towns poised between France and Flanders, such as Tournai, were trained in the same tradition and continued to exchange ideas through frequent migration.

The essays on the influence of Netherlandish portraiture and landscape on Southern European art repeat familiar facts. Jaques Paviot's text on Burgundy and the South throws together information on Burgundian court and ceremonial, chivalric literature and southern rulers who bought Flemish arts. Dagmar Eichberger's discussion of the Habsburg use of Burgundian heritage is a more coherent and intelligent summary. In general, it seems the authors rehashed their research without sufficient coordination of their topics with other contributors or an effort to engage the paintings illustrating their essays and comprising the show.

It would have been much better, in my opinion, for Borchert to commission fewer essays that addressed the relationships between given regions or phenomena and Netherlandish art, thereby exploring the issues raised by the exhibition in greater depth and avoiding undue repetition. After a hundred years of research, it would have been nice to see new ideas and more profound analyses of European cultural exchanges, and less enumeration of examples as the leading mode of discussion. It is also not clear why only the Mediterranean reception of Netherlandish painting was treated, and not that in Germany, England, or the Hansa towns. Nor was there any mention of the contribution of scientific analysis – a vital branch of early Netherlandish painting studies – to our understanding of this material. As beautiful as this volume looks, it seems a bit of a lost opportunity to walk away from this magnificent exhibition with such a limited publication.

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Philippe Lorentz and Micheline Comblen-Sonkes, *Corpus de la peinture des anciens Pays-Bas méridionaux et de la principauté de Liège au quinzième siècle, 19: Musée du Louvre Paris III. With the collaboration of the Institut royal du Patrimoine artistique et du Centre de Recherche et de Restauration des musées de France. 2 vols. Brussels: Centre International d'Études de la Peinture Médiévale des Bassins de L'Escaut et de la Meuse, 2001. 372 pp, 16 color and 224 b&w plates, ISBN 2-87033-010-3 (Belgium), ISBN 2-7118-4320-3 (France).*

One of the most ambitious and time consuming projects in the field of Early Netherlandish paintings is the publication of a volume of the 'Primitifs flamands Corpus,' which aims to present and critically evaluate the available technical and documentary evidence of all the fifteenth-century panel paintings in one particular collection. Conceived and introduced in 1950 by Paul Coremans and Jacques Lavalleye, the project has become increasingly ambitious in the intervening years. Methods of technical examination, such as infrared reflectography, have become more refined; new methods, such as dendrochronology, are being applied more systematically; and the art historical literature has grown exponentially. This helps explain why it took all of 39 years to publish the 41 works – single panels and ensembles of several paintings – housed in the Louvre in three volumes. Volume I was published by Hélène Adhémar in 1962, volume II by Philippe Lorentz and Micheline Comblen-Sonkes in 1995, and this final volume, also by Lorentz and Comblen-Sonkes, in 2001. The *Corpus* is intended as a comprehensive information resource and reference work. The pre-established format of the *Corpus* classifies the collection's pictures into 'groups' of works, each linked stylistically to known masters, while the remainder of the paintings – usually few in number – are unassigned and called anonymous. The groups are presented in alphabetical order, which

does not take chronology or the production of the works in different areas of the Low Countries into account.

Each of the three volumes of the exquisite Louvre collection presents undeniable gems: volume I treats the Bosch, Bouts, Christus, Coter, and David groups; volume II handles the van Eyck, Juan de Flandes, Joos van Ghent, Marmion, and Memling groups. This volume presents the groups associated with Michel Sittow, Rogier van der Weyden, and a number of anonymous masters – the Master of the Embroidered Foliage, Master of Frankfurt, Master of Saint Magdalen, Master of Saint Gudule, and the Master of 1499. Catalogued in the van der Weyden group is the *Crucifixion of the Parlement of Paris* (cat. no. 192), attributed to 'Andrieu d'Ippre, peintre de Paris' who left Amiens for Paris in 1444, and died in Mons in 1450; it is thus considered to be an Early Netherlandish, not a French painting. Also found in volume III is an anonymous painting of the *Madonna Lactans*, which was not included in volume I with the rest of the independent, anonymous pictures. Like volume II, the present is divided into two parts, one reserved for text and one for illustrations. Each of the catalogue's sixteen works are reproduced in color, except for the Master of the Embroidered Foliage's *Angel Playing the Lute* (cat. no. 196), which is reproduced in black-and-white. There are an additional 232 black-and-white photographs on 224 plates.

As in volume II, Lorentz and Comblen-Sonkes present the information on each picture with authority and in great detail, first providing the technical data and a description of the work's state of preservation. They proceed to describe the composition and iconography of each work, using different (often very different) opinions in the literature for reference. There are also reports on the works' colors, which do not seem particularly necessary as the paintings are reproduced in good quality color. Sections on inscriptions and coats of arms in the paintings are useful, as is the chapter entitled 'historique,' which cites key documentary sources, as well as panels in other collections that formerly belonged to the same ensembles as did those in Louvre's collection (e.g. *The Coronation of the Virgin* from the Sittow Group, cat. no. 188). It also provides a summary of opinions on attribution and dating. The chapter 'histoire ultérieure' summarizes the painting's history in a chronological table; there one finds information on the provenance, exhibitions in which panels appeared, and the history of their conservation. An independent section is devoted to comparative material, citing copies, early reproductions, and compositionally/stylistically related works. The entries conclude with useful, comprehensive bibliographies, transcriptions of archival and other primary sources (here one finds Peter Klein's dendrochronological reports), and a list of black-and-white illustrations corresponding to the images, as well as the corresponding inventory numbers of the photographs at the Institut royal du Patrimoine artistique.

Preceding this concluding information is the section entitled 'opinion personnelle de l'auteur,' which provides space for the authors to present their own interpretation of the paintings. As welcome and enlightening as this is, it also reveals a problem evident in most of the *Corpus*, namely the near complete lack of comparative illustrations – in this volume there are 12 in total, making it very difficult to follow the authors' often detailed arguments. This is an understandable problem given the goal of the *Corpus* to serve as a photographic resource of the collection's own works. We are able to consult many beautiful details and technical photographs not to be found in other publications. The inclusion of comparative photos would render the volumes exceedingly expansive and perhaps impractical. That some of the infrared reflectography assemblies are digitalized images, while others are traditional mosaics of photographs, further reflects the expansive development of technical documentation.

The book ends with two thorough indices for the three corpus

volumes of the Louvre collection – the first lists names and places, the second iconographic themes. Here the wealth of information gathered in the Louvre *Corpus* is made easily available.

Philippe Lorentz has left his job as curator of Early Netherlandish paintings at the Louvre for a teaching position at the University of Strasbourg. His successor now has a terrific, comprehensive resource with which to further expose and develop the collection to the public, as well as a solid basis for future research.

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Sixteenth Century

***Brueghel Enterprises*, ed. Peter van den Brink, with contributions by Dominique Allart, Peter van den Brink, Christina Currie, Rebecca Duckwitz, Pascale Fraiture and Suzanne Harleman [Cat. exh. Bonnefantenmuseum, Maastricht, October 13, 2001 – February 17, 2002; Musées Royaux des Beaux-Arts de Belgique, Brussels, March 22 – June 23, 2002]. Amsterdam/Ghent: Ludion, 2001, 191 pp, illus., many in col. ISBN 90 55443891.**

Although there is no shortage of bibliography on the artist, public opinion has not been kind to Pieter Brueghel the Younger. From the time that Carel van Mander dismissed him in a sentence or two until the mid-twentieth century, his substantial oeuvre was routinely described as merely copies of his father's compositions. Georges Marlier's 1969 catalogue raisonné was the first attempt to canvas all categories of this prolific artist's output. Then in 1997 Klaus Ertz curated the exhibition Breughel – Brueghel where the work of Pieter the Younger and his younger brother Jan were hung side by side. Ertz's two-volume catalogue raisonné appeared in 2000, listing 1,436 works, which the author separated into various categories of authenticity. In contrast, 'Firma Brueghel,' as the exhibition was entitled at its original venue in the Bonnefantenmuseum in Maastricht, or 'Brueghel Enterprises,' as it was translated in the exhibition catalogue under review here, avoids questions of attribution, assigning the works studied simply to Pieter Brueghel the Younger's workshop. The catalogue offers virtually irrefutable technical evidence of how that enterprise might have executed the hundreds of copies of Bruegel the Elder's works which filled a seemingly insatiable demand in the early years of the seventeenth century.

Several essays provide a useful context for the operations of the workshop. Pieter van den Brink examines serial imagery prior to Bruegel the Elder, with a suggestive discussion of the copying practices in the shop of Bruegel's putative teacher Pieter Coecke van Aelst which deserves to be pursued. In her essay "Did Pieter Brueghel the Younger See his Father's Paintings?" Dominique Allart publishes 23 documents that mention compositions by Bruegel the Elder up through Pieter the Younger's lifetime. While there is no hard and fast evidence, she concludes that it seems probable that the son, who was four or five when his father died, had no direct access to many of the paintings he copied. How then, did he reproduce his father's compositions with such remarkable fidelity? In their respective essays Rebecca Duckwitz and Christina Currie come to similar conclusions: Pieter Brueghel the Younger had access to highly detailed, probably preparatory, drawings of his father's compositions. Such a hypothesis

has been proposed before, but never argued as convincingly as by these two young scholars.

Duckwitz here publishes the results of a 1997 infrared reflectography study of Pieter Bruegel the Elder's *Netherlandish Proverbs* (Berlin, Gemäldegalerie), and compares its underdrawing to seven copies from Brueghel the Younger's workshop. Significantly, some details exist on the finished Berlin panel which do not appear in any of the copies. For example, in the process of painting the panel Bruegel decided to add a man kissing a ring on the door of the tower – the sort of detail he usually prepared in the underdrawing, but here is not. None of the copies include this figure. Analogously, the man playing a fiddle in the pillory nearby is painted uncomfortably crouching on his knees in the Berlin panel. Bruegel had changed his mind; in the underdrawing he had pictured him more at ease with his legs extended, as he appears in all the copies. The conclusion that Pieter the Younger and his assistants copied highly detailed drawings which had been produced in Bruegel the Elder's studio seems inescapable.

The evidence that Christina Currie collects from the copies of the Burssels *Census at Bethlehem* is almost as persuasive. In this case there are no significant details that the father drew on the panel and then changed as he painted, only to reappear in the copies. There are, however, transformations such as a hole in the ice which in the copies becomes a snow-covered rock that suggest it was a drawing, rather than a painting that Pieter Brueghel the Younger copied. The fact that virtually none of the colors in the copies follow the Brussels panel only strengthens that hypothesis.

No matter how convincing the arguments, the fact remains that no drawings of this type have survived. (The drawing of *Dulle Griet* now in Düsseldorf needs further study to determine how it might fit into this context...) An interesting sidelight that emerges is the role Mayken Verhulst, Pieter Bruegel the Elder's mother-in-law, seems to have played in the process. This artist, whom Lodovico Guiccardini described as one of the most prominent female painters in the north, probably took the two young brothers in at the death of their mother and her daughter. Van Mander recorded that she taught at least Jan how to paint in watercolor. She would have been the most likely guardian of the detailed drawings from her son-in-law's studio, at least until the last decade of the sixteenth century, when the brothers started copying them. To a remarkable degree she reminds one of the widows of the Abstract Expressionist painters who, 450 years later and with considerable knowledge of how the art market operates, craftily constructed their husbands' posthumous reputations.

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Heiner Borggreffe, Thomas Fusenig and Barbara Uppenkamp, *Hans Vredeman de Vries und die Renaissance im Norden*. Ed. by Heiner Borggreffe, Vera Lüpkes, Paul Huvenne, Ben Van Beneden [Cat. exh. Schloss Brake, Lemgo, May 26 – August 25, 2002; Koninklijk Museum voor Schone Kunsten, Antwerp, September 15 – December 8, 2002]. Munich: Hirmer, 2002. 397 pp, 500 illus. ISBN 3-7774-9470-4.

In today's world Hans Vredeman de Vries (Leeuwarden 1526 – Hamburg 1609) would probably be much in demand as an 'in-designer', but in his own day he enjoyed a more diverse reputation: as painter, draughtsman, engineer and architect. Like no other he appreciated the importance of disseminating his designs, illustrated books and print series. His most influential publication is undoubtedly

the *Perspective* (Leiden, 1604-5), described by Carel van Mander in his biography of the artist as 'a very beautiful book about architecture'; it deservedly earned its place in the libraries of scholars, architects, and artists such as Rubens. The book's seventy-two imaginary and increasingly complex architectural designs for colonnades, courtyards and loggias account for Vredeman's fame. Based on the principles of central perspective, his painted and drawn designs are accompanied by explanatory texts which make the perspectival complexities easier to understand. Vredeman was influenced by Serlio's designs for theatrical stages and scenery, and received decisive impulses from Giorgio Ghisi's engravings after Raphael's *School of Athens*.

Vredeman changed the face of Renaissance architecture north of the Alps. For in addition to his studies on perspective, his model-books and prints of ornamental designs as sources for the decoration of interiors and façades, as well as those on jewellery, vases and gardens, played a vital role in forming taste in Europe and beyond; already in the sixteenth century his influence was felt in South America. That he worked in some of the most prosperous cultural and mercantile centres of Europe also helps explain his widespread artistic dominance. Religious persecution forced Vredeman to leave Antwerp for good in 1585. His numerous years in exile saw him active in many places, including Wolfenbüttel, Braunschweig, Prague, Gdansk, Hamburg. By 1600 he had settled in Amsterdam, but having failed to be elected to the chair of Architecture and Perspective in Leiden in 1604, where the professors denounced his "decorative perspective" as of no consequence to an engineer or to architecture, he returned to Hamburg, where he died in 1609. Little remains today of his architectural and engineering achievements, but fortunately his many paintings allow us a glimpse of his architectural world, one peopled with delicate figures executed by artists such as Gillis Mostaert and Jan Brueghel.

Although his importance has never been questioned – Vasari called him a *gran maestro* – no overall study of Vredeman's oeuvre existed. This has at last been rectified by the exhibition *Hans Vredeman de Vries and the Renaissance in the North* and the accompanying publication. The first venue was the particularly apt setting of Schloss Brake in Lemgo, a castle built in the so-called Weser-Renaissance style that was inspired by Vredeman. Over 200 exhibits, often from obscure places, were assembled: prints, exquisitely colored engravings and a large number of original drawings, many exhibited for the first time, are shown next to the objects they inspired – a marriage car, furniture, mirrors, tiles, jewellery. But the most outstanding pieces must be the door of 1580 from the Town Hall of Antwerp (Victoria & Albert Museum), the magnificent Throne Baldachin tapestry of 1561 (both shown only in Antwerp), the tapestries from Vienna and all seven allegorical paintings from the Summer Council Room in Gdansk Town Hall (1594-95) that were described by Van Mander.

The lavishly illustrated catalogue offers a detailed and critical study of all areas of Vredeman's career. Published in German and Dutch, the latter contains an additional study by Luc Verpoest on national identity and the reception of Vredeman's style in nineteenth-century Belgium. The exemplary introductory discussion of Vredeman's *Vita* (Heiner Borggreffe) is followed by numerous essays, including ones on prints (Ilja Veldman), ornament (Peter Fuhling), architecture and principles of construction (Petra Zimmermann, Pascal Dubourg Glatigny), festival architecture (Carl Van de Velde), engineering (Piet Lombaerde, Charles Van den Heuvel), decorative arts (Barbara Uppenkamp) and painting (Thomas Fusenig, Bernard Vermet). The catalogue section orders the works thematically – Vitruvianism, scenography and graphic works – and topographically – Antwerp and the various stations in Vredeman's exile. Works by precursors such as Jan Gossaert and Pieter Coecke van Aelst as well as pupils and followers – Hendrik Aerts, Dirck van Delen and Pieter

von Bronchorst are included. Particular attention is also paid to the important role of Paul (1567-1630), Vredeman's son, studio partner and successor. Thomas Fusenig compiled an extremely useful list of those works by Paul not illustrated in the catalogue. It is unfortunate that this list, together with the provenance of the exhibited paintings by Hans and Paul, and a list of de-attributions is condensed into an minutely-printed appendix that requires a magnifying glass and considerable patience. But this is the only crib in an otherwise exemplary and lavishly-illustrated publication that documents a complex and varied oeuvre and raises awareness and understanding of the dissemination of styles and their ensuing influence on social and cultural development.

An exhibition in the Rubenhuis, *De wereld is een tuin*, addresses Vredeman's considerable influence on garden culture in his own time and later. In Dutch only, with contributions by Peter Fuhling, Krista De Jonge, Chris De Maegd an Ursula Härting. Ghent/Amsterdam: Ludion, 2002. ISBN 90-5544-420-0.

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(translated from the German by Fiona Healy)

***Hollstein's German Engravings, Etchings, and Woodcuts 1400-1700; volume XLIX: Ludwig Schongauer to Martin Schongauer.* Compiled by Lothar Schmitt, edited by Nicholas Stogdon. Rotterdam: Sound and Vision Publishers, 1999. ISBN 90-75607-40-7.**

***The New Hollstein German Engravings, Etchings, and Woodcuts 1400-1700. Jost Amman.* Compiled by Gero Seelig, edited by Giulia Bartrum. 2 vols. Rotterdam: Sound and Vision Publishers, 2001. ISBN 90-75607-45-8/22-9.**

***The New Hollstein Dutch and Flemish Etchings, Engravings, and Woodcuts 1450-1700. The De Gheyn Family.* Compiled by Jan Piet Filedt Kok, Marjolein Leesberg, edited by Ger Luijten. 2 vols. Rotterdam: Sound and Vision Publishers, 2000. ISBN 90-75607-54-7/55-5.**

The New Hollstein continues apace under the renewed supervision of Sound and Vision. Of course, some of the previous volumes offered random assortments of artists by alphabetical accident. The more recent publications, however, have deliberately gathered the complete works of individual artists – some of them relatively recent rediscoveries, such as the Doetecum brothers, others the bedrock founders of printmaking, such as Lucas van Leyden. These assorted newer publications fill in similar gaps. For a more general overview of the renewed series, the HNA review by Timothy Riggs (Vol. 18, No. 1, April 2001) provides essential background.

Chronologically, the earliest and most foundational figure from these new publications is Martin Schongauer, well studied since the time of Bartsch and, especially, Lehrs in the nineteenth century; the seminal catalogue of works was finally issued by Lehrs in 1925. Not all of the Hollstein volumes are graced with extended introductions, but the Schongauer historiography is well surveyed and analyzed here by Lothar Schmitt. After a biography of this uncommon artist, the author investigates the various technical aspects of his prints, including possible workshop delegation and added inscriptions or color (the subject of a new exhibition by Susan Dackerman at the Baltimore Museum). Discussion of placement of prints in collections offers a major contribution to our understanding of early print collecting. Schmitt concludes with a survey of Schongauer literature

from Vasari to contemporary scholarship. Along with its fundamental bibliographical references, this essay is an exemplary contribution to the Hollstein series, with implications that extend well beyond Schongauer himself for any early print study.

Like Rembrandt studies, Schongauer print scholarship is on the eve of a new era, utilizing watermark and paper studies, especially with the researches by Stogdon, which informed this catalogue. As a reference work, this catalogue, using Lehrs numbers, is remarkably useful, including critical descriptions of sheets in American as well as European print rooms and much useful new information on states and copies. Illustrations are not particularly crisp, but they are often large and show different states. A useful index of repositories permits active use of individual print rooms, and there is a concordance to all major oeuvre catalogues.

In contrast, Jost Amman has been quite difficult to study and comprehend as a whole until his own new volume. Here the volume of prints is greater, and the compiler was not able to do the same kind of universal print room research, so only New York represents America. This is a shorter introduction, but all the more useful for taking on this neglected artist, whose later dates (1539-91) and divided citizenship between Zurich and Nuremberg have tended to leave him outside standard historical accounts. The catalogue is divided between etchings (surprisingly many to this reviewer) and the more familiar woodcuts, and the numerous book illustrations (such as the celebrated *Book of Trades*) are reserved for a later volume. Amman's graphic ability emerges from both media, and it is clear that he made many drawings and designs on blocks that never survived. His technique fits nicely into a sequence of print production, which included sketchers, designers, woodcarvers, and publishers, including the goldsmith Wenzel Jamnitzer. In some special cases the artist himself seems to have carved his own blocks. Amman's facility and contemporaneity with ornament such as strapwork figures in many of his etchings, and he also clearly refashioned graphic works by others, not just from Germanic regions but also Flanders. Subjects range from religious and history subjects to genre images, and sizes vary from enormous composite woodcuts, notably the *Allegory of Commerce* (no. 271), to small decorative schemes. Having at last a comprehensive illustrated catalogue will go far towards establishing the proper achievement of Jost Amman in the history of sixteenth-century graphics.

Jacques de Gheyn II has recently received outstanding scholarship from Dutch research, led by I. Q. van Regteren Altena and Filedt Kok, one of the compilers of this two-volume publication, so the standards of this *New Hollstein Dutch* volume are superlative, including Filedt Kok's fine Introduction, updated from his 1990 studies in *Print Quarterly*. De Gheyn, already celebrated as a draughtsman, can now take his place just behind Goltzius in the pantheon of late sixteenth-century designer-printmakers and print publishers. The volume of these engravings is impressive, and they are well illustrated here, if sometimes darkly, including all 117 illustrations and the title plate of the *Wapenhandelinge* ("Exercise of Arms," The Hague 1607; nos. 340-457). As was the case with Amman, de Gheyn's career points to the collaborative nature of intaglio printmaking in Holland at the end of the sixteenth century, where designers, engravers, and publishers teamed up in varied combinations, often involving association with Latin poets (including Grotius) and dedications to particular patrons in the process. De Gheyn began as a professional engraver, associated with realizing Goltzius's designs (and published by Goltzius, 1585-87) and those of other Haarlem contemporaries, especially Van Mander. He also made portraits and prints on official commissions in Leiden, then became a publisher in his own right in Amsterdam and Leiden (1592-c.1600), mostly after his own designs, often with Zacharias Dolendo as his engraver. Finally his designs and responsibility for engraving them

were delegated to other publishers, including de Clerck in Delft and Hondius in The Hague (1610-15), perhaps with Andreas Stock as principal engraver. De Gheyn was also involved as engraver in the early publishing career in Amsterdam of Jacques Razet (act. 1593-1609). Like Goltzius, de Gheyn II seems to have stopped publishing abruptly around 1600, in part surely because of Dolendo's death. His move to The Hague resulted in court commissions, such as a print of Prince Maurits's *Land-yacht*, and immersion in drawing and painting, along with publication of the *Wapen-handelinghe*.

The catalogue is scrupulously thorough and includes images of title pages from series, though it also lacks records of de Gheyn prints in most American collections beyond New York. It also fails to note when prints are composed of more than a single sheet, though joins in the images often resolve this question. It is useful to have all three de Gheyn generations represented in this volume, but of course de Gheyn II is the star printmaker. Particularly useful in the catalogue, arranged by iconography, is the attributions of designer and engraver as well as designation of publishers. Inscriptions are transcribed in an appendix, a welcome detail for scholars.

Taken together, these new Hollstein volumes are precious reference resources for any future scholarship on Northern printmaking. The de Gheyn volumes stand out in particular, due to their particular timeliness in terms of scholarship, whereas Schongauer was better studied and Jost Amman will still achieve his full stature in the years to come.

Larry Silver

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Andrew Morrall, Jörg Breu the Elder. *Art, Culture, and Belief in Reformation Augsburg*. Aldershot: Ashgate, 2001. 281 pp, 10 color, 147 b&w illus. ISBN 1-84014-608-7.

Although a relatively unfamiliar and little studied artist, Jörg Breu was a major figure in the leading economic center of Germany along with Dürer's Nuremberg. Breu presents many fascinating issues, some of which were explored by Pia Cuneo in a 1991 dissertation and a 1998 monograph, *Art and Politics in Modern Germany. Jörg Breu the Elder and the Fashioning of Political Identity ca. 1475-1536* (Leiden: Brill). Thus we can not only assess Morrall's contribution but can also compare and contrast it with a similar and prior study on the same artist. Cuneo's study concentrates on social issues and the politics of the city in the early Reformation era. Morrall has the advantage of going second, incorporating Cuneo's insights within his own vision, but in fact his approach to the material is fully complementary to hers. Morrall's Breu is subtle and complex. His interaction with figures whom he would normally be expected to condemn from Cuneo's Augsburg social struggle account here becomes more understandable (e.g. the noblesse oblige virtues of wealthy patrician Raymond Fugger, p. 149). Even though Cuneo made the first serious discussion of Breu's 'chronicle,' she again assessed it chiefly in terms of class tensions in Augsburg, while neglecting its frequent evangelical expressions. Morrall instead places that verbal index of the artist's interests against his emerging religious environment of the nascent Reformation in the city, placing it in his longest and most sensitive chapter, on Protestant images and contrasting Breu's goals of social reform with Rychssner's radical Church reforms. Cuneo sees the artist chiefly through a social lens, whereas Morrall suggests that the social commitments of Breu interact with and reinforce his spirituality, an evangelical faith founded on what this individual took to be the social message of Christ among the people.

Morrall's Breu is more than a painter; he makes woodcuts and

drawings as well, particularly for stained glass, and this visual analysis is invariably sprinkled with enlightening comparisons to other Augsburg artists, especially Burgkmair, as well as Dürer and other appropriate comparisons. Morrall emphasizes Breu's versatile, eclectic utilization of style in accord with his visual theme, as he explores the reasons for this Augsburg artist to employ Italian forms in a largely domestic German city art world. Sometimes the reason is patronage, well stressed already by Cuneo, especially from the upward-striving Fugger patrons, whose Chapel is the site of the major commission of the organ wings and their music subjects. Morrall also interrogates Breu's Italian visual sources, chiefly prints, along with earlier visual sources in German woodcuts. Thus his work deftly combines traditional monographic focus on issues of documentation and style (though not development, since style so often is conditioned by a commission's requirements), while also noting the contingent circumstances and ideological thrust of each particular assignment.

Typically, this book begins with art works and draws its conclusions from careful analysis of their form and content, gauged in comparison with their sources, comparable contemporary images with similar forms or themes, as well as a larger sense of the cultural significance of such works in a German Reformation-era context (one particularly subtle section is Morrall's sorting of the various connotations and symbolic valences of German imperial infantry soldiers, sometimes praised patriotically but sometimes excoriated for their license, pp. 154-73, all in the service of understanding the unconventional choice by Breu to clothe the unrepentent thief on the cross as such a soldier). Further to this, one should see the article by Cuneo on Breu's roundels, designs for stained glass at Maximilian's Lermos hunting-lodge, in her recent anthology (Leiden: Brill, 2002), *Artful Armies, Beautiful Battles. Art and Warfare in Early Modern Europe* (where Morrall has his own stimulating article on "Soldiers and Gypsies"). These are not rival scholars!

Morrall's work is always learned and careful, well-researched and clearly argued, but it also is especially well grounded. His monograph builds work by work, assembling a cumulative structure out of component parts. In Morrall's book the artworks themselves reveal the range of the artist's interests, audiences, and situations of particular commissions. Morrall's Breu is an artist who adjusts to requirements of an assignment, including adopting of a given style to suit a particular subject and a patron's individual expectations. Breu remains a committed Protestant and champion of the poor like Cuneo's Breu, someone who is also engaged with domestic decoration, altarpieces and devotional imagery, and historical subjects for princes and locals alike. His sources and cultural notions are localized in a wonderfully rich range of materials, including lay drama, meditational handbooks, typography and musical notation, religious polemics, and other literature.

This book on Breu is far more than a case study, despite its insight on such little-studied material. It becomes a study of Reformation-era art in its social setting with the rare voice of a maker here to amplify this contribution. It also is one of the very first examples of 'stylistics' as a tool to understand the use of different styles for different purposes. Italian ornament in particular is usually assumed to spread by inevitable diffusion, displacing with its cultural prestige the native and naive styles of Germany, the Netherlands, or France; however, Morrall gives us critical tools for assessing either the choice or the rejection (Breu does both) of Italian forms as discursive elements in an artwork, and as part of content. Scholars outside this period and place may find instructive method and comparable situations to their own artistic choices.

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Seventeenth-Century Flemish

***La Almoneda del siglo. Relaciones artísticas entre España y Gran Bretaña, 1604-1655.* Edited by Jonathan Brown and John Elliott. Exhibition catalogue, Madrid, Museo Nacional del Prado, 2002. 315 pp, more than 65 color plates, numerous b&w illus. ISBN 84-8480-031-8.**

The catalog also appeared in English under the title *The Sale of the Century: Artistic Relations between Spain and Great Britain, 1604-1655*, New Haven and London (Yale University Press), 2002. ISBN 0-009-761-1.

The 'sale of the century' refers to the dispersal of the collection of Charles I of England, one of the most beautiful art collections at the beginning of the seventeenth century, in the Commonwealth-Sale between 1649 and 1654. Why Spain? Because King Philip IV was one of the principal buyers and chief beneficiary. The exhibition also included works that David Teniers bought in England on behalf of the Duke of Fuensaldaña as well as paintings that Alonso de Cárdenas purchased for the Spanish king from the Arundel collection.

The exhibition reflects the fields and interests of the two principal editors, the historian, Sir John Elliott, and the art historian, Jonathan Brown. The history of collecting is taking precedence over the work of art per se. The artistic relations were discussed separately in an essay by Jonathan Brown with a fascinating account of the visit of the Prince of Wales (the future Charles I) to Madrid in 1623, the festive celebrations in his honor, and his quest for paintings in Spanish collections. The editors' primary goal was to reconstruct the historic events of the two peace treaties between England and Spain in 1604 and 1630, and the English civil war that resulted in the sale of Charles I's art collection. Some of the best

Italian paintings entered the English Royal collection due to the sale of the collection of the Duke of Gonzaga in Mantua in 1627; after a mere twenty-one years they were on the market once again in the 'sale of the century'.

The book also publishes for the first time documents in the archives of the Casa de Alba in Madrid related to the Commonwealth-Sale, which were transcribed in view of the exhibition by Beatriz Mariño and published in an Appendix. These documents, consisting of thirteen boxes of letters dating primarily from 1651, 1654, and 1656, eight of memoranda, four of invoices, and two of miscellanea, were written by Alonso de Cárdenas, the Spanish ambassador in England, and sent to Luis Méndez de Haro y Guzman (1603-61), Marquis of Carpio. He was the minister of Philip IV in Madrid and succeeded Olivares when the latter retired in 1643. These documents present a most detailed account of the major transactions involving the purchases of art during the 1650s. Of special value are the prices included in these lists, especially when they enumerate paintings and tapestries for sale in London in 1651 and the prices paid for them by the Spanish crown. Thanks to these documents we learn of Luis de Haro – not only as minister of Philip IV – but as mæcenas and art collector. Marcus B. Burke's essay establishes Don Luis, as he is often referred to, as one of the most important picture collectors of the seventeenth century. Philip IV was the beneficiary of a sizeable number of paintings De Haro bought in England, which he then presented to the king.

Most of the visitors from England were diplomats or agents of the English crown. Of significance, moreover, was the visit of the Prince of Wales, the future Charles I to Madrid in 1623, in search of a bride, namely the Infanta Maria, the younger sister of Philip IV. This

Spanish sojourn, which made a lasting impression on the future king, began on March 17 and lasted just over five months.

The focus of the 63 paintings selected for the exhibition was on personalities and the provenance of the paintings rather than on the famous artists. It also chronicled the collecting of art in Spain during the first half of the seventeenth century. Many of the works shown were of exceptional quality. Portraits of principal figures introduced the visitor to the players: Philip III and his powerful first minister, the Duke of Lerma by Juan Pantoja de la Cruz, whose rendition of the signatories of the Peace Treaty, gathered around the table at Somerset House, London, in 1604 was also shown. James I was represented in a full-length portrait by John de Critz or Marcus Gheerarts II, Charles I and John Hamilton were included in portraits by Daniel Mytens. The strange double portrait of the Duke and Duchess of Buckingham as Venus and Adonis by (or attributed to) Van Dyck was shown in this context as was his portrait of Thomas Howard, 2nd Earl of Arundel. Arundel as a collector and art collecting in England during the reigns of Philip III and Philip IV is discussed in a separate essay by David Howarth.

The book includes a most useful list – in chronological order – of the diplomats or emissaries representing Spain and England from 1605-1655. Many of the names are very familiar to historians of art as well, such as Charles Howard, Earl of Nottingham, Endymion Porter (represented in the exhibition in Van Dyck's portrait of himself with the painter), Sir Francis Cottington, Sir John Digby, Count of Bristol, George Gage, and Sir Arthur Hopton. One of the peace negotiators on behalf of Spain was Peter Paul Rubens, who arrived in Madrid traveling from London via Brussels and Paris, where he stayed from June 1629 until March of 1630. Further names that come up in transactions between Spain and England are Sir Dudley Carleton (1573-1632), Tobie Mathew (1577-1644), the Count of Fuensaldaña, and David Teniers. Among the exceptionally beautiful works of art included in the exhibition are Dürer's *Self-Portrait* and the *Portrait of an Unknown Man* as well as Titian's *Portrait of Charles V with a Dog*, which Philip IV had presented to Charles I during his Madrid sojourn in 1623. Balthasar Gerbier bought it at the Commonwealth-Sale and resold it at a higher price to Alonso de Cárdenas, who purchased it on behalf of Luis de Haro, who then returned it back to the Spanish Royal Collection. Other highlights are Mantegna's *Death of the Virgin*, a number of works by Correggio, among them the *Education of Cupid*, two paintings by Raphael of the Holy Family, several paintings by Titian, such as his *Allocution of the Marquis of Vasto* and a *Reclining Venus*. The selection also included several works by Veronese, Velázquez, and Orazio Gentileschi's *Finding of Moses*. Anthony van Dyck was represented, in addition to the paintings mentioned earlier, by his *Contenance of Scipio*, the *Portrait of Maarten Ryckaert* and a *St. Francis*. The exhibition also included Rubens's *Allegory of Peace and Plenty*, painted in England in 1629 for Charles I, and his portrait drawing of the Duke of Arundel at Oxford. The only other drawings shown were bound in Leonardo da Vinci's Codex Madrid I and II; although the volumes entered the Spanish Royal collection in 1642, they were re-discovered on the shelves in the Biblioteca Nacional in Madrid only in 1965 due to a clerical error.

The installation of these newly acquired paintings in the Escorial, which at that time was supervised by Diego Velázquez, is reconstructed in an essay by Bonaventura Bossegoda. As he explains, it is part of a larger investigation on the historical collection of the Escorial, which will be published in book form under the title, *The Escorial as Museum. The Pictorial Decoration in the Monastery of the Escorial from Diego Velázquez to Frédéric Quillet (1809)*, Barcelona, 2002, and will include a pictorial catalogue of the main rooms.

The exhibition was conceived under the directorship of Fernando

Checa and completed under the new director of the Prado, Miguel Zugaza. It coincided with Spain's presidency of the European Union. Sponsors for the exhibition were the Fundación Winterthur and the Sociedad Estatal España Nuevo Milenio.

Anne-Marie Logan

Metropolitan Museum of Art

Seventeenth-Century Dutch Republic

Mariët Westermann, et al, *Art & Home: Dutch Interiors in the Age of Rembrandt* [Cat. exh. Newark Museum, Newark, NJ, October 17, 2001 – January 20, 2002 and Denver Art Museum, Denver, CO, March 2 – May 26, 2002]. Essays by Mariët Westermann, C. Willemijn Fock, Eric Jan Sluifster and H. Perry Chapman. Denver: Denver Art Museum; Newark: The Newark Museum; Zwolle: Waanders Publishers, 2001. 240 pp, color and b&w illus. ISBN 90-400-9587-6.

The tension between semblance and reality lies at the heart of Mariët Westermann's concerns with this intriguing catalogue for the recent exhibition she guest-curated at the Denver and Newark Art Museums – semblance and reality not only for the seventeenth century, but also far more immediately, today. Hence her provocative invocation of twenty-first century mail-order catalogues, juxtaposed with the genre scenes and material objects of the seventeenth-century domestic milieu, to thrust this same issue into the present day and pose points of analogy between the Dutch 'Golden Age' and our own.

John Berger proposed a similar analogy between oil painting (including a Pieter Claesz still life) and modern commercial advertisement in the BBC broadcast *Ways of Seeing*, published in book form in 1972 (p. 141). In the recent volume of the *Nederlands Kunsthistorisch Jaarboek* on domesticity, assembled by Westermann as a creative and scholarly prelude to this exhibition, I too proposed such a comparison, between a sumptuous Van Beyeren still life and an equally seductive advertising photo from a 1990s promotional brochure for United Airlines 'Connoisseur Class,' arguing for the sheer power of the inherently mute visual image in each instance (even regardless of purported intent) to figure forth an unfettered dream of luxurious consumption. Westermann's comparisons with the mass marketing of domesticity in our own time introduce another nuance: now the dream is one of domestic tranquility and leisure, which likewise seems to have been as delusive a mirage in the seventeenth century as it is in the harried twenty-first.

Perry Chapman's related comparison between Dutch genre painting and American TV sit-coms of the mid-twentieth century intelligently references a surprisingly established scholarly discourse analyzing the societal commentary enveloped within television programming, just as Westermann might have cited the increasing focus of scholarly attention on the true role of Martha Stewart in articulating a wistfully favored ideal of American domesticity. Bringing the contemporary crises of domestic management among our own lately 'liberated' female workforce authoritatively to bear, Chapman muses whether Dutch women ever challenged the gendered division of labor that consigned them to the time-consuming role as guardians of the sanctified Dutch reputation for cleanliness.

American academics are sometimes chastised by our Netherland-

ish colleagues for the kind of speculative broad-brush theorizing here advanced by Westermann (notwithstanding her own Dutch origins) and Chapman. So one is struck by the fortuitous way these contributions are balanced by the comparative positivism and resultant factuality of the Dutch scholarship of Willemijn Fock and Eric Jan Sluijter, both drawing on the decades-long study of homes along Leiden's Rapenburg canal. The result is greater than the sum of its parts, confirming the value of such collaborations. Fock's essay enumerates discrepancies between real Dutch domestic interiors and those depicted in genre painting. Her evidence yields revealing correctives, informing us that enfilade room arrangements simply did not exist in private homes in the seventeenth century in the way that Emanuel de Witte depicted them; that floors were far more commonly wood rather than the colorful marble tiles common in the interiors of De Hooch, Vermeer and company; that the brass chandeliers we admire in these pictures of Dutch homes actually hung rather in churches and public buildings, *en so voort*.

Sluijter too draws on the ongoing Leiden inventory work in his case studies of the homes of two wealthy Leiden burghers, the professor of medicine Franciscus de le Boe Sylvius and the prosperous Catholic Hendrick Bugge van Ring whose family, as well as his wife's, had made their money in beer brewery. Sluijter's title specifying wealthy interiors clearly articulates the parameters within which the scope of this exhibition and catalog truly hovers, in a prosperous upper echelon which indeed largely frames the audience today as well for these pictures, these exhibitions, these catalogs, and even their scholarly reviews. That ours remains a rarified atmosphere requires such emphasis as well.

The various sections of the exhibition, reflected also in the catalog, open onto a variety of themes: 'Home in the City,' 'Cornerstones of Home: Marriage and Family,' 'Domestic Roles,' and 'Refinement: Private Pursuits and Social Rituals.' If, as prior commentators have alleged, the relationships between art, home and society suggested by these topics were not addressed as squarely as one might have hoped in the exhibition (see CAA.reviews), still we can all (especially those of us who did not see the show) be grateful for the rich illustrations and the considerable documentation provided in the catalog, offering a useful compendium of information on Dutch material culture and its representations in paint. As one satiates at the game of matching real objects with those rendered by the skills of Dutch painters, one does wonder how this exercise might be made to press beyond those superficial delights, but the raw material supplied here invites just such further work.

When all is said and done, one is still left to puzzle, as ever, over the conundrums of related meaning in Dutch genre, still life, and portraiture, as of art, home, and society. But so much ink has been spilled over certain famously ambiguous questions of morality in Dutch art that perhaps that is for the best. The quotients of vision and desire, possession and fantasy, courted so consciously by *Pottery Barn* catalogues, remain less quantifiable in the painting of the Dutch Golden Age. In all cases the coercive agenda of twenty-first-century advertising must (pace Berger) be distinguished from the quite different discourse of paint. But what is to be learned, about then and about now, from the haunting similarities? In the end I am far less inclined to fault this project, exhibition and catalog alike, for the questions it has not answered, than to appreciate it for bringing them – at all, and in ways that invite further thoughtful consideration – before a wider audience.

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Johanna C. Prins, Bettina Brandt, Timothy Stevens and Thomas F. Shannon (eds.), *The Low Countries and the New World(s): Travel, Discovery, Early Relations* (Publications of the American Association for Netherlandic Studies, Vol. 13). Lanham, MD: University Press of America, 2001. 248 pp, ISBN 0-7618-1945-2.

The American Association for Netherlandic Studies (AANS, pronounced like the Bostonian version of 'aunts' by those who love it) is to HNA what a lavish *rijstafel* is to a warm bowl of hutsopot. Attend one of the biennial Interdisciplinary Conferences on Netherlandic Studies (ICNS) organized by AANS, and you can hobnob with specialists in contemporary Afrikaans poetry, colonial New Netherlands history, or medieval Dutch music. Art historians are in the minority, but the current president, Amy Golahny, makes sure that their interests are not forgotten. In addition to pulling off a stimulating conference every two years, AANS publishes selected papers in a series called *Publications of the American Association for Netherlandic Studies* (yes, PAANS). Printed by University Press of America, these volumes are modest in format, with thin paper and black-and-white illustrations. They are unlikely to end up on anyone's coffee table, but the scholarly contents offer something for any reader seriously interested in Netherlandic culture. PAANS Volume 13, the subject of this review, contains a characteristically broad selection of essays addressing aspects of Dutch linguistics, literature, history, religion and art from the middle ages to the twentieth century. The nineteen articles were developed from papers presented at the eighth ICNS, held in New York City in June 1996. Admittedly, the turn-around time of four years between conference and published papers could stand improvement, but like many such endeavors, this one depends upon the voluntary labor of its team of editors and peer reviewers as well as the authors themselves. The result is a unique series that is both highly specialized and diverse in scope. (It should be noted, for the record, that although this writer has served on the PAANS editorial board, she was not consulted in respect to the volume presently under review.)

The thematic focus of the 13th PAANS volume is travel, discovery and early relations between the Netherlands and other cultures. According to the introduction, by Johanna C. Prins, the articles showcase a variety of methodologies and include contributions from native Dutch speakers and citizens as well as those commenting from outside (which turns out to be mainly from the US). Nineteen essays are too many to summarize individually in the scope of this review. For the sake of readers who are wondering whether a purchase is worthwhile, here is a list of the topics addressed. The remainder of this review will focus on those contributions specifically relevant to art history.

The volume begins with Frits van Oostrom, "Reflections on Literary History and Netherlandic Cultural Identity in the Medieval Period." Also addressing medieval times is Scott D. Westrem, "Dutch 'Discovery' of the East during the Late Middle Ages." Linguistic studies include Anthony F. Buccini, "Swannekens Ende Wilden: Linguistic Attitudes and Communication Strategies among the Dutch and Indians in New Netherland;" J. Van Donselaer, "On the Vocabulary of the Dutch in Their Seventeenth-Century South American Colonies" and Robert S. Kirsner and Vincent J. Van Heuven, "Wie het kleine niet eert: Intonation and the Pragmatics of Dutch Final Particles." Analyses of literature from the eighteenth century to the present constitute the largest category in the volume: Willem Burger, "Rediscovering the Eighteenth Century Rediscovering Early Discoveries: André Brink's Novel 'On the Contrary';" Katherine Ebel, "Reality and Fiction: J. Slauerhoff's 'Het verboden rijk' and Edward Said's 'Orientalism';" W.F. Jonckheere, "Worlds in Discourse in F. Springer's Novels;" Bertram Mourits, "Poetry and All That Jazz: The Composed Improvisation of J. Bernlef;" Luc Renders, "Masters and Slaves: Europeans Encountering Africans in Recent

Historical Novels about Early White Settlement in Southern Africa;" Johan P. Snapper, "From Westerbork to Auschwitz: The Function of Travel in the Diaries of Etty Hillesum;" Thomas Vaessens, "'The Downtrodden Christ in Each and Every One of Us': Metaphysical Aspirations in Paul van Ostaïjen's Poetry and Poetics;" and Louise Viljoen, "Leipoldt and the Orient: A Reading of C.L. Leipoldt's Travel Writing in the Context of Orientalist Discourse." Social history engages Marybeth Carlson, "Down and Out in Rotterdam in 1700: Aspects and Functions of Poor Relief in a Dutch Town" and Oscar E. Lansen, "Welkom Yankee Bevrijders: Soldiers and Civilians during the Liberation of the Netherlands 1944-1945." The tables are turned in Olf Praamstra, "E.J. Potgieter's and Conrad Busken Huet's "Views of the United States" (a dream to one, a nightmare to the other). Religious history is addressed in characteristically solid form by Andrew Fix, "Atheism in the Early Dutch Enlightenment."

While many of the essays just mentioned will be of interest to art historians, two articles are directly relevant. Appropriately, both embed the objects they discuss in their socio-cultural milieu, and both explore interactions between the Netherlands and the outside world. John S. Hallam, "The Portrait of Cornelis Steenwyck and Dutch Colonial Experience in America" focuses on an unusual portrait of the distinguished New Netherlands merchant by Jan van Goossen (an otherwise unknown artist who was the sitter's brother-in-law), now in the New York Historical Society. The portrait situates a somewhat naively painted bust of Steenwyck in front of a landscape and above a predella-like panorama of New Amsterdam. Hallam argues that this format 'position[s] Steenwyck as a kind of dynamic mediator between the town and the far-reaching countryside' (p. 81) and, thus, emphasizes his colonialist aspirations.

The more substantial essay by Julie Berger Hochstrasser, "Seen and Unseen in the Visual Culture of Trade: The Conquest of Pepper," builds on the author's dissertation research on the social implications of Dutch still life painting (Berkeley 1995). Setting aside the usual generic polarities of conspicuous consumption and virtuous abstinence, Hochstrasser considers how the proud display of exotic ingredients, notably pepper, in Dutch still lifes elides the moral ambiguities of practices such as slavery that brought these rich commodities to the Dutch table. Reminders of factors such as the appalling loss of life suffered by the V.O.C. (two-thirds of all sailors who embarked on overseas missions never returned) and the insensitive subjugation of native populations are enough to dampen one's appetite for these sumptuous pictures, yet, as Hochstrasser points out, the large majority of collectors were merchants and traders themselves. The parallel with modern American consumerism does not go unnoticed in Hochstrasser's thought-provoking account. The decline of the Dutch Golden Age, as an overblown economy (fueled by colonialism) collapsed under its own glittering weight, seems even more relevant in today's uncertain climate.

These essays present an impressive array of approaches to the history of Dutch interaction with, colonization and understanding of other cultures. While their specific topics may often appeal primarily to specialists, their collective richness reminds us of the uncanny impact that a tiny country and its obscure language have continued to exercise around the world. The fact that only two of these papers deal directly with art does not fully reflect the engagement of art historians in AANS and its conferences, which typically field at least one full session devoted to visual culture. A collaborative venture between our two organizations – in the postmodern spirit of cooperation rather than colonization – would surely yield some interesting fruit. (For further information about AANS and its links to other venues for the study of Dutch language and history, visit their website, <http://polyglot.lss.wisc.edu/aans>.)

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Michael Zell, Reframing Rembrandt, Jews and the Christian Image in Seventeenth-Century Amsterdam. Berkeley: University of California Press, 2002. 264 pp, b&w illus. ISBN 0-520-22741-7.

The question of Rembrandt's theological position has occupied Rembrandt specialists for centuries. Michael Zell's important study offers a solution to this problem by situating Rembrandt's religious attitudes within the circle of Protestant reformers that gathered around Rabbi Menasseh ben Israel. This paradigm, which I presented in publications of 1993 and 1996, challenges traditional, romanticized notions of Rembrandt's attachments to the Jews (Shelley Karen Perlove, "An Irenic Vision of Utopia: Rembrandt's Triumph of Mordecai and the New Jerusalem," *Zeitschrift für Kunstgeschichte*, 56, 1993, pp. 38-60; "Awaiting the Messiah: Christians, Jews and Muslims in the Late Work of Rembrandt," *Bulletin of the University of Michigan Museum of Art*, 11, 1994-96, pp. 84-113).

Rembrandt and Menasseh ben Israel shared personal ties with a diverse group of Spiritualist Protestants, called philosemites, who sought to forge a new Christianity, convert Jews, and facilitate the onset of world unity and peace. Zell's book, which argues the impact of philosemitism upon some of Rembrandt's works of the 1650s, draws heavily from the writings of Menasseh, Luther, and Calvin, as well as the reformers of Menasseh's circle.

Zell's book begins with a useful account of Jewish visual culture in seventeenth-century Amsterdam. The first two chapters provide a synthetic overview of scholarship relating to this topic. Zell discusses the Dutch Sephardi as patrons and collectors, and examines images related to the Jewish community by Jacob van Ruisdael, Emanuel de Witte, and Romeyn de Hooghe, as well as the Jewish engraver Shalom Italia.

In Chapter Three, Zell discusses the activities and publications of Menasseh and the Protestant reformers of his circle. In establishing this context, he draws upon the pioneering research of Richard Popkin, Aaron Katchen, Henri Méchoulan, Ernestine van de Waal, and others. The Protestants within this orbit came from different sects including Walloons, Baptists, Congregationists, Mennonites, Quakers, Remonstrants, and Moravian Brethren. What tied them together was their wish to implement a universal, non-confessional Christianity unencumbered by doctrinal controversies. Through religious reform, they hoped to convert Jews and thereby lay the groundwork for the Second Coming, which they deemed imminent. These millenarians maintained a relationship with the rabbi in hopes of establishing a rapprochement with the Jews. Menasseh, as well, shared their goals of trying to facilitate the onset of the messianic age.

Zell focuses exclusively upon the impact of philosemitism upon Rembrandt's religious imagery in the 1650s, a period of heightened millenarian expectation when the artist and the Protestant reformers fell under the sway of Menasseh's messianic text of 1655, the *Piedra Gloriosa*. Zell draws heavily from the texts of Menasseh, and such philosemites as Paul Felgenhauer, Henry Jessey, Petrus Serrarius, Isaac la Peyrère, and Margaret Fell. While his interpretation makes ample use of these sources, he would have profited, as well, from consulting the ideas promulgated by such influential philosemites as John Dury, Thomas Goodwin, Jan Amos Comenius, Moses Wall, Abraham von Franckenberg, Nathaniel Homes, and Samuel Hartlib.

While it is eminently informative to hear the voices of the reformers quoted extensively by Zell, in some cases, his study is overly dependent upon selected written sources. It might have been more fruitful to discuss the ideas of a wide range of philosemites, rather than quoting so much from only a few. In some instances, textual evidence is employed at the expense of the imagery. This is apparent in his interpretation of Rembrandt's Kassel *Jacob Blessing*

the Children of Joseph (Br. 525) of 1656. Zell here quotes from Felgenhauer's text referring to the suffering Ephraim, even though the visual evidence in Rembrandt's painting suggests that it is Menasseh who is in distress, not Ephraim.

The Protestants in Menasseh ben Israel's circle are called philosemites because of their efforts to convert and redeem Jews through understanding and compassion, rather than coercion and persecution. Zell justly argues that these Protestants viewed Judaism, with its emphasis upon law, as an "opposing form of piety to Christianity," the religion of grace. This Pauline concept, important to the philosemites, is the crux of Zell's arguments. While this point is valid, one problem in focusing so much upon the dichotomy between Judaism and Christianity is that the philosemitic aspects of some of the works become submerged, or compromised by the polemics basic to this duality. Moreover, the reference to this polarity alone cannot be used to posit philosemitic influence in Rembrandt's art. As David A. Levine aptly points out in his College Art Association review of Zell's book (www.caareviews.org), the opposition between Judaism and Christianity is so well entrenched within Netherlandish artistic tradition that it is difficult to know whether or not a work that invokes this concept was influenced by philosemitism or artistic convention. This uncertainty is apparent in Zell's analysis of the *Adoration of the Shepherds with the Lamp* (B. 45), which, as a nativity subject, follows visual tradition in focusing upon the decline of the Old Dispensation and the rise of the New. The essential question in such a study as Zell's, therefore, is whether or not Rembrandt's imagery invokes the sentiments of rapprochement with the Jews. At times the case for philosemitism along these lines is not firmly based, as in the case of Zell's analysis of Rembrandt's *Three Crosses* (B. 78, first and fourth states). In other instances, however, Zell adroitly sets forth the philosemitic aspects of Rembrandt's religious works, as in his discussion of the artist's most unusual print, *Presentation in the Dark Manner* (B. 50, ca. 1654). Here Zell carefully explicates the print's message that Christ is the "fulfillment and annulment of Mosaic law." He explains how the disposition of the two priests near, rather than distant from Simeon and the Christ child in this etching imparts a unity between Judaism and Christianity that is redolent of philosemitism.

Zell's fine study would have benefited from a closer reading of biblical text. Rembrandt and the Protestants in Menasseh's circle had an extensive knowledge of Scripture. In the analysis of the *Presentation* etching, for example, reference to several relevant passages clarifies the identification of the priests and refines Zell's interpretation. The imposing figure holding the staff in the etching is most likely the high priest of the Temple, not the Temple attendant, as Zell claims. This central figure, who carries the rod of Aaron, and who wears bells, a breastplate, an ephod (a richly embroidered garment with attachments at the shoulders for the breastplate), as well as a turban with a crown and gold plate, adheres closely to Old Testament accounts describing the attire of the Aaronic priest, the high priest of the Temple (Exodus 28:15; 21:26). The central priest in the print may refer, therefore, to the Temple sacrifices that were the high priest's duties. As told in Hebrews (4:14, 7:15, 27), Christ replaced the high priest and nullified the purification rites of animal sacrifice. The seated figure at the right in the etching may be identified as a Levitical priest, whose duties were to serve in the Temple, administer to the people (Numbers 3:8; 9:23), and receive the law (Hebrews 7:11).

Michael Zell's book, which brings together a rich body of material on the Jews of Rembrandt's time, is a welcome addition to Rembrandt scholarship. Zell's contributions to the field would be even more apparent if he had been more specific in defining how his work differs from, or may be integrally related to, the significant publications of others. As it stands, it is often difficult to distinguish

Zell's analysis from the findings of his sources. In sum, Zell's book is a scholarly study worthy of serious attention. Its underlying concept, that Rembrandt was inspired by philosemitism, is eminently valid and merits further study. This paradigm not only recontextualizes Rembrandt's art, but, more importantly, offers fresh insights regarding his theological position and the interpretation of his religious imagery.

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Alice I. Davies, in collaboration with Frederic J. Duparc, *Allart van Everdingen, 1621-1675. First Painter of Scandinavian Landscape*. Doornspijk: Davaco Publishers, 2001 (Aetas Aurea, XV). 309 pp, 14 color plates, 235 b&w illus. and 232 comparative illus. ISBN 90-70288-27-3.

In *Allart van Everdingen, 1621-1675. First Painter of Scandinavian Landscape*, Alice I. Davies has produced another important monograph. She, in collaboration with Frederic J. Duparc, has also generated a catalogue raisonné of Everdingen's paintings. Few have found their way to public collections in North America – three to be precise unless one wishes to add the picture in Ponce. Thus Allart van Everdingen is far better known here through his prints and drawings.

Davies divides her text into eight chapters. Six of these focus on the artist and his activities as a painter. Chapter seven provides an overview of the literature interpreting Everdingen's contribution to the Golden Age of Dutch painting whereas her last chapter discusses Everdingen's imitators and followers up to the mid nineteenth century. Chapter two provides an overview of the artist's activity as a painter. Chapters three through six cover Everdingen's career respectively as a marine painter, the leading practitioner of Scandinavian landscapes (dealt with in two chapters first encompassing his years in Haarlem and subsequently in Amsterdam) and in terms of his modest output of landscape subjects representing his native land.

Davies posits that Allart van Everdingen should be considered a marine painter of ranking importance. The fact that his earliest works tend to be marines would seem to indicate that he seriously considered specializing in this subject. Yet the majority of his true marines suggest to me that he responded to a number of influences in an attempt to forge his own distinctive style. These influences range beyond that of Jan Porcellis and, to a lesser degree, Simon de Vlieger. Certain pictures, for example, cat. 3, seem to show Everdingen's interest in Pieter Mulier the Elder. Cat. 1 could even be associated with the Leiden painter, Johannes Stooter and Willem van Diest of The Hague. Following this formative period Everdingen produced a handful of marines representing rough seas set below dramatic, cloudy skies (cat. nos. 8-12, 14). The last of these, *Stormy View of Vlissingen*, now in the Hermitage in Saint Petersburg, is partly topographical in tenor. Other pictures here classified as marines such as the artist's well-known *View of Haarlem from the Noorder Spaarne* (cat. 15), not to mention his views of Gorinchem (cat. 21) and Alkmaar (cat. 22), are even more demonstrably city views. These last two pictures are especially notable for the stunning effect of the vaulting clouds. One might argue that in terms of sweeping panoramic effects, Allart van Everdingen gives Jacob van Ruisdael a run for his money. Despite their maritime flavor these city profiles belong as much to the painter's Dutch subjects and would probably be considered by many to be Everdingen's most distinguished contribution to this part of his repertory.

Chapters four and five focus on the heart of Everdingen's importance as a landscape painter – his Scandinavian views (the artist visited Scandinavia in 1644). The author understandably concentrates

on his earlier Haarlem output during the second half of the 1640s when Everdingen produced his most innovative views. Many of these are on panel and most are dated. Their novelty is underscored by the subdued, relatively monochrome palette, and their palpably atmospheric, almost brooding cloudy skies. The artist also envisages the landscape as remote, elemental, and truly awesome in its rugged splendor. All this was a far cry from the cultivated flat countryside of Holland and its visual impact must have been impressive. These are the pictures that established Everdingen's reputation as a painter of Scandinavian-inspired landscape themes, yet with the exception of cat. 34 of 1648 and cat. 41 of 1650 it was not this corpus that was to have such an indelible impact on the young Jacob van Ruisdael. Partly because of this paradox and despite Davies's close reading of these pictures from the later 1640s it is worth assessing this corpus more closely to gauge significant variations on themes that would, in the end, be so important to Ruisdael. *Mountain Landscape with Waterfall* (cat. 39) of 1650, now in Jerusalem, while certainly not the first of these rocky landscapes to contain a waterfall, is important because it may be the first instance in which the waterfall is set well into the mid-distance of a rugged panorama. Moreover, the viewer actually looks down at the waterfall rather than being set more at eye level with it. Despite the complex overlapping of space from foreground to far distance, there is a real striving for spatial flow which supercedes the emphatic partitioning of space, so evident in many of Everdingen's landscapes of the 1640s. In *Mountain Scenery, with Two Horsemen in the Foreground* (cat. 51), now in Copenhagen, this unified flow of an admittedly still complex space has become more complete.

Mountainous Landscape with Travelers (cat. 49), also from about 1650, although very different from the two pictures just cited, is remarkable because of the dramatic counterpoint between the massive rocks and the subtly characterized clouds. Here the artist effectively and daringly exploits the vertical format. His more typical uprights including *Scandinavian Waterfall with a Water Mill* (cat. 41) of 1650 in Munich provided Ruisdael with much of the syntax that he would incorporate into his repertory. But *Mountainous Landscape with Travelers* (cat. 49) offered something more – the wonderful, ever renewing interplay between vaulting clouds and the landscape below that energizes Ruisdael's best works, including his waterfalls.

The fact that the vast majority of Everdingen's paintings are found in public collections throughout northern Europe, attests to the sustained interest this artist held for past collectors. His appeal to generations of landscape artists is also charted by Davies. Nonetheless, for specialists in seventeenth-century Dutch art the most pressing question is the nature of Jacob van Ruisdael's relationship to Allart van Everdingen's Scandinavian subjects. To my mind, this most significant correspondence remains largely unaddressed in Davies's book. Her references to the previously stated opinions of Rosenberg, Stechow, Slive, and Walford reinforce the traditional notion that Ruisdael assimilated the syntax of Everdingen to make it his own. While prepared to subscribe to this notion of genius absorbing and transforming the concept of a less gifted predecessor, it is worth focusing on the actual differences between the two artists' rendering of similar subject matter. Realizing that exceptions will exist when positing broad generalizations, it is evident that in the vast majority of Everdingen's painted images of waterfalls the water flows at right angles to the viewer and parallel to the picture plane. Or in other instances it falls sufficiently below the viewer's implied secure position as not to pose any threat or inconvenience. By contrast Ruisdael often depicts the water rushing seemingly directly at the viewer leaving the foreground largely empty of stabilizing props. Ruisdael's employment of the upright format seems to enhance the velocity of the water's flow (see Davies figs. 194, 198, 202, 204).

Ruisdael creates a *mise-en-scène* that invites a critically different

psychological response from the beholder. The viewer is caught at the vortex of an unfolding drama and is held in thrall by the display of nature's energy. Whereas this energy is more often deflected in Everdingen's compositions, Ruisdael deploys it to very different purpose in his Scandinavian subjects. Through his powerful imagination Ruisdael also depicts waterfalls and flowing streams in worlds far removed from Scandinavia. In pictures such as examples in Indianapolis, Philadelphia and the Wallace Collection in London (Slive, 2002 – reviewed in this issue – cat. nos. 205, 25, 218), Ruisdael depicts waterfalls in gentle, hilly panoramas. He also depicts modest waterfalls or rapids below still pools nestled in intimate corners of essentially flat, wooded countryside (for example paintings in Detroit and Florence – Slive, 2002, cat. nos. 179, 188). These, plus many other variants, indicate the degree to which Ruisdael's Scandinavian subjects are, in fact, part of a wider set of interests. In these pictures Ruisdael creates an inexhaustibly rich repertory. Set against this, Everdingen's rendering of Scandinavian views can seem somewhat unrelentingly similar.

In conclusion I cite the following comments concerning the catalogue.

Cat. 836: Although Allart van Everdingen never seems to have responded to Jacob van Ruisdael's depictions of water mills, in this instance he provides a novel view of the mill run seen en face from below. This unusual vantage point finds a significant counterpart in cat. A8 that has almost identical dimensions to cat. 83. Their similarity might argue for the idea that they were once companion paintings.

Cat. 20: I have always had the feeling that this picture is a fragment. The abrupt truncation of the boats at the left might support this contention. If the Cleveland picture was once larger, then it is highly unlikely that it could have been the pendant to cat. 19. Kenneth Bé, paintings conservator at the Cleveland Museum of Art, kindly communicated to me verbally that, although the top and bottom edges are essentially original, the painting shows no cusping at the right, indicating that it has been cut.

Cat. 13: To judge from the photograph this would appear to be a copy of cat. 12.

Cat: R16. This picture might prove to be by Abraham van Kalraet. His signed landscape in Detroit is similar and, like R 16 is dependent on the Rhenish landscapes of Herman Saftleven.

Recently, one of Everdingen's most outstanding pictures, *An Extensive Wooded Landscape*, has resurfaced and was on view with John Mitchell and Son at TEFAF in Maastricht. This canvas, which measures 74.5 x 86.5 cm., bears the artist's signature at the lower right. Although not cited by Davies, she recently saw the painting and attests to its great quality and importance.

Concerning fig. 76, the author (pp. 90-91) cites that Carlos van Hasselt argued for the influence of Abraham Bloemaert. The same may be said for fig. 141, *Scandinavian Landscape*, a drawing now in the Hermitage in Saint Petersburg. This suggests that Everdingen, in his characterization of rustic dwellings and foreground vegetation, may have been influenced by Bloemaert to a considerably greater degree than hitherto realized.

This monograph is a labor of love, and represents years of research and re-evaluation of one of the significant practitioners of landscape painting in the Dutch Republic during the seventeenth century. Davies provides an insightful assessment of Allart van Everdingen's contribution as well as an invaluable, exhaustively researched catalogue raisonné (in partnership with Frits Duparc) of Everdingen's paintings. This monograph will serve as the standard publication on Everdingen for years to come and is a lasting monument to the author's sustained dedication to the world of Dutch

landscape centered on Jacob van Ruisdael and those with whom he was indelibly associated.

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Aelbert Cuyp. Ed. by Arthur K. Wheelock. With contributions by Alan Chong, Emilie E.S. Gordenker, Egbert Haverkamp-Begemann, and Arthur K. Wheelock [Cat. exh. National Gallery of Art, Washington, October 7, 2001 – January 13, 2002; National Gallery, London, February 13 – May 12, 2002; Rijksmuseum, Amsterdam, June 7 – September 1, 2002]. Washington, DC: National Gallery of Art, 2001. 320 pp, 110 col. illus. ISBN 0-89468-286-5 (softcover); ISBN 0-500-51057-1 (hardcover).

The pleasure of losing oneself in the golden world of Aelbert Cuyp is enhanced by total immersion. For this reason viewers of the Cuyp exhibition in Washington, London, and Amsterdam owe the organizers a considerable debt of gratitude. Besides unadulterated visual pleasure, the exhibition provides a comprehensive overview of the artist's painted oeuvre and a rich selection of his drawings. Consequently, the presentation of works encourages the viewer to note the striking change from early to late, as well as to chart the nuanced modulations within themes over time. The selection of drawings, too, contributes to a more subtle and complex understanding of Cuyp's interests and development. This lavishly illustrated catalogue (color reproductions of forty-five paintings and sixty-four drawings) not only displays the range of the show but also captures something of the sheer beauty of Cuyp's work; the quality of many color details conveys his technical mastery and sometimes even suggests the originals' play of texture. The volume is divided into two main parts; a series of five essays precede a catalogue of the paintings and of the drawings.

The essays which introduce the catalogue provide informative background and useful documentation. In 'Aelbert Cuyp and the Depiction of the Dutch Arcadia,' Arthur Wheelock (with contributions by Jacob M. de Groot) provides information on Cuyp's biography and family as well as his artistic training and stylistic evolution. Wheelock's essay gives a broad overview of cultural and artistic currents within the Dutch Republic, but focuses on the pastoral conventions and patriotic associations of the Dutch Arcadia and the Golden Age. Alan Chong's essay 'Aristocratic Imaginings: Aelbert Cuyp's Patrons and Collectors,' documents and explains the significance of the artist's clientele in his own day and his critical reception over time. Chong emphasizes Cuyp's connections with Dordrecht's rentier milieu. In his discussion of the artist's critical fortunes he makes a number of suggestive connections between Cuyp's seventeenth-century patrons and his subsequent popularity among the Whig gentry in eighteenth-century England. The comments of the latter day critics, men such as Boydell and Constable, stand out for their sensitivity to the masterful craftsmanship of Cuyp's paintings.

Emilie Gordenker's 'Cuyp's Horsemen: What do Costumes Tell Us?' identifies the dolman type costumes worn by the young boys in the Pompe de Meerdervoort portrait (and by many other of Cuyp's huntsmen) as Hungarian and explains the popularity of this costume for the seventeenth-century Dutch. Her observation that Cuyp was deliberately basing himself on a few garments in his studio, and her conclusion that such a 'fanciful mixture of garments' would have pastoral associations, again draws attention to Cuyp's selfconscious artistry. Her identification of the horsemen in Rhineland settings as soldiers is equally suggestive given that Cuyp's trip to that region

postdates the Peace of Munster (1648) by only a few years. The last essay on the paintings, Marika Spring's 'Pigments and Color Changes,' documents Cuyp's choice of pigments. Her work, which describes the careful choices (as with vivianite) and good quality (as with smalt), draws attention to the materiality of Cuyp's paintings. Finally, in 'The Beauty of Holland: Aelbert Cuyp as a Landscape Draftsman,' Egbert Haverkamp-Begemann characterizes the subject matter favored by Cuyp, discusses the influence of Utrecht, and provides a general discussion of landscape. Haverkamp-Begemann's overview of Cuyp's drawings conveys their variety of styles and the ways in which they may be grouped; they can be distinguished as much by the size and format of the paper as by the theme or location. He considers the place of the drawings in Cuyp's chronology, noting that his most active period as a draftsman was as a young man of nineteen or twenty (1639/40), as well as their place within particular sketchbooks. The majority of drawings appear as series; many are from the environs of Dordrecht, but others may be grouped in association with his travels to other towns. Here, as in the other essays, the author draws attention to Cuyp's mastery, his awareness of the developments that preceded him, and his ability to draw on this tradition to shape his own vision.

Part II, the catalogue, is in many ways the meat of the volume. In this section, especially, text and illustrations encourage engagement with individual works and provide an unfolding sense of Cuyp's artistic development. Here is the proof of Arthur Wheelock's opening assertion that 'The appeal of his [Cuyp's] paintings and drawings, however, lies not only in their subject matter but also in their distinctive style, for Cuyp infused his Arcadian subjects and river views with a light, color, and clarity of form that is firmly grounded in reality.' Here, too, Haverkamp-Begemann's passing comment on Cuyp's shaping his own vision and on the artist's mastery are set forth and described. No one who looks at the illustrations and reads the text carefully can miss the reworking and modulations in the paintings and drawings or the dialogue between the two media. From early pictures like the *Farm with Cottages and Animals* to the late *River Landscape with Horsemen and Peasants* Cuyp's intensity of personal vision and ability to work variations on a theme are manifest. What the catalogue entries and the illustrations suggest, and what is proven by viewing the pictures, is Cuyp's masterful technique. The contrast between the conventional foreground coulisse and topographical background remarked on by Haverkamp-Begemann in his discussion of the drawings takes on a selfconscious artfulness in the paintings. The Budapest *Cows in a River*, for example, reveals an exquisitely differentiated application of paint as juicy pigment in the reeds, as painterly reflection in the water, and as a smooth mirror of reality in the distant view. Such passages in his landscape paintings make explicit Cuyp's transformative vision even as they draw attention to his craft.

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***The Cambridge Companion to Vermeer.* Edited by Wayne E. Franits. Cambridge/New York: Cambridge University Press, 2001. 241 pp, 36 plates, 1 folded map. ISBN 0-521-65330-4 (hardcover); ISBN 0-521-65331-2 (softcover).**

This remarkably useful book is part of the rapidly proliferating *Cambridge Companion* series, which encompasses sub-series in literature, philosophy, music, and beginning last year, history of art. Wayne Franits's volume is the first in the series to be devoted to a Netherlandish artist. Vermeer studies of the past three decades, culminating in the catalogue for the 1995 blockbuster exhibition at the National Gallery in Washington, have revealed an astonishing wealth

of information about the artist's family and professional connections, religious associations, his practice and process, and the desires and aspirations of his patrons and viewers. Yet until now there has been no synthesis of this information on a small scale. Franits has assembled ten essays, mostly commissioned but including a few reprints, which balance surveys of concepts with attention to specific works. (The reprints are particularly welcome since the originals are difficult to find. Franits is repeating the practice of combining new and previously published essays that he used for his 1997 Cambridge anthology, *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*.) This elegant condensation offers the latest in Vermeer scholarship in an accessible and inexpensive form. All the works, including some disputed ones and the recently attributed *Saint Praxedis*, are reproduced in black and white. I found it to be an excellent teaching text, and for other interested readers it offers a sound, nuanced introduction, not only to Vermeer but to many of the concerns currently of interest to scholars of seventeenth-century Dutch art.

The Vermeer that materializes from this collection is satisfyingly complex: the prominent citizen with a rich network of patrons, family connections and friends; the ambitious revisionist of new ideas about painting; the expert fabricator of light and space; the sophisticated viewer of erotic life through the lenses of intellect and faith; even the busy paterfamilias struggling for financial success under his mother-in-law's roof (a struggle which may have hastened his early death). What persists throughout is Vermeer's exceptional rigor, ingenuity, and wit.

The book opens, strikingly, with a large foldout: Kees Kaldenbach's facsimile of an 1832 map of Delft. The key includes the dwellings of Vermeer's patrons and other Delft artists, as well as the buildings depicted in the View of Delft. A skilful synthesis of numerous sources is essential to an anthology of this scope, and the essays do not disappoint. The text begins with Franits's deft and thorough overview of Vermeer's life, career, and artistic preoccupations; this is followed by Walter Liedtke's examination of stylistic development, aptly titled 'Vermeer Teaching Himself.' Liedtke makes a forceful case for the young artists' swift and probing absorption of Delft and Utrecht artists' themes, motifs and tendencies. Arthur J. Wheelock's essay on Vermeer's painting technique, marshals over two decades' worth of scientific analysis to assess the complexities of Vermeer's practice, particularly his luminous effects and his taste for eliminating details as he revised.

In an exceptionally fine essay, Lisa Vergara takes on the enormous subject of Vermeer's women, which involves 'every aspect of his production, from professional aspirations to personal predilections, from broad cultural norms to private meditations, from mundane working conditions to exquisite pictorial adjustments.' (p. 54) Vergara links the dominance of women in Vermeer's work to his private circumstances, the desires of his elite patrons, and the Dutch construction of femininity. She focuses specifically on just three pictures: *The Art of Painting*, *Woman Holding a Balance*, and *The Music Lesson*. The next two essays, in turn, address the theme of courtship. Elise Goodman's essay deals with Vermeer's idiosyncratic use of the popular 'picture-within-a-picture' format as a quasi-literary trope. The landscapes inserted on walls or on the lids of virginals recall, in pictorial form, the Petrarchan conceit of woman as a garden. At the same time, Goodman invokes the theme of nature in Dutch musical pieces of the sort featured in Vermeer's musicmaking scenes. This consideration of high-toned lovemaking and its literary/musical accompaniment segues nicely into the essay by H. Rodney Nevitt which also offers a 'frame of reference' (p. 89) for Vermeer's themes. Nevitt surveys the themes and styles of Dutch literature on love in plays, poems, prose romances, and love songs, as well as in moralizing books and etiquette books.

As the book progresses to the other major themes in Vermeer's work, Valerie Hedquist examines religion in the artist's life and art. She reconstructs Vermeer's ties, through his marriage and apparent conversion, to the Catholic and Jesuit communities in Delft; then on to religious motifs and themes in his paintings. Similarly, Klaas van Berkel turns to Vermeer's representations of science. Van Berkel describes the scope of natural science in seventeenth-century Holland; he argues in particular that *The Astronomer* is essentially allegorical: an idealized conception of science rather than reflecting the actual practice of an astronomer.

Overall, the erudition behind these articles is worn lightly; the writing flows with commendable ease. This in itself is an achievement, particularly in an anthology, and is a credit to the authors and editor alike. Partly what accounts for this smoothness is the decision to limit the essays to the strictly art-historical, and to the relatively non-technical. Thus there is no in-depth discussion of Vermeer's use of perspective, or of optical instruments (though Franits discusses these issues in his overview.) Also missing are any essays by, for example, literary scholars or historians. Instead, such non art-historical approaches are, to some extent, woven into the final two essays, in many ways the most interesting and surprising, which address the Vermeer mystique.

One is grateful to Christiane Hertel for her refreshing though problematic essay 'Seven Vermeers,' which squarely addresses the literary, philosophical, artistic and psychoanalytic response to Vermeer as opposed to the work of the art historian. Hertel starts with the premise that Vermeer's work elicits the kind of 'direct emotional and intellectual challenge usually connected only with contemporary art.' (p. 140) While many people, particularly artists, would surely reject her assumption that only contemporary art poses such a challenge, it offers a useful framework to her survey of twentieth-century interest in Vermeer, from the point of view of artists, poets and fiction writers. Curiously, she never mentions Marcel Proust, whose 'little patch of yellow wall' passage in *Remembrance of Things Past* is the *Ur-text* of modern imaginative responses. With the exception of Edward Snow's 1979 *A Study of Vermeer*, studies of Vermeer by literary scholars (such as Harry Berger, Bryan Wolf, and Jane Gallop) go unmentioned. A pity, since such approaches illustrate Vermeer's remarkable appeal across disciplines, as well as reminding us, generally, of how profoundly the subject of visual art has been taken up by scholars of literature.

The final essay by Arthur J. Wheelock and Marguerite Glass likewise traces the abiding interest in Vermeer in modern America. Wheelock and Glass neatly merge the history of Vermeer scholarship, collecting, exhibits, forgeries etc, with the appropriation of his images in advertising and pop culture, visual quotations in films and contemporary paintings, and references in contemporary fiction. There is much to discover here: the ecstatic responses of American travelers at the turn of the twentieth century; the circle of Boston artists and collectors struggling to evaluate his work as modernist; the now obscure mid-century novels based on his life.

Some writers in Hertel's essay argue that scholars (presumably art historians) look at the paintings differently, that is, with greater critical distance, than other people; this impressive group of studies does much to belie such a view. All these essays, openly or implicitly, reveal what Wheelock and Glass call 'a sense of unrequited searching and desire that is only fulfilled through the experience of viewing these works.' (page 178) That this book propels the reader back to the original paintings is a measure of its success.

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New Titles

Journals

Dutch Crossing. Vol.25, No. 2, Winter 2001: Reception: Reflections on Rembrandt

Amy Golahny, Reception: Reflections on Rembrandt.

Paul Renshaw, Rembrandt's Disputes with his Patrons.

Frances L Preston, Gersaint on Rembrandt: "à son seul génie".

Alison McQueen, An Old Master Revivified: Rembrandt among 19th-Century French Artists.

Shelley Perlove, Perceptions of Jewish Otherness: The Critical Response to the Jews of Rembrandt's Art and Milieu (1800-1945).

Catherine Scallen, Guarding the Borders of Rembrandt Connoisseurship.

Amy Golahny, The Use and Misuse of Rembrandt: An Overview of Popular Reception.

Benjamin Binstock, The Ruins of Rembrandt.

Annales de la Société Royale d'Archéologie de Bruxelles. Vol. 65, 2002

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A. Letor, Chr. Loir, J.-M. Rosillon, La galerie de l'hôtel d'Antoine de Lalaing à Bruxelles: un reflet de la cour gothico-renaisante de Marguerite d'Autriche.

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