

*historians of netherlandish art*  
**NEWSLETTER  
AND REVIEW OF BOOKS**

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

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November 2007

*A New Acquisition in Detroit*



David Teniers the Younger, *The Boors' Concert*, early 1640s.  
The Detroit Institute of Arts, Robert H. Tannahill Foundation Fund and Joseph M. de Grimme Memorial Fund.  
Photograph © 2007 The Detroit Institute of Arts.

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## Historians of Netherlandish Art

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# historians of netherlandish art

## NEWSLETTER

### From the President

Fall is upon us once again, though you would never know from the weather; even in Syracuse, it's been very warm and sunny nearly every day. The nice weather reminds me of our sixth quadrennial conference in Baltimore and Washington DC that took place under similarly ideal conditions. It's hard to believe that we gathered there last November when it seems as if it were just a few weeks ago. HNA's Board of Directors would like to publish a selection of papers from this outstanding conference. And it is their intention to publish them in an inaugural issue of our on-line journal, tentatively titled, *Journal of the Historians of Netherlandish Art* or *JHNA*. [Editor's note: Abstracts of papers and summaries of most workshops as well as a wonderful gallery of snapshots are online now.] The Board had extensive conversations about the journal during their annual meeting that took place in New York City last February during the College Art Association conference. If you recall, I was snowbound in Syracuse and hence unable to attend. However, I did participate in a telephone conference call with the participants and of course, have thoroughly digested the minutes from the meeting. Having said that, I want the membership to know that in the coming months we will officially launch a fund-raising campaign whose proceeds will be invaluable in helping us to inaugurate *JHNA*. We anticipate that the journal will appear on-line twice per year, with articles published mainly in the four principal languages of our field: Dutch, English, French, and German.

I look forward to seeing many of you at the College Art Association of America's annual conference, which will take place in Dallas, 20-23 February, 2007. I also hope to see you at the session that we are co-sponsoring with the College Art Association: *Gender and the Market in Netherlandish Art*, chaired by Alison Kettering and Lisa Rosenthal. We are planning to have a brief business meeting at the conference for our members, followed by our annual reception (see under *HNA News*). At that time, we will announce the results of the election for three new members to our Board of Directors; the nominees and voting instructions are included in this issue of our newsletter. At this time, it is appropriate to thank Krista De Jonge, Christine Göttler, and Julie Hochstrasser for serving on the nominating committee and more importantly, to acknowledge their four years of outstanding service on the Board.

See you in Dallas ...

Wayne Franits

*Syracuse University*

### HNA News

#### HNA at CAA, Dallas-Fort Worth, February 20-23, 2008

The HNA session is titled *Gender and the Market in Netherlandish Art*, chaired by Alison Kettering and Lisa Rosenthal. For other HNA-related sessions, see under *Scholarly Activities*.

The HNA business meeting and reception will be a lunch buffet on Friday, February 22, 12:30-2:00pm, in the City View 7 Room of the Adam's Mark Hotel, 400 North Olive Street. Reminders will be sent via listserv nearer the time.

### New Board Members

Please note that the ballot with the candidates for three new positions on the HNA Board is now online at [www.hnanews.org](http://www.hnanews.org): HNA News. Take a few minutes and vote!

And as we are electing new board members, I would like to take the opportunity to thank the three outgoing members of the Board: Krista De Jonge, Christine Göttler and Julie Hochstrasser. It is not normally my role to express gratitude to board members or officers for their services – that is preserved for the President. While I am grateful to all board members, past and present, I would like to single out Christine Göttler, who, among her other duties to HNA, introduced me to her PhD student Steve Bunn. For this technologically challenged editor and administrator, Steve turned out to be a godsend. Always courteous, good-humored, and above all supremely competent in fixing my many inadequacies, Steve has become an indispensable assistant and guide to me in my role as website editor. – KLB

### HNA Fellowship for Scholarly Research, Publication or Travel: 2008

Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1400-1800. Up to \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February with funds to be distributed by April 1, 2008. The application should consist of: (1) a short description of the project (1-2 pp); (2) budget; (3) list of further funds applied/received for the same project; and (4) current c.v. A selection from a recent publica-

tion may be included but is not required. Pre-dissertation applicants must include a letter of recommendation from their advisor. Recipient(s) will be asked to write a short account of the project(s) for publication in the *HNA Newsletter*. Applications should be sent, preferably via e-mail, by December 1, 2007, to Stephanie S. Dickey, Vice-President, Historians of Netherlandish Art.

E-mail: [dickey.ss@gmail.com](mailto:dickey.ss@gmail.com)

Postal address: Bader Chair in Northern Baroque Art, Dept. of Art, Ontario Hall, Queen's University, Kingston, ON K7L 3N6 Canada.

## Personalia

**Konrad Oberhuber** died of brain cancer September 12, 2007, in San Diego. His last position was director of the Albertina in Vienna before his retirement in 2000. Oberhuber was most widely known as the pre-eminent authority on the drawings of Raphael, but his expertise went far beyond the Italian Renaissance to include, among others, Netherlandish and German draughtsmanship across five centuries. There are few European and North-American museums which did not benefit from his correct attributions of unidentified or misidentified drawings in their collections.

**Stijn Alsteens**, former curator of the Fondation Custodia (Collection Frits Lugt) has been appointed Associate Curator at the Department of Drawings and Prints at the Metropolitan Museum of Art, replacing Michiel Plomp who is curator at the Teylers Museum in Haarlem.

**Christopher Atkins** has been appointed Assistant Professor of Art History at Queen's College, City University of New York.

**Douglas Brine** is a A.W. Mellon Postdoctoral Fellow at the National Gallery of Art, Center for Advanced Study in the Visual Arts, 2007-2009.

**Emilie Gordenker**, National Gallery of Scotland, was appointed director of the Mauritshuis in The Hague. She will succeed Frits Duparc who leaves the museum at the end of the year.

**Meredith Hale** is Vice-President and specialist in Old Master Paintings at Christie's, New York.

**Christopher Heuer**, formerly Columbia University, has been appointed Assistant Professor in the Department of Art and Archaeology, Princeton University.

**Penny Howell Jolly**, Skidmore College, has received the Ralph A. Ciancio Prize for 2006-07 for excellent teaching.

**Walter Liedtke**, Metropolitan Museum of Art, was made Officer of the Order of Orange-Nassau on September 10, 2007.

**Ron Spronk**, formerly Straus Center for Conservation, Harvard University Art Museums, has been appointed Professor of Art History and Head of the Department of Art at Queen's University, Kingston, Ontario.

**Cécile Tainturier** has been appointed Assistant Curator at the Fondation Custodia, replacing Stijn Alsteens (see above).

**Mariët Westermann**, Director of the Institute of Fine Arts, will head the new satellite campus of New York University in Abu Dhabi (United Arab Emirates).

## Exhibitions

### United States and Canada

**Bosch and Bruegel in the John G. Johnson Collection.**

Philadelphia Museum of Art, Philadelphia, March 1 – November 23, 2007.

**Incisive Images: Ivory and Boxwood Carvings, 1450-1800.**

Metropolitan Museum of Art, New York, March 13 – November 25, 2007.

**Albrecht Dürer: Prints from the Foundation of Lower Saxony and the Konrad Liebmann Foundation.** Blanton Museum of Art, University of Texas at Austin, September 8 – November 25, 2007. The exhibition opened at the Honolulu Academy of Arts.

**Drawings and Prints from Holland's Golden Age: Highlights from the Collection.** Metropolitan Museum of Art, New York, September 18, 2007 – January 6, 2008.

**The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art.** The Metropolitan Museum of Art, New York, September 18, 2007 - January 6, 2008. All 235 Dutch paintings will be on view. The exhibition coincides with the publication of the standard collection catalogue by Walter Liedtke (*Dutch Paintings in the Metropolitan Museum of Art*, New York 2007, 2 vols.). The *MMA Bulletin* for summer 2007, by Esmee Quodbach, will be devoted to the history of the Met's Dutch collection. The installation of the exhibition will not reflect the history of Dutch art but rather the chronological progress of the collection itself. On view will be the entire collection, for the first and only time.

**On Line: European Drawings, 16<sup>th</sup>-19<sup>th</sup> Centuries.** Allen Memorial Art Museum, Oberlin College, September 18 – December 23, 2007.

**St. Sebastian in Print.** Palmer Museum of Art, Pennsylvania State University, State College, October 7 – December 21, 2007. Includes two engravings by Dürer: *St. Sebastian Bound to a Tree* (1501) and *St. Sebastian Bound to a Column* (1499).

**Tapestry in the Baroque: Threads of Splendor.** Metropolitan Museum of Art, New York, October 17, 2007 – January 13, 2008. Sequel to *Tapestry in the Renaissance: Art and Majesty*. Curated by Tom Campbell. With catalogue. For the symposium held in conjunction with the exhibition (October 20-21, 2007), see under *Scholarly Opportunities*.

**Medieval and Renaissance Treasures from the V&A.** Norton Museum of Art, West Palm Beach, October 24, 2007 – January 6, 2008; Speed Art Museum, Louisville, January 22 – April 20, 2008.

**The Baroque Woodcut.** National Gallery of Art, Washington, October 28, 2007 – March 30, 2008. Curated by Peter Parshall.

**Medieval Treasures from the Cleveland Museum of Art.** J. Paul Getty Museum, Los Angeles, October 30, 2007 – January 20, 2008.

**Bronze and Boxwood: Masterpieces from the Robert H. Smith Collection.** National Gallery of Art, Washington, January 27 – May 4, 2008.

**Jan Lievens (1607-1674).** National Gallery of Art, Washington, October 26, 2008 – January 11, 2009; Milwaukee Art Museum, February 7 – April 26, 2009; Rembrandthuis, Amsterdam, May 17 – August 9, 2009.

## Europe

### Austria and Germany

**Berliner Bilder zu Gast und ein Rembrandt für Aachen.** Suermondt-Ludwig-Museum, Aachen, March 8, 2006 - December 31, 2007.

**Das Rijksmuseum in Deutschland. Meisterwerke mittelalterlicher Skulptur.** Museum Kurhaus, Kleve, March 18 – end 2007.

**Govert Flincks *Kreuztragung Christi* restauriert.** Suermondt-Ludwig-Museum, Aachen August 25 – December 2, 2007.

**Nicolaes Pietersz. Berchem, 1622-83.** Staatliches Museum Schwerin, September 1, 2007 – January 6, 2008. Previously shown in Haarlem and Zurich.

**Fokus auf Peter Paul Rubens und Jan Boeckhorst: *König David spielt die Harfe*.** Städel Museum, Frankfurt, September 19, 2007 – March 30, 2008.

**Meisterwerke der Druckgraphik: Albrecht Dürers aus dem Städel Museum.** Städel Museum, Frankfurt, September 27, 2007 – January 6, 2008. Previously shown in Bilbao.

**Der Glanz der Dinge: Stillebenmalerei aus vier Jahrhunderten.** Residenzgalerie, Salzburg, November 17, 2007 – February 3, 2008.

**Lucas Cranach the Elder, 1472-1553.** Städel Museum, Frankfurt, November 23, 2007 – February 17, 2008; Royal Academy of Arts, London, March 8 – June 8, 2008. Curated by Bodo Brinkmann; with catalogue.

**Arcimboldo.** Kunsthistorisches Museum, Vienna, February 12 – June 1, 2008. Also shown at the Musée du Luxembourg, Paris.

### Belgium

**Mechelse pracht uit Leuven.** Stedelijk Musea – Museum Schepenhuis, Mechelen, August 29, 2006 – **June 30, 2009**. Works on view in Mechelen while the Museum Vander Kelen-Mertens in Leuven is closed.

**Rubens, een genie aan het werk.** Koninklijke Musea voor Schone Kunsten van België, Brussels, September 14, 2007 – February 27, 2008. The exhibition shows the results of an in-depth research project, which studied the museum's own extensive Rubens holdings. An additional 60 paintings and drawings from other collections are on view. With catalogue. To be reviewed.

**The Dawn of the Burgundian Century: André Beauneveu, Artist to the Courts of France and Flanders.** Groeningemuseum, Brugge, September 14, 2007 – January 6, 2008. With publication, *'No Equal in any Land': André Beauneveu, Artist to the Courts of France and Flanders*, by Susie Nash, with contributions by Till-Holger Borchert and Jim Harris, London, Paul Holberton, ISBN 978-1-903470-66-4, £30.

**De Wijze en de Dwaas. De alchemist in woord en beeld.** Nationaal Jenevermuseum, Hasselt, September 18, 2007 – January 6, 2008. Print collection of the chemist Arthur Brinkman. For the symposium (November 24), see under *Scholarly Activities*.

**Waas zilver.** Zilvermuseum Sterckshof, Provincie Antwerpen, October 2, 2007 – January 6, 2008.

**Brugge – Parijs – Rome: Joseph-Benoît Suvée en het neoclassicisme in Europa.** Groeningemuseum, Brugge, October 18, 2007 – January 31, 2008.

**Jean Del Cour (1631-1707).** Église Saint-Barthélemy, Liège, October 19, 2007 – February 3, 2008. With catalogue by Michel Lefftz. To be reviewed.

**Rubens in situ. Samson and Delilah Guests at the Rockoxhuis.** Rockoxhuis, Antwerp, November 16, 2007 – February 10, 2008. The National Gallery's painting is returning to its original location in celebration of the 30<sup>th</sup> anniversary of the opening of the Rockoxhuis Museum. The exhibition, which includes other works from Nicolaas Rockox's collection will travel to the Liechtenstein Museum in Vienna.

**Presentation Rubens doorgelicht: onderzoek en restauratie in de kijker: *The Prodigal Son*.** Koninklijk Museum voor Schone Kunsten, Antwerp, December 1, 2007 – February 3, 2008.

### Czech Republic

**Rachel Ruysch, *Forest Recess with Flowers*.** Národní Galerie v Praze, Prague, December 14, 2004 – January 1, 2009. On loan from a private collection.

**A Masterpiece Visits Prague: Rembrandt van Rijn, *A Bearded Man in a Cap*.** Národní Galerie v Praze, Prague, June 13, 2007 – January 31, 2008.

### Denmark

**Pieter Isaacs.: hofmaler of spion.** Det Nationalhistoriske Museum på Frederiksborg Slot, Hillerød, August 18 – November 18, 2007. With catalogue, published by Brepols; to be reviewed.

**Presentation Restaurering af et mestervaerk [Jacob Jordaens, *The Tribute Money*]: Abent vaerksted (Restoring a Masterpiece: Open Workshop).** Statens Museum for Kunst, Copenhagen, September 18, 2007 – July 18, 2008.

### England and Scotland

**Old Masters, New Eyes.** Brighton Museum and Art Gallery, Brighton, July 11, 2007 – February 10, 2008. Dutch and Flemish Old Master paintings.

**Bruegel to Rubens. Masters of Flemish Painting.** The Queen's Gallery, Palace of Holyroodhouse, Edinburgh, September 28, 2007 – April 6, 2008; The Queen's Gallery, London, opens October 2008. 50 paintings from the Royal Collection. Accompanied by a catalogue by Desmond Shawe-Taylor and Jennifer Scott, distributed by Thames and Hudson, ISBN 1-905686-00-5; 978-1-905686-00-1, £20. At the same time, Christopher White's catalogue of the Flemish pictures in the Royal Collection came out (see under *New Titles*). To be reviewed.

**German Renaissance Stained Glass.** National Gallery, London, November 7, 2007 – February 17, 2008.

**Painting Family. The De Brays, Masterpainters of the Dutch 17<sup>th</sup> Century.** Dulwich Picture Gallery, London, July 2 – October 5, 2008.

### France

**Autour d'un dessin de Van der Meulen représentant Chantilly vers 1665: Chantilly au XVII<sup>e</sup> siècle.** Musée Condé, Chantilly, September 29, 2007 – January 6, 2008.

## Hungary

**From the Arch-Rascal to the Noble-Minded Man: A Selection from the Later Sculptures of Franz Xaver Messerschmidt.** Szépművészeti Múzeum, Budapest, July 26, 2007 – January 27, 2008.

## The Netherlands

**Levenslijnen: van wieg tot graf in de 16de en 17de eeuw.** Fries Museum, Leeuwarden, September 28, 2003 – December 31, 2007.

**Bossche vestingwerken.** Noordbrabants Museum 's-Hertogenbosch, April 29, 2005 – December 31, 2008.

**Het jaar van de achttiende eeuw in Rijksmuseum Twenthe.** Rijksmuseum Twenthe, Enschede, February 24, 2007 – January 6, 2008.

**Bijbelse vrouwen in de kunst.** Museum Catharijneconvent, Utrecht, June 14, 2007 – January 6, 2008.

**Leren van emblemen.** Universiteitsbibliotheek, Leiden, July 6 – November 30, 2007.

**Dordtse meesterwerken uit de Gouden Eeuw: schilderijen uit het Dordrechts Museum.** Rijksmuseum Twenthe, Enschede, July 21, 2007 – February 3, 2008.

**Rembrandt in Brussel: meesterwerken van Nederlandse tekenkunst in het Koninklijk Museum voor Schone Kunsten Brussel.** Museum Het Rembrandthuis, Amsterdam, September 1 – November 25, 2007.

**Dirk Hannema (1895-1984): het oog van de kenner.** Museum De Fundatie, Zwolle, September 15, 2007 – January 20, 2008.

**Meesters en molens: van Rembrandt tot Mondriaan.** Drents Museum, Assen, September 18 – December 9, 2007. Previously at the Noordbrabants Museum, 's-Hertogenbosch, and Museum Bredius, The Hague. With catalogue, ed. by Charles Dumas. Zwolle: Waanders, ISBN 978-90-400-8291-7, \$29.

**The Leaping Horse by Constable.** Rijksmuseum, Amsterdam, September 20 – December 17, 2007. Constable's famous painting on loan from the Royal Academy of Arts, London, is juxtaposed with works by Ruisdael, Hobbema and Koninck.

**Apelles en Vulcanus.** Bonnefantenmuseum, Maastricht, September 29, 2007 – February 17, 2008. Follow-up to *From Vulcan's Forge*. Southern Netherlandish works from the 16<sup>th</sup> to early 17<sup>th</sup> centuries.

**Battle at Schiphol.** Rijksmuseum Amsterdam Schiphol (beyond passport control), October 2, 2007 – January 14, 2008. Commemorates the naval battle of 1573 with paintings, prints and other items from the Rijksmuseum and the Stedelijk Museum de Lakenhal, Leiden.

**Kinderen van Oranje. Vorstelijke kinderportretten, toen en nu.** Nationaal Museum Paleis het Loo, Appeldoorn, October 6, 2007 – January 6, 2008. With catalogue by Marieke Spliethoff. Waanders, ISBN 978-90-400-8444-7, euros 13.

**Nederlanders in beeld: Portretten uit de Gouden Eeuw.** Mauritshuis, The Hague, October 13, 2007 – January 15, 2008. Opened at the National Gallery, London.

**Stichting Victor VI: De rijke man en de arme Lazarus door Hendrick ter Brugghen, 1625.** Centraal Museum, Utrecht, October 13, 2007 – January 13, 2008.

**Het aanzien van Amsterdam: profielen, panoramas en plattegronden uit de Gouden Eeuw.** Stadsarchief, Amsterdam, October 19, 2007 – January 6, 2008.

## Meisterwerke mittelalterlicher Kunst aus dem

**Nationalmuseum Warschau.** Museum Catharijneconvent, Utrecht, November 10, 2007 – January 6, 2008. Previously at the Museu Nacional de Arte Antiga, Lisbon, and the Österreichische Galerie Belvedere, Vienna. Catalogue published by Hirmer, ISBN 10 3-7774-3275-X, euros 30.

**Dutch Primitives. Paintings from the Late Middle Ages.** Museum Boijmans Van Beuningen, Rotterdam, February 16 – May 25, 2008. With catalogue.

**Jan de Bray en zijn familie.** Frans Hals Museum, Haarlem, February 2 – June 22, 2008. Catalogue with contributions by Pieter Biesboer, Emilie Gordenker, Friso Lammertse, Fred Meyer, Ariane van Suchtelen and Gerdien Wuestman. Zwolle: Waanders, ISBN 978-90-400-8427-0 (Dutch), 978-90-400-8446-1 (English), euros 35.

## Poland

**Rubens, Van Dyck, Jordaens. Paintings by Great and Minor Flemish Masters, 1608-1678, from Vienna, Kassel and Polish Collections.** Muzeum Narodowe w Warszawie, Warsaw, November 6 – December 31, 2007.

## Romania

**Peter Paul Rubens in gravura secolelor XVII-XIX.** Muzeul National de Arta al României, Bucharest, June 20, 2007 – January 13, 2008.

## Spain

**Dürer and Cranach: Art and Humanism in Renaissance Germany.** Museo Thyssen-Bornemisza and Fundación Caja, Madrid, October 9, 2007 – January 6, 2008.

## Switzerland

**Circle and Cosmos. A Recently Restored 15th-Century Panel Painting.** Kunstmuseum, Basel, August 18 – November 11, 2007.

**Philippe de Champaigne (1602-1674), entre politique et dévotion.** Musée d'Art et d'Histoire, Geneva, September 20, 2007 – January 13, 2008. The exhibition opened at the Palais de Beaux-Arts, Lille.

## Outside North America and Europe

### China

**Rembrandt and the Golden Age.** Shanghai Museum, November 2, 2007 – February 13, 2008. Previously at the Dayton Art Institute, Dayton (Ohio), Phoenix Art Museum, Phoenix (Arizona), and the Portland Art Museum Portland (Oregon).

### Japan

**Rembrandt's Etchings: The Embrace of Darkness and Light.** Nagoya/Boston Museum of Fine Arts, Nagoya, September 18 – December 9, 2007.

## Museum and Other News

### Amsterdam

Recent grants and fellowships funded by NWO (the Netherlands Organization for Scientific Research) for research projects in the Department of Art History at the University of Amsterdam (Renaissance and Early Modern Art section, chair: Eric Jan Sluijter).

– Margriet van Eikema Hommes obtained a *Veni* fellowship (a three-year post-doc fellowship) for the project *Visual Concepts and Pictorial Solutions: The Interrelation Between Decorative Function, Style and Technique in 17th-Century Netherlandish Painting Ensembles* (December 2006 – December 2009).

– Koenraad Jonckheere obtained a *Veni* fellowship for the project *Art after Iconoclasm. Meaning and Functioning of Painting During the Revolt in the Netherlands (1566-1585)* (January 2007 – January 2010). During the year 2006, Jonckheere received a *Rubicon* grant from NWO for the project *The Giro d'Italia of Netherlandish Artists. Social Restraint Versus Social Upgrade (c. 1500-c. 1650)*, with which he worked at The Warburg Institute, London.

– Thijs Weststeijn received a *Veni* fellowship for the project *The Invention of Dutch as a Language of Art, 1604-1707*. He will start this project in November 2007 (continuing through November 2010). From January 2007 until November 2008, Thijs Weststeijn worked with a J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities on the research project *The Republic of Painting. Sources and Reception of Franciscus Junius's 'The Painting of the Ancients' (1637-1694)*. This was a follow-up to a project he carried out from January 2006 to January 2007 at The Warburg Institute titled *Persuasive Vision: Art and Rhetoric in Franciscus Junius's 'The Painting of the Ancients' (1638)* (with a NWO Talent fellowship).

– Eric Jan Sluijter and Marten Jan Bok received funding from NWO for the research program *Artistic and Economic Competition in the Amsterdam Art Market c. 1630-1690: History Painting in Amsterdam in Rembrandt's Time*.

The sub-projects of this program are:

- *The Economic and Social Stratification of Amsterdam's Artistic Community*, post-doc fellowship, half-time for three years (this position had not yet been filled at the time of writing).

- Erna Kok, *Innovation through Rivalry. History Painting in Amsterdam 1635-1645* (Ph.D. project, May 2007 – May 2010).

- Elmer Kolfin, *Between Rubens and Rembrandt: Amsterdam's Public Commissions and Painters from the Southern Netherlands, 1655-1665* (half-time for two years, September 2007 – September 2009).

- Frauke Laarmann, *Religious History Painting in Amsterdam, c. 1635-1690: the Choice of the Public* (half-time for three years, January 2008 – January 2011).

The research projects of Marten Jan Bok and Eric Jan Sluijter are titled respectively:

- *Artists' Commercial Strategies and the Dynamics of the Amsterdam Art Market*, and

- *Art, Ideas and Rivalry: History Painting in Amsterdam c. 1645-1690*.

Closely related are the following Ph.D. projects at the Institute of Fine Arts, New York University:

– William Worth Bracken, *Rembrandt in the 1630's: Dialogues in a Competitive Environment* (Mauritshuis fellowship 2007/8).

– Jacquelyn N. Coutré, *The Manners of Jan Lievens: 'Style' and Immediacy in the Seventeenth-Century Netherlands* (Fulbright fellowship 2006/7; MMA Rousseau fellowship 2007/8).

**Amsterdam:** In the coming eighteen months the Amstelhof will undergo a complete renovation so that from early 2009 it will be able to accommodate the Hermitage Amsterdam.

**Amsterdam:** The Rijksmuseum acquired a tapestry cartoon of *Scipio Africanus at Carthage*, made about 1545 in Brussels or Northern Italy. It also purchased at auction a drawing by Bartholomeus Spranger of *Hercules Being Led by Minerva and Virtue to the Temple of Fame*, which served as a preparatory design for Jan Muller's engraving.

**Antwerp:** The Koninklijk Museum voor Schone Kunsten announced that the Getty Trust is funding a three-year research campaign on the Rubens paintings in the museum. The grant will cover archival research, photography and investigation of techniques and materials of the paintings. The collection comprises 28 paintings as well as one drawing and 665 prints. An interim digital catalogue is expected by 2010. Intermediate results will be presented each year in dossier exhibitions, *Rubens Revealed*. The first one, opening December 1, 2007, will feature *The Prodigal Son* (see under *Exhibitions*). The Museum will further publish an online journal, *Rubens Bulletin*, featuring articles on Rubens and his workshop. It will come out twice a year. The name of the journal refers to the famous *Rubens Bulletin*, published between 1882 and 1910.

Another development at the museum concerns a cultural exchange, including paintings, between the Koninklijk Museum and the Museum Mayer van den Bergh and the John and Mable Ringling Museum in Sarasota, a natural fit considering the Ringling's strong holdings in the works of Peter Paul Rubens.

**Dalheim** (Westphalia): In May 2007 the Landesmuseum für Klosterkultur opened in this former monastery near Paderborn. An accompanying volume was published by Schnell + Steiner, edited by Matthias Wemhoff, the director of the museum (see under *New Titles*).

**Detroit:** The Detroit Institute of Arts is reopening November 23, 2007, after a complete new installation of its collection.

**The Hague:** On its 75<sup>th</sup> anniversary, the RKD (Rijksbureau voor Kunsthistorische Documentatie) moved to its new quarters in the Royal Library complex. The event was officially celebrated on September 14, 2007, in the presence of Queen Beatrix.

**Leiden/Haarlem:** The legal heirs of the late Jewish art dealer Nathan Katz have filed a claim against Dutch museums for the return of 227 paintings which the Dutch state has permanently loaned to public museums. Among the paintings being claimed are works now in the Museum De Lakenhal and the Frans Hals Museum.

**London:** The National Gallery decided to try acquiring Poussin's *Sacraments* which have been on loan since 2002 and are now being sold by the Duke of Rutland. The decision to go for the Poussins means that the gallery will be unable to acquire Rubens's sketch for the ceiling of the Banqueting House in Whitehall, the *Apotheosis of King James I*, which has been on loan since 1981.

**New York:** Giambologna's *Astrology* is on view at the Frick Collection, on long-term loan from the Quentin Foundation, a private collection devoted to sixteenth- through eighteenth-century statuettes.

**New York:** A Rubens sketch of *The Hunt of Meleager and Atalanta* (not to be confused with the painting of the same subject recently acquired by the Getty Museum and featured on the cover of the *HNA Newsletter*, November 2006), was transported by Christie's

to New York without proper export license. The sketch, formerly belonging to Brenda, Lady Cook, was sold at Christie's, London, on December 8, 2005 to an American collector. The painting will remain at Christie's Rockefeller Center while UK buyers are offered the opportunity to match the price of £3.3m. (From *The Art Newspaper*, October 2007)

**Oberlin** (Ohio): A collection of important prints were donated to the Allen Memorial Art Museum, Oberlin College, by Linda and Ken Preston of New York City. Works include those by Dürer, Rembrandt, Claude Lorrain, Adriaen van Ostade and Anthonie Waterloo. A selection is presently on view at the museum.

**Paris:** The Musée de la Chasse et de la Nature has reopened following refurbishing. Besides its well known collection of works by Alexandre-François Desportes and Jean-Baptiste Oudry, the museum holds paintings by Lucas Cranach and Jan Brueghel the Elder and Rubens.

**Prague:** The National Gallery in Prague is trying to track down a lost copy of Dürer's *Feast of the Rosegarland*, which would provide invaluable guidance in restoring the original. The copy of the altarpiece was in London in 1945. It is recorded only in an old black and white photograph. The lost copy was probably painted by Johann Rottenhammer who replaced Dürer's altarpiece in San Bartolomeo in Venice with an Assumption of the Virgin when the original was removed by Rudolph II and taken to Prague. Dr. Olga Kotkova (kotkova@ngprague.cz) and the National Gallery are anxious to hear from anyone who might have information about the whereabouts of the Rottenhammer copy (From *The Art Newspaper*, October 2007).

**Rome:** The Vatican Library is closed for refurbishing for three years, from mid-July till September 2010. During the closure, scholars will be able to obtain digital copies of ancient manuscripts in the library.

**Rotterdam:** The Museum Boijmans Van Beuningen has acquired a print showing the family tree of Charles V, published in 1536 by the Antwerp-based graphic artist Robert Peril. The giant woodcut measures 7.25 metres and is thus the tallest print in the world. The print will be part of the large Erasmus exhibition the museum is organizing from November 8, 2008 – February 22, 2009.

**Washington:** The National Gallery of Art has acquired an ivory sculpture of *Christ Bound*, attributed to François Duquesnoy (1597-1643). Also new at the Gallery is Martin Schongauer's engraving *Christ Enthroned with Two Angels*: [www.nga.gov/press/2007/gift0706.shtm](http://www.nga.gov/press/2007/gift0706.shtm)

## Scholarly Activities

### Conferences to Attend

#### United States

##### CAA 96<sup>th</sup> Annual Conference

Dallas-Fort Worth, February 20-23, 2008.

Sessions of special interest to HNA:

*Current Perspectives on Manuscript Illumination in Late Medieval Paris*, chair: **Gregory Clark** (University of the South).

*Masculinity and Early Modern Art*, chair: **Linda Hulst** (College of Wooster).

*Gender and the Market in Netherlandish Art*, chairs: **Alison Kettering** (Carleton College) and **Lisa Rosenthal** (University of Illinois at Urbana-Champaign). This session is sponsored by the Historians of Netherlandish Art.

*Back to the Kunstkammer. New Approaches and New Research*, chair: **Susan Maxwell** (University of Wisconsin-Oshkosh).

*Parody and Festivity*, chair **David Smith** (University of New Hampshire).

*Northern European Renaissance Art of the 15<sup>th</sup> and 16<sup>th</sup> Centuries*, chair **Jeffrey Chipps Smith** (University of Texas-Austin). Open session.

For fuller information: <http://conference.collegeart.org/2008/sessions>

##### Renaissance Society of America Annual Conference

Chicago, April 3-5, 2008. [www.rsa.org/meetings/annualmeeting/php](http://www.rsa.org/meetings/annualmeeting/php)

Session sponsored by the Historians of Netherlandish Art

*Portraiture II: Early Netherlandish Portraiture: Functions and Methods*.

Chair Diane Wolfthal

**Molly Faries** (University of Indiana), *Reliving Pilgrimage: Jan van Scorel's Portraits of Jerusalem Brothers*.

**Catherine Metzger**, *Rogier, by Rogier*.

**Diane Wolfthal** (Arizona State), *Some Repercussions of Technical Studies: Politics and Status in Rogier van der Weyden's Diptych of Philippe de Croÿ*.

*Portraiture III: Artists as Melancholics, Multicultural Maneuverers, and Magicians*.

**Mary Bryan Curd** (Arizona State), *Multicultural Maneuvering: Peter Lely's Collaborative Strategies and the Changing Market for Portraiture in Restoration London*.

**Christiane Andersson** (Bucknell), *Sympathetic Magic in Early Modern Female Portraits*.

**Laurinda Dixon** (Syracuse), *The Dark Side of Genius: Artists and Melancholia Post-Dürer*.



Other papers concerned with Netherlandish or German art:

**James D. Clifton** (Sarah Campbell Blaffer Foundation), *The Exorcist: The Prequel 3*. [Includes discussion of Rubens's *Miracle of Ignatius of Loyola* (Vienna).]

**Stephanie Leitch** (Florida State University), *A Moveable Feast? Itinerant 'Cannibals' in Early Modern Germany*. [Includes discussion of the prints of Hans Burgkmair and Jörg Breu.]

**Dawn Odell** (Virginia Polytechnic), *Creating Cultural Difference in Batavia: A View from the Margin*.

**Meghan Hughes** (Tufts), *Mapping Renaissance Identity in The Travels of Sir John Mandeville*.

**Hanns Hubach**, *Pfalzgrave Ottheinrich at the Crossroads: Personal Affection Versus Sophisticated Statecraft*.

**Kate Nyhan** (Bard Graduate Center), *Ein new Kochbuch: A New Genre? An Illustrated Cookbook and Frankfurt Print Culture*. [Published by Sigmund Feyerabend and illustrated by Jost Amman, Virgil Solis and Hans Weiditz.]

**Kristoffer Neville** (Princeton), *Portrait Sculpture in Prague. Format and Representation*.

**Michael John Gorman** (Trinity College) and **Alexander Marr** (University of St. Andrew's), *'Others see it yet otherwise': Disegno and Pictura in a Flemish Gallery Interior*.

**Sven Dupré** (Ghent University), *Ignorance and Wonder in the Const-kamer. Painted Gallery Interiors and Collections in Early Seventeenth-Century Antwerp*.

**Elizabeth Honig** (UC-Berkeley), *Painting and Objecthood*.

**Joaneath Spicer** (Walters Art Museum), *The Kunst in Seventeenth-Century Kunstkammer Paintings: From Ars to Art*.

**Al Acres** (Georgetown), *Embodied Aims: A Dimension of Physical Empathy in Renaissance Painting*.

**Noel Schiller** (University of South Florida), *'To see ourselves greatly misled': The Laughing Deceptions of Jan Miense Molenaer's Five Senses*.

**Antien Knaap** (Harvard University Art Museums), *Rubens's Quos Ego and Raphael's Galatea: Emulation, Poetics and Antiquity*.

**James Bloom** (Vanderbilt), *Out of Burgundy! Between Performance and the Object*.

**Keiko Kagawa** (Western Oregon University), *The Architecture of Imagined Space: Anthonis van den Wyngaerde's Panorama of London*.

**Larry Silver** (University of Pennsylvania), *The Lady is a Tramp: Sexuality in Northern Sixteenth-Century Imagery*.

**Walter Melion** (Emory), *Quae lecta Canisius offert et spectata diu: The Pictorial Images in Petrus Canisius's De Maria Virgine of 1577*.

**Ralph Dekoninck** (KU Leuven), *Looking Through the Mirror: The Dynamic of Vision in J. David's Duodecim Specula (Antwerp 1610) and J. Filère's Miroir sans tache (Lyon 1636)*.

**Gabriella K. Szalay** (Independent), *Reading the End of Time: Margaret of York's Book of Revelation* [Pierpont Morgan Library].

**Christopher Heuer** (Princeton), *The Aesthetics of Collapse: Hieronymus Cock's Praecipuae aliquot antiquitatis ruinarum (1551)*.

**Ricardo de Mambro-Santos**, *The Parable of Tristo Augello and the Meaning of Rome in Karel van Mander's Schilder-Boeck*.

**Catherine E. Saucier** (Arizona State), *Revitalized Relics: Translating St. Lambert in Early Renaissance Liège*.

**Annette LeZotte** (Wichita State), *Eyes Are the Window of the Soul: Joos van Cleve's Husband-and-Wife Portraits*.

**Carole Collier Frick** (Southern Illinois University), *Reading the Clothes: Female Portrait Costume in the Age of Habsburg Hegemony*.

**Andrea Pearson** (Bloomsburg University), *Sexuality as a Princely Construct in Portraits of the Dukes of Burgundy*.

**Charlotte C. Smith** (University of Melbourne), *Ottoman Dress and Custom in Sixteenth-Century Northern European Costume Books*.

**Lisa Vergara** (CUNY, Graduate Center), *Frans Hals's Female Regents of the Old Men's Home in Haarlem*.

**Lorenzo Pericolo** (University of Montréal), *Longing for the Gold Chain: Rembrandt's Self-Portrait as Democritus or the Impossibility of Being a History Painter*.

**Stephanie Dickey** (Queen's University), *Rembrandt and Saskia as Pausias and Glycera: Artistic Identity in the Female Gaze*.

**Frederick A. de Armas** (University of Chicago), *Lost Objects of Cruelty: Ovid, Titian, Rubens, and Cervantes's Don Quijote*.

**Luis F. Aviles** (UC-Irvine), *War, Art and Humanistic Self-Representation: Vermeyen's Tapestries on the Conquest of Tunis*.

**Olivia V. Poska**, *Adriaen van de Venne's 'Grauw'tjes' and the Virtuosity of the Burin Hand*.

**Victoria Sancho Lobis** (Columbia), *Copying and the Construction of the Rubensian Body*.

**Ariane Mensger** (University of Heidelberg), *Designs for Stained Glass Windows: Drawings between Originality and Functionality*.

**Emily Snow** (Princeton), *The Virgin of Sorrows: Piety and Politics in the Burgundian Netherlands*.

**Alejandra B. Osorio** (Wellesley), *Regulating Dress and Ruling the Empire: The Politics of Silks and Pearls in the Hapsburg Courts at Lima and Madrid*.

**Freya Strecker** (University of Tübingen), *The Emperor's New Clothes: Fashion and Confession in the Holy Roman Empire at the Time of Charles V*.

**Bettina Wagner** (Bayerische Staatsbibliothek), *Trading Incunabula: Evidence for the Acquisition of Venetian Incunabula in Southern Germany in the Fifteenth Century*.

**Michel Weemans** (EHES, Paris), *The Preaching of John the Baptist: Erasmus and Herri met de Bles's Visual Exegeses*.

**Reindert Falkenburg** (University of Leiden), *From Religious Exegesis to Visual Hermeneutics: Pieter Aertsen's Christ in the House of Mary and Martha*.

**Louisa Wood Ruby** (Frick Collection and Art History Library), *Autograph Copies or Skilled Deceptions? [Using the example of Paul Bril]*

**Emily J. Peters** (Rhode Island Museum), *Jan Gossaert's Adam and Eve (ca. 1525): A Northern Cartoon?*

**Christian Tico Seifert** (FU Berlin), *Patterns of Success: Pieter Lastman's Figure Studies*.

**Catherine Eagleton** (British Museum), *Books of Brass and Paper: Astronomical Instruments in Medieval and Early Modern Europe*.

**Vera Keller** (Princeton), *Moving Pictures: Circulating Drebbel's Perpetuum Mobile*.

**Suzanne Karr Schmidt** (Harvard University Art Museums), *Precision Artistry? Calibrating Georg Hartmann's Printed Instruments*.

**Margaret Schotte** (Princeton), *Sailing Under a Paper Moon: Utilizing Printed Navigational Instruments*.

**Celeste Brusati** (University of Michigan), *New Approaches to Portraiture in Baroque Europe Personal Effects: Human Subjects of Seventeenth-Century Still Life Painting*.

**Marie-José Govers** (Independent), *Jan Mostaert's West Indian Landscape: a Realistic Portrait of an Exotic America or an Allegory of a Dutch Historical Event?*

**Todd Richardson** (University of Leiden), *Measure, Form and Order as Clues to Viewing Pieter Bruegel the Elder's Fall of the Rebel Angels*.

**Almut Pollmer** (University of Leiden), *Vasari and the Eucharist: Speculations on a Church Interior Painting by Gerard Houckgeest [c. 1600-1661]*.

**Michael J. Waters** (New York University), *From Sketchbook to Print to Sketchbook: Architectural Prints and the Enduring Sketchbook Tradition*.

## Europe

### **Schilderij, commode en drinkhoorn. Kunstnijverheid in het museum: didactiek of esthetiek?**

Christelijke Hogeschool Nederland, Leeuwarden, November 16, 2007.

**Peter Fuhring** (Radboud Universiteit Nijmegen), *Kunstnijverheid in het museum, het internationale perspectief*.

**Ronald de Leeuw** (Rijksmuseum, Amsterdam), *Tussen kunst en geschiedenis: kunstnijverheid in het Nieuwe Rijksmuseum*.

**Titus M. Eliëns** (Gemeentemuseum, The Hague), *Kunst en kunstnijverheid in het Gemeentemuseum Den Haag*.

**Véronique Vandekerchove** (Stedelijke Musea Leuven), *Het verhaal van Leuven vanuit de kunst*.

**Cees van 't Veen** (Fries Museum, Leeuwarden), *Denken over het nieuwe Fries Museum*.

### **Political and Scientific Networks Among Towns in England, France and the Southern Low Countries, ca. 1580-1700**

Université libre, Brussels, November 16-17, 2007.

Papers of art historical interest:

**Alex Marr** (University of St. Andrew's), *Scientific, Artistic and Material Exchanges Between Antwerp and Milan in the Early 17th Century*.

**Tine Meganck** (Royal Museums of Fine Arts of Belgium), *Chorography and Antiquity Between England, France and the Southern Low Countries, 1500-1620*.

**Koen Vermeir** (Katholieke Universiteit Leuven), *Circulating Knowledge or Superstition? Exchanges of People, Ideas and Artefacts Among Towns in England, France and the Low Countries*.

**Scott Mandelbrote** (Cambridge University), *Correspondence and Gems in the Circle of Peter Paul Rubens*.

For the full program: <http://homepages.ulb.ac.be/~vfeola/programme.pdf>

Contact: [vfeola@ulb.ac.be](mailto:vfeola@ulb.ac.be)

### **Looking Backwards, Moving Forwards. Imitation and Canon-Making in Italy and the Netherlands in the Renaissance**

Radboud University, Nijmegen, November 23, 2007.

[www.ru.nl/kunstgeschiedenis](http://www.ru.nl/kunstgeschiedenis)

[www.onderzoekschoolkunstgeschiedenis.nl](http://www.onderzoekschoolkunstgeschiedenis.nl)

**Maria H. Loh** (University College, London), *'Say Hello, Wave Goodbye': Repetition and the Aesthetics of the Same but Different*.

**Valeska von Rosen** (University of Bochum), *Caravaggios ironische Bildzitate*.

**Matthijs IJssink** (Radboud University, Nijmegen), *'Quis nous hic Hieronymus orbi Boschius?': Pieter Bruegel as the New Jheronimus Bosch*.

**Joris van Grieken** (Catholic University, Leuven), *Contextualising Reproductions after Early Netherlandish Masters in Light of the Reception of Their Art in the Second Half of the 16th Century*.

**Volker Manuth** (Radboud University, Nijmegen), *From Prague to Amsterdam: Aspects of the Dürer Renaissance in Dutch Painting of the Golden Age*.

**Joost Keizer** (Leiden University), *On the Origins of 'Art': Michelangelo's Battle of Cascina*.

**Arvi Wattel** (Radboud University, Nijmegen), *Transferring the Model: Raphael's Designs and the Ferrarese Response, 1540-1543*.

Introduction by Reindert Falkenburg and concluding remarks by Bernard Aikema.

### **The Iconography of Slavery in Europe, 1500-1800**

Warburg Institute, London, November 23-24, 2007. Organized by Elizabeth McGrath and Jean Michel Massing. <http://warburg.sas.ac.uk/lectures/slavery.html>

#### *Metaphors and Contexts*

**Elizabeth McGrath** (Warburg Institute), *Between Allegory and Reality. Themes of Slavery in European Art*.

**Charles Robertson** (Oxford-Brookes University), *Ergonomics and Ambiguity in Michelangelo's Slaves*.

**Jean-Luc Liez** (Université Nancy 2), *Slavery as a Religious Metaphor in the Iconography of the Trinitarian Order [in French]*.

#### *Turks, Moors and Monuments*

**Jean Michel Massing** (King's College, Cambridge), *Medici Ideology and the Iconography of Mediterranean Slavery*.

**Rick Scorza** (London), *The Medici and the Turks*.

**Jennifer Montagu** (London), title to be announced.

**Anthea Brook** (Courtauld Institute of Art), *The Livorno Slaves: Emulation in Miniature from Borgo Pinti to Doccia*.

#### *Spain and the Netherlands*

**Carmen Fracchia** (Birkbeck College), *Images of Slavery in Spain and the New World*.

**Elmer Kolfin** (University of Amsterdam), The Visibility of Slaves in Dutch Art.

**Ernst van den Boogaart** (Amsterdam), Dimensions of Slavery. Meanings of Blackness in the Pictorial Material from Dutch Brazil.

*The Limits of Enlightenment*

**Hendrik Ziegler** (University of Hamburg), Voltaire and the Debate around the Slaves of the Royal Monument in the Place des Victoires, Paris.

**Meredith Garner** (Yale University), Abolitionism into Art? Reconsidering George Morland's *The Slave Trade* and *African Hospitality*.

**David Bindman** (University College, London), Putting the Case for Slavery: Richard Newton's anti-Wilberforce Caricatures.

**Temi Odumosu** (University of Cambridge), Slavery as a Motif of English Satire.

### ***De Wijze en de Dwaas. De perceptie van de alchemist door de eeuwen heer***

Nationaal Jenevermuseum, Hasselt, November 24, 2007.

**Eric Van Schoonenberghe**, Hogeschool Sint-Lieven, Ghent), Ontstaan en evolutie van de alchemie in de Nederlanden.

**Karolien De Clippel** (Postdoctoral fellow, Research Foundation Flanders/KU Leuven), Alchemist/Alche mist. Het beeld van de alchemist in de zeventiende-eeuwse schilderkunst van de Lage Landen.

**Harry Snelders** (University of Utrecht and Vrije Universiteit Amsterdam), De collectie Brinkman: alchemisten in de prentkunst.

**Annelies van Gijzen** (Universities of Ghent and Antwerp), Isaac Hollandus, de alchemist van Stolwijk?

**Ernst Homburg** (University of Maastricht), De alchemie van verfstoffen.

**Brigitte Van Tiggelen** (Mémosciences, Louvain-la-Neuve), [Johann Rudolf] Glauber [1604-1670] and the Low Countries.

### ***The (Counter)Reformation Countered: Considering the Nude and the Norm in the Early Modern Low Countries***

KU Leuven, December 6-7, 2007. Organized by Karolien De Clippel.

**Eric Jan Sluijter** (University of Amsterdam), The Nude, the Artist and the Model: The Case of Rembrandt.

**Erna Kok** (University of Amsterdam), 'Vrouwe-naeckten nae't leven . . .': fantasie of atelierpraktijk?

**Victoria Sancho Lobis** (Columbia), Painted Drawing Books and the Dissemination of Ideal Male Anatomy in Northern Europe.

**Hubert Meeus** (University of Antwerp), 'Twee bronnen van voor'. Naakt op het Nederlandse toneel van de 17de eeuw.

**Johan Verberckmoes** (KU Leuven), Ugly yet Funny. The Nude in 17<sup>th</sup>-Century Jestbooks.

**Ralph Dekoninck** (KU Leuven), The Art Stripped Bare by the Theologians, Even. Image of Nudity/Nudity of Image in the Religious Literature of the 17<sup>th</sup> Century.

**Veerle De Laet** (University of Antwerp), 'een naeckt kindt, een naeckt vrouwken ende andere figuren'. An Analysis of Nude Representations in the Brussels Domestic Setting.

**Aileen Ribeiro** (Courtauld Institute), Sacred and Profane. Naked and Painted Faces in the Early Modern Period.

**Paul Taylor** (Warburg Institute), Colouring Nakedness in Dutch Art and Theory.

**Ann-Sophie Lehmann** (University of Utrecht), Nude Tradition vs. Naked Innovation. Jan van Eyck's *Adam* and *Eve* Panels as Ancestors of the 'Northern Nude'.

**Koenraad Jonckheere** (NOW and University of Amsterdam), Vieze voeten en vuile vingernagels. Lichamelijkheid, heiligheid en vulgariteit in Antwerpen ten tijde van de Beeldenstorm.

**Fiona Healy** (Mainz), Attitudes to Male Nudity in Sixteenth- and Seventeenth-Century Netherlandish Art.

**Marieke De Winkel** (Nijmegen), Showing Skin. Notions of Impropriety in Dress in the Golden Age.

**Marie-Paule Geraerts** (Vrije Universiteit Brussel), Het *Venusfeest* van Peter Paul Rubens.

**Karolien De Clippel** (FWO-Vlaanderen and KU Leuven), Altering, Hiding and Maintaining. Rubensian Nude and Censorial Stance.

### ***Dutch-Baltic Relations in Historical Perspective***

National History Museum of Latvia, Riga, April 23-25, 2008 (tentative dates). info@netherlandsembassy.lv

### ***Grenzüberschreitungen: Deutsch-niederländischer Austausch im 17. Jahrhundert***

University of Dortmund, Institut für Kunst und Materielle Kultur, **November 20-22, 2008**.

A Call for Papers went out over the HNA listserv and was posted for several months on the HNA website.

## **Past Conferences**

### ***Georg Petel. Neue Forschungen***

Haus der Kunst, Munich, May 10, 2007.

**Ulrich Söding**, Georg Petel: erster Barockbildhauer in Deutschland?

**Astrid Scherp**, Elfenbeinschnitzkunst am Hofe Herzog Maximilians von Bayern.

**Regina Seelig-Teuwen**, Petel in Paris: Der Elfenbeinkruzifixus der Karmeliterinnen von Poutoise aus dem Jahr 1621.

**Daniele Sanguineti**, Georg Petel a Genova: Suggestioni ed eredita.

**Sabine Haag**, Georg Petels weltliche Kleinskulptur und die Kunstkammern des 17. Jahrhunderts.

**Achim Riether**, Zeichnungen von Georg Petel.

**Lorenz Seelig**, Die Augsburgser Silberengel des Hochaltars der Tschenschkapelle: Zu Georg Petels Modellen für die Goldschmiedplastik.

**Erwin Emmerling**, Zur Polychromie der Petelschen Werke.

### **International Congress on Medieval Studies**

Western Michigan University, Kalamazoo, May 10-13, 2007.

In the session *New Directions in Northern Renaissance Art* (chaired by Laura Gelfand) following papers were presented:

**Margaret Goehring** (Independent scholar), Redefining Landscape and Its Function in Franco-Flemish Manuscript Illumination.

**Henry Luttkhuizen** (Calvin College), The Dynamics of Immobility: An Interpretation of the Master of the Figdor Deposition's *Martyrdom of Saint Lucy*.

**Alison Stewart** (Nebraska-Lincoln), New Thoughts on Peasant Festival Images.

### **Le Gothique de la Renaissance**

IVe Rencontres d'architecture européenne, Centre André Chastel, Institut national d'histoire de l'art, Paris, June 12-16, 2007.

**Norbert Nussbaum** (Cologne), Patterns of Modernity: German Late Gothic Architecture Reconsidered.

**Herman Hipp** (Hamburg), The Establishment and Tradition of "Stilgeschichte" in the 19th and early 20th Centuries with Respect to the Understanding and Misunderstanding of Renaissance and Baroque 'Nachgotik' in German Architectural Historiography.

**Ulrich Fürst** (Munich), Silvio Enea Piccolomini on Architecture in 'De Boemloru': Context, Criteria and Long Lasting Influence of a Positive Valuation of 'Gothic' Architecture.

**Stephan Hoppe** (Cologne), Northern Gothic, Italian Renaissance and beyond. Toward a 'Thick Description' of Style.

**Ethan Matt Kavalier** (Toronto), On Vegetal Imagery in Renaissance Gothic.

**Robert Bork** (U Iowa), The Unspeakable Logic of Gothic Design.

**Henri Zerner** (Fogg Art Museum, Harvard), Forme et matière.

**Achim Timmermann** (Michigan), Microarchitecture and manducatio per visum: Observations on the Role of Architectural Ornament in Late Medieval Sacramental Houses.

**Krista De Jonge** (Leuven), 'Scientie' et 'experientie' dans le gothique moderne des anciens Pays-Bas. Les principes de dessin géométrique à travers les écrits de Charles De Beste et les gravures d'Alart Duhamel.

**Thomas Coomans** (Vrije Universiteit Brussel and Vlaams Instituut voor het Onroerend Erfgoed), L'apogée du gothique dans les villes des anciens Pays-Bas avant la Réforme.

**Felipe Pereda** (Complutense Madrid), Salvajes y arquitectura selvática en el colegio de San Gregorio (Valladolid).

**Fernando Marias** (Autónoma Madrid), Gótico y neogótico en la Catilla del siglo XVI.

**Flaminia Bardati** (EPHE, Paris), Structure Gothique, décor Renaissance. Le système des voûtes plates en Normandie au début du XVIe siècle.

**Florian Meunier** (Musée Carnavalet, Paris), Deux architectes

français maniant les styles gothique et Renaissance: Roullant Le Roux (1465-1527) et Pierre Ier Chambiges (v. 1490-1544).

**Etienne Hamon** (Paris-Sorbonne), Un aspect du renouvellement des formes dans l'art flamboyant français: le naturalisme dans le décor architectural.

**Philippe Bonnet** and **Jean-Jacques Rioult** (DRAC Rennes), La tour clocher dans les églises bretonnes: recherches formelles entre Gothique et Renaissance.

**Agnès Bos-Rops** (Musée de la Renaissance, Ecouen), L'architecture religieuse à Paris au XVIe siècle entre conservatisme et rupture.

**Catherine Chédeau** (Besançon), Supports et voûtes dans l'architecture religieuse en France au XVIe siècle (exemples bourguignons).

**Marco Nobile** (Palermo), L'atra lingua. La scelta del gotico in alcuni esempi del Mediterraneo (Sicile, Malte, Sardaigne, Majorque)

**Deborah Howard** (Cambridge), Attitudes to the Gothic in Cinquecento Venice.

**Hubertus Günther** (Zürich), Gothic in High Renaissance Rome.

**Hanns Hubach** (Zürich), L'imagination d'une antiquité allemande autour de la cour de Heidelberg, 1485-1515.

**Richard Biegel** (Prague), Entre continuité et nouvelle symbolique. Les différentes voies du gothique en Bohême au XVIe siècle.

**Nada Grugjic** (Zagreb), Dialogue Gothique-Renaissance dans l'architecture ragusaine du XVIe siècle.

### **Mythe en Werkelijkheid van doperse Vrouwen, ca 1525-1900**

Vrije Universiteit, Amsterdam, August 31-September 1, 2007.

Of art historical interest:

**Wijnan Mijnhard**, Mennonite Women in *Céramiques et Coutumes Religieuses de tous les Peuples du Monde* (1723-1733).

**Volker Manuth**, Rembrandt's Catrina Hoogaet (1657), a Portrait of a Remarkable Mennonite Woman.

**Marieke de Winkel**, Sobriety and Restraint in the Dutch Golden Age. The Mennonite Dress Code.

### **Theories of Vision and Visualisation Techniques in the Fifteenth Century**

Jointly organized by the Vlaams Academisch Centrum, Vlaamse Academie van België voor Kunsten en Wetenschappen, and the Institut für Cusanus Forschung, University of Trier, Brussels and Bernkastel-Kues, September 9-16, 2007.

Of special interest to HNA:

**Inigo Bocken** (Nijmegen), 'Imitatio' and 'creatio' in Cusanus and Van Eyck.

**Rocco Sinisgalli** (Rome), The Role of Alberti in Van Eyck.

**Patrick Seurinck** (Ghent), Optics and Mathematics in Jan van Eyck.

**Wolfgang Schneider** (Darmstadt), Aufstieg und Ordnung im Genter Altar.

**Norbert Schneider** (Karlsruhe), *Zeit und Prozess im Genter Altar*.

**Barbara Baert** (Leuven), *The Gaze and the Image Reconsidered. The Johannes-Schlüssel: Artistic Theory and Practice*.

**Louis Dupré** (Yale), *Cusanus' De visione dei*.

**Elena Filippi** (Alexander von Humboldtstiftung, Munich), *Maß und Vermessenheit des Menschen: Cusanus und Dürer als Erzieher*.

**Luc Bergmans** (Tours), *Jan van Eyck und 'De possess' von Nicolaus Cusanus*.

### **Flemish and Dutch Masters in the Brukenthal Collection in Sibiu (Romania)**

'Het pand', Ghent, October 18, 2007. Organized by the Openbaar Kunstbezit in Vlaanderen, which dedicated its summer issue to the eighteenth-century collector Samuel von Brukenthal.

**Jan De Maere** (Brussels), *Flemish Masters in the Brukenthal Collection*.

**Peter van den Brink** (Suermondt Museum, Aachen), *Size Matters: Jacob Backer in the Brukenthal Collection*.

**Jan De Maere** (Brussels), *Flemish and German Influences in Today's Transylvania*.

**Maximiliaan Martens** (University of Ghent), *15th- and 16th-Century Paintings in the Brukenthal Collection*.

**Sabin Adrian Luca** (Brukenthal Museum), *The Presentation of the Brukenthal National Museum 190 Years after the Public Opening*.

**Gerdien Verschoor** (CODART), *Cultural Networking with Central Europe. The Sibiu Case*.

### **Faith & Fantasy in the Early Modern World**

The Centre for Reformation and Renaissance Studies, Victoria College, Toronto, October 19-20, 2007.

Of special interest to HNA:

**Henri Zerner** (Harvard), *Religion and the Affirmation of Self in the Work of Jean Duvet*.

**Joy Kearney** (Radboud University, Nijmegen), *Transgressing the Sacred and Profane: The Portrayal of Mary Magdalen in Paintings*.

**Barbara Haeger** (Ohio State), *Images, Meditational Prayer, and the Experience of Divine Presence*.

**Ellen Konowitz** (SUNY, New Paltz), *Geertgen tot Sint Jans and the Imagination of Devotion*.

**Christine Sellin** (California Lutheran University), *Abraham and Sarah among the Polygamophiles: Artistic, Theological and Literary Developments in the 16th- and 17th-Century Northern Netherlands*.

**Barbara Uppenkamp** (Hamburg), *The Column of Predestination: Some Remarks on Invention in Protestant Reformed Theology*.

**Michelle Lang** (U Nebraska at Kearney), *Nature, Faith, and Identity in the Work of Adam Elsheimer*.

**Shelley Perlove** (U Michigan, Dearborn), *Rembrandt and the Jerusalem Temple*.

**Stephanie Dickey** (Queen's University, Kingston), *Rembrandt's Mennonite Legacy: Jan Luyken's The Martyrs Mirror and Religious Narrative*.

**Mia Mochizuki** (Jesuit School of Theology at Berkeley), *Rembrandt, Iconoclasm, and the Religious Imagination*.

**Machteld Löwensteyn** (Vrije Universiteit Amsterdam), *The Body Betrayed. The Representation of Demonic Deception in the Visula Arts on the Northern and Southern Netherlands during the Early Modern Period*.

For the full program, see [www.crrs.ca](http://www.crrs.ca)

### **Nord – Sud. Ricerche fiamminghe al di qua delle alpi. Prospettive di studio e indagini tecniche**

Padua, October 25-27, 2007.

**Roger Van Schoute** (emeritus, Université Catholique, Louvain-la-Neuve), *Dessin sous jacent et dessin indépendant. Le cas des Primitifs Flamands*.

**Marc De Mey** (Vlaams Academisch Centrum voor Wetenschappen en Kunsten, Brussels), *Jan van Eyck and the Optics of Reflection and Refraction*.

**Albert Châtelet** (emeritus, University of Strasbourg), *Antonella da Messina aux Pays-Bas*.

**Ingrid Alexander-Skipnes** (University of Stavanger, Norway), *Reflections on il fiamminghismo in Ambrogio Bergognone's Panel Paintings*.

**Bruno Mottin** (Centre de Recherche et de Restauration des Musées de France, Musée du Louvre), *La face flamande de Mona Lisa: résultats d'une étude de laboratoire*.

**Juan Torres Arjona** (Universidad Politécnica, Madrid), *VARIM: A Full Automatic System for Creating a High Resolution Reflectographic Mosaic*.

**Ana Sánchez-Lassa de los Santos** (Museo de Bellas Artes, Bilbao), *La Sacra Famiglia con Sant'Elisabetta, San Giovannino e due angeli, una copia di Raffaello all'uso fiammingo*.

**Carmen Garrido Pérez and Jaime García-Máiquez** (Museo del Prado), *Adamo ed Eva di Dürer: analisi tecnologica*.

**Martha Peacock** (Brigham Young University, Provo, Utah), *Hieronymus Bosch and Venetian Artists*.

**Annick Born** (Ecole Nationale Supérieure des Arts Visuelles, La Cambre, Brussels), *Pieter Coecke van Aelst and His Italian Sources*.

**Lars Hendrikman** (Bonnetantenmuseum, Maastricht), *Bernard van Orley and 'Romanism' in the 1530s. Technical Investigation of the Crucifixion Triptych in the Church of Our Lady in Bruges*.

**Arthur J. DiFuria** (University of Delaware), *Remembering the Eternal in 1553: Maerten van Heemskerck's Artistic Identity in Self-Portrait Before the Colosseum*.

**Edward H. Wouk** (Harvard University), *Italy in Floris/ Floris in Italy*.

**Leopoldine Prosperetti** (Johns Hopkins University), *Anatomy of Greenery: Jan Brueghel's Forest Scenes*.

**Amy Golahny** (Lycoming College, Williamsport, Pennsylvania), *Rembrandt e l'Italia, Pieter Lastman*.

**Lara Yeager** (University of Maryland), *A Flemish Artist Amongst His Own? A Closer Look at the Problematic Nature of Michael Sweerts's Roman Street Scene*.

**Alessandra Pattanaro** (University of Padua), *Per la dama in verde di Francoforte: un problema di rapporti nord/ sud*.

**Anna De Floriani** (University of Genoa), 'Reality and Symbol' nel *Libro d'Ore Trivulziano* cod. 473.

**Federica Volpera** (University of Genoa), Un committente genovese per il *Libro d'Ore Trivulziano* cod. 481?

**Nicoletta Stroppa** (University of Genoa), Per Willem Vrelant: l'apporto della macrofotografia e dell'infrarosso alla definizione di uno stile.

**Maria Clelia Galassi** (University of Genoa), Un nuovo tassello per il Maestro dell'Annunciazione di Anversa: lo scomparto con *Sant'Ambrogio e committente* dei Musei Civici di Pavia.

**Daniele Mignanego** (University of Genoa), Indagini sul *Polittico dell'Annunciazione* del Museo Poldi Pezzoli attribuito al Maestro delle Storie di San Giovanni Evangelista.

**Chiara Masi** (University of Genoa), Indagini sul *Trittico di San Gerolamo* dei Musei Civici di Pavia.

**Peter Klein** (University of Hamburg), Dendrochronological Analyses on Some Netherlandish Panel Paintings in Lombard Museums.

**Silvia Bruni** (Università Statale, Milan), La campagna di analisi spettroscopiche Raman.

**Duilio Bertani** (CNRINOVA, Milan) and **Luca Consolandi** (Centro di riflettografia infrarossa e diagnostica dei Beni Culturali, Milan), La campagna di riflettografie condotta mediante lo scanner ad alta risoluzione.

**Maddalena Bellavitis** (University of Padua), Pendant o non pendant? A proposito di due piccoli tondi al Museo Ala Ponzoni di Cremona.

**Caterina Limentani Virdis** (University of Padua), Nuove analisi tecnologiche sul ritratto dell'Accademia Carrara di Bergamo attribuito al Maestro della Leggenda di Sant'Orsola.

### ***The Legacies of Dutch Art in the Age of Rembrandt***

The Graduate School and University Center, City University of New York, in conjunction with *The Age of Rembrandt: Dutch Paintings in the Metropolitan Museum of Art*, November 2, 2007.

**Walter Liedtke** (Metropolitan Museum of Art), Dutch Paintings in the Age of Rembrandt in The Metropolitan Museum of Art.

**Christopher Atkins** (Queen's College, CUNY), Frans Hals's Modernity.

**Catherine Scallen** (Case Western Reserve), America's Rembrandt.

**Perry Chapman** (University of Delaware), Romancing the Painting: Bruegel, Vermeer, and Art History Fiction.

### ***Das Originale der Kopie. Kopien als Produkte und Medien der Transformation von Antike***

Humboldt-Universität, Berlin, November 2-3, 2007.

Of special interest to HNA members:

**Ariane Mensger** (Staatliche Kunsthalle Karlsruhe), 'figures d'antiquaiges' – Frühe Antikenkopien nördlich der Alpen.

**Victoria Sancho Lobis** (Columbia), Rubens, Antiquity, and the Construction of Individual Style.

For the full program, see <http://www.sfb-antike.de/sfb-antike/Aktuell.html>

### ***Sixteenth-Century Studies Conference***

Minneapolis, October 24-28, 2007.

The following three papers are in the session *Making and Meaning in Netherlandish and German Art*, chaired by Alison Kettering and sponsored by the Historians of Netherlandish Art:

**Annette de Vries** (University of Groningen), Painters Speak with Their Hands. Strategies of Emancipation on the Northern Renaissance Artist.

**Celeste Brusati** (University of Michigan), Temporality and Self-Reflection in Dutch Still Life Painting.

**Karin Kolb** (Metropolitan Museum of Art), Collecting Early German Art in the US. Cranach as a Case Study.

Other papers on HNA-related topics:

**Jeroen Vandommele** (University of Groningen), 'Daer Vrede is, moet Discordia beven': The Representation of Peace During the *Landjuweel* of 1561, a Theater Festival in the Low Countries.

**Susan Merriam** (Bard College), The 'Swindle': Jan Davidsz. De Heem's *Eucharist in a Fruit Wreath*.

**Anastasia Nurre** (Ohio State), Among the Philippists: The Identification of a Magdeburg Patrician in a Lutheran Confessional Epitaph.

**Walter Melion** (Emory), From Gospel Harmony to Mystical Garden: Willem van Branteghem on the Soul's Conformation to Christ.

**Dagmar Eichberger** (Uni Heidelberg), In Search of Manna: Typology and the Holy Eucharist in Sixteenth-Century Art.

**Birgit Ulrike Münch** (Uni Trier), On the Existence of 'Confessional Typology': Luther and the Use of Typological Patterns in Sixteenth-Century Bible Illustrations.

**Alexander Linke** (Uni Heidelberg), Typology Gone Wild: Paralleling the Life of Christ with the Life of a Stag.

**Shelley Perlove** (University of Michigan-Dearborn), Rembrandt's Biblical Exegesis: Drawings, Prints and Paintings of the Life of St. Joseph.

**Anne Woollett** (J. Paul Getty Museum), Rubens and the Medieval Sculpted Exemplar.

**Antien Knaap** (Harvard University Art Museums), Visual and Artistic *figurae* in Rubens' Jesuit Ceiling.

**Andrew Morrall** (Bard Graduate Center), The Renaissance Tiled Stove as Representative Object.

**Susan Maxwell** (University of Wisconsin-Oshkosh), A Hot Bath and a Warm Fire: Aristocratic Comfort and Ovidian Themes in the Landshut Residence of Ludwig X.

**Alison Stewart** (University of Nebraska), Heated Rooms: Luther, Meinhard, and the Coburg Tiled Stove.

**Claudia Goldstein** (William Paterson University), A Fire is the Finest of Seasonings: Jerome de Busleyden's Hypocaustum and the Art of the Humanist Dinner Party.

**Imke Harjes** (Haus der Bayerischen Geschichte, Augsburg), Roman Antiquity and the Graphic Arts in the Sixteenth Century: Topology and Metamorphosis.

**Pia Cuneo** (University of Arizona), Reading, Riding, 'Rithmetic': Educating the Body in Early Modern Germany.

**Tomasina Johnston** (Arizona State-Phoenix), *A New Look at an Old Friend: The kooikerhondje in Seventeenth-Century Dutch Paintings.*

## Opportunities

### ***HNA Fellowship for Scholarly Research, Publication or Travel: 2008***

Scholars of any nationality who have been HNA members in good standing for at least two years are eligible to apply. The topic of the research project must be within the field of Northern European art ca. 1400-1800. Up to \$1,000 may be requested for purposes such as travel to collections or research facilities, purchase of photographs or reproduction rights, or subvention of a publication. Winners will be notified in February with funds to be distributed by April 1. The application should consist of: (1) a short description of project (1-2 pp); (2) budget; (3) list of further funds applied/received for the same project; and (4) current c.v. A selection from a recent publication may be included but is not required. Pre-dissertation applicants must include a letter of recommendation from their advisor. Recipient(s) will be asked to write a short account of the project(s) for publication in the HNA Newsletter. Applications should be sent, preferably via e-mail, by **December 1, 2007**, to Stephanie S. Dickey, Vice-President, Historians of Netherlandish Art.

E-mail: [dickey.ss@gmail.com](mailto:dickey.ss@gmail.com)

Postal address: Bader Chair in Northern Baroque Art, Dept. of Art, Ontario Hall, Queen's University, Kingston, ON K7L 3N6 Canada.

### ***American Friends of the Mauritshuis Fellowship***

The *American Friends of the Mauritshuis* offers grants in the field of art history to support an academic project devoted to the study of Dutch and Flemish art from the sixteenth through the eighteenth centuries. Topics relevant to the history and collection of the Mauritshuis and travel to The Netherlands are preferred. Preference goes to subjects devoted to paintings and drawings, then sculpture, prints and applied arts. Worldwide applicants must hold an MA in art history or its equivalent and must be working toward a PhD. Grants range from \$5,000 to \$15,000, depending on the financial requirements and merits of the project.

Applicants are invited to submit a letter with a detailed description of the project and two letters of recommendation before **April 1, 2008** to:

Kathy Reichenbach  
Administrative Assistant  
Bruce Museum of Arts and Science  
One Museum Drive  
Greenwich, CT 06830-7100  
Email: [kreichenbach@brucemuseum.org](mailto:kreichenbach@brucemuseum.org)

### ***VLAC Fellowships***

Vlaams Academisch Centrum, Koninklijke Vlaamse Academie van België voor Kunsten and Wetenschappen, Brussels

Scholars, scientists and artists are invited to propose a project for an individual fellowship or a cluster. Deadline for applications is January 1, 2008. Download the application at [www.kvab.be/vlac.aspx](http://www.kvab.be/vlac.aspx).

# historians of netherlandish art

## REVIEW OF BOOKS

General editor: Kristin Lohse Belkin

Area editors: *Fourteenth and Fifteenth Centuries*: Jacob Wisse; *Sixteenth Century*: Larry Silver; *Seventeenth-Century Flemish*: Fiona Healy; *Seventeenth-Century Dutch*: Stephanie Dickey; *German Art*: Larry Silver

### Fourteenth and Fifteenth Centuries

**Marina Belozerskaya, *Rethinking the Renaissance: Burgundian Arts across Europe*, Cambridge (UK): Cambridge University Press, 2002. 398 pp, 25 color, 86 b&w illus. ISBN 0-521-80850-2.**

In *Rethinking the Renaissance: Burgundian Arts across Europe*, Marina Belozerskaya is on a mission. First and foremost, she seeks to reclaim for Burgundian arts and culture the central position they occupied in fifteenth-century Europe, rescuing them from the provincial status to which art history had long banished them. Astutely, she recognizes that this requires a second act of redemption: the reversal of the stigmatization that tapestry, embroidery, metalwork, armor, jewelry and other so-called 'minor arts' have long endured as a result of the exaggerated exaltation of panel painting. The third of Belozerskaya's tasks, announced in her title, is predicated upon the first two and to some extent follows logically upon them. She seeks to 'rethink' the Renaissance as a pan-European system of multi-cultural interchange, thus displacing the Italo-centrism that still dominates both historical and art-historical writing. A quick flip through any book containing in its title *The Renaissance* or *Renaissance Art* will confirm the problem.

The first chapter of *Rethinking the Renaissance* provides a detailed historiographic overview, from Vasari through to Huizinga (surprisingly, there is only the briefest mention of Panofsky, and effectively no discussion of more recent art history), to explain the origins of the problems she tackles. Chapter two introduces the dukes of Burgundy and their court as an example of princely magnificence and gives a good sense of both the way the Burgundians perceived themselves and how they were seen by the rest of Europe. The multiplicity of art forms that proliferated within the Burgundian milieu is the topic of the third chapter, giving pride of place to those arts that the dukes most valued: tapestry, and the creations of goldsmiths, jewelers, armorers and musicians. Next, in chapter four, comes a thorough accounting of the princely houses across Europe that commissioned works from Netherlandish artists in the Burgundian circuit or otherwise sought to imitate them in material and visual accoutrements. These two last-named chapters are particularly helpful in bringing together in one place a wealth of detailed and fascinating information that is otherwise scattered in bits and pieces through the literature.

Only in the fifth and final chapter does Belozerskaya turn to

Netherlandish panel painting, which she correctly, but somewhat dismissively, treats as serving a largely middle-class market at home and abroad: 'Art of the Masses' is her subtitle for this section. Despite the extraordinary complexity and craftsmanship of Jan van Eyck or Rogier van der Weyden, this was not the stuff of princely splendor, just the pale imitation of it for the fifteenth-century *nouveau riche*. The author is no Huizinga: her enthusiasms lie in exactly those aspects of the Burgundian court that most appalled the *doopsgezinde*-born scholar. Belozerskaya could be accused of throwing out the proverbial baby with the bathwater in this chapter. Whether commanding high prices and the particular favor of Burgundian nobility or not, Netherlandish painting made a strong mark on the artists and even the courts of the rest of Europe.

The impression one receives in reading *Rethinking the Renaissance* is indeed of the author as a knight errant, battling the pre- and misconceptions of early-modern scholarship. This resonates particularly well with Belozerskaya's subject matter, given the chivalric traditions that the Burgundian court adopted in their literature, festivities and visual arts. Their performance and valorization of courtly chivalry stands as a premier example of Renaissance self-fashioning, to borrow Stephen Greenblatt's term. This is not a quixotic quest; Belozerskaya is not tilting at windmills but jousting with real historiographic, terminological and methodological problems that continue to trouble the field. There is, however, a certain irony to the fact that Northern Renaissance scholars and students are, at least initially, the most likely readers of this book. Historians of Netherlandish art have (for the most part) long recognized the quality, significance and centrality of Burgundian visual culture within Europe, and have wrestled with the concept of 'the Renaissance' as it applies to Europe as a whole.

Reevaluating the relative value ascribed to painting over other Burgundian arts, especially tapestry, is a somewhat different story. Despite periodic calls for revision, panel painting continues to occupy the art-historical center stage and shows little sign of being displaced. The reasons for this are complex and not only a question of misapprehension. Tapestries, which were certainly the premier Burgundian art form, present great problems for reproduction. The combination of vast size, poor condition and an often non-photogenic nature conspire to limit their being effectively displayed in book illustrations, the classroom, and even the museum. As Belozerskaya notes (p. 115), they are best seen shimmering in torchlight and 'activated by air currents,' not statically viewed in artificial light. The works of goldsmiths, jewelers, embroiders and so forth pose a different kind of problem. Being often less- or even non-pictorial, they are less obviously conducive to the sustained scholarly discourse on narrative structure, symbolic programs, social coding and other topics that are the bread and butter of much current scholarship on paintings.

The vocabulary of *Rethinking the Renaissance* is illustrative of this latter issue. Such epithets as 'brilliant,' 'luxurious,' 'magnificent,' 'opulent,' 'spectacular,' 'sumptuous,' 'splendid,' and their various cognates and synonyms are scattered prolifically throughout Belozerskaya's text, as she seeks to evoke the aesthetic splendor of the Burgundian milieu. These are used largely (and it should be noted, aptly) as descriptive rather than analytical terms, with the exception of



'magnificence,' which Belozerskaya raises as a defining concept for the Burgundian princes and their court, just as it was for princely courts throughout Europe. Here I have a bone to pick. Despite quoting Aristotle's *Nicomachean Ethics* as her epigraph for this chapter, what Belozerskaya seems to have taken from it (as have some many scholars before her) is the idea that magnificence is simply a matter of spending vast sums of money to create an imposing princely presence. This is certainly part of the equation, but Aristotle also speaks specifically of 'honourable' expenditures, for which he gives the examples of religious donations and public works. The case may certainly be made that that is just what the Burgundian dukes do, as when Philip the Good commissions tapestries in order to help establish a Flemish luxury cloth industry.

Belozerskaya does not provide much at all in the way of sustained analysis of individual works of art. Instead her argumentative strategy is often enumerative. While it does not always make for the liveliest of narratives, this is in fact one of the book's great strengths: it will be invaluable as a reference work. Just a few examples will give a sense of the wealth of information that is conveniently compiled in *Rethinking the Renaissance*: the names of European nobility who visited Philip the Good's court (p. 63); the themes of the tapestry cycles the Burgundians commissioned for themselves (pp. 106-112) and those of the tapestries the Burgundians gave as gifts (p. 113); the favorite books that Charles the Bold owned, including those he read on the battlefield (p. 69); the Italian princes who had *studioli* with painted portrait series of *uomini illustri*, similar to those that Justus of Ghent painted for Urbino (p. 216). Other information is fascinating if a bit difficult to imagine how one might use it, such as the complete list on pages 85-86 of the gemstones that adorned the crown of Valentine Visconti, the wife of Duke Louis d'Orleans. *Rethinking the Renaissance* is a treasure house, a true *thesaurus*, of facts and details pertaining to the production, patronage and reception of Burgundian arts in the fifteenth century.

In the final analysis, *Rethinking the Renaissance: Burgundian Arts across Europe*, offers a thorough marshalling of evidence that demonstrates just how pervasive Burgundian culture was in the fifteenth century, extending far beyond the old question of the degree to which their court served as a model for those of other princes. Belozerskaya's writing is clear and usually very lively, though the book does at times read like a published dissertation (which it is). *Rethinking the Renaissance* will doubtless find its way onto the bookshelf of every scholar of early Netherlandish art, and a much thumbed-through one at that. It should, and one hopes it will, be read by early-modern art historians – as well as scholars in other fields – of all stripes, especially those pesky Italianists.

Mark A. Meadow

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**Pascale Syfer-d'Olne, Roel Slachmuylders, Anne Dubois, Bart Fransen and Famke Peters, *The Flemish Primitives, IV: Masters with Provisional Names (Catalogue of Early Netherlandish Painting in the Royal Museums of Fine Arts of Belgium, Brussels)*. Turnhout: Brepols, 2006. 458 pp, 73 color plates, 291 b&w illus. ISBN 2-503-51743-9.**

This is the fourth in a projected series of five catalogues on the Belgian Royal Museums' collection of early Netherlandish painting. It follows volumes on *The Master of Flémalle and Rogier van der Weyden Groups* (1996), *The Dirk Bouts, Petrus Christus, Hans*

*Memling and Hugo van der Goes Groups* (1999) and *The Hieronymus Bosch, Albrecht Bouts, Gerard David, Colijn de Coter and Goossen van der Weyden Groups* (2001). The five primary authors, together with two collaborators, Géraldine Patigny and Nathalie Toussaint, have produced a monumental volume containing catalogue entries on twenty paintings – individual panels or sets of panels – that are attributed to nine distinct artistic personalities or styles, each governed by a provisional name. The twenty works were produced over a span of about 60 years, from 1473, date of the Master of 1473's *Jan de Witte Triptych* (cat. 20), to about 1530, the approximate date given to the *Emperor Augustus and the Tiburtine Sibyl* from the workshop of the Master of the Magdalen Legend (cat. 4). A majority of the works – as many as 15 – were painted between 1490 and 1510, a twenty-year span that seems to have constituted a sort of heyday of anonymity.

In addition to the two above-named masters, the catalogue includes works associated with: the Master of the Joseph Sequence, the Master of the Orsoy Altarpiece, the Master of the Saint Barbara Legend, the Master of the Saint Catherine Legend, the Master of the Saint Lucy Legend, the Master of the Saint Ursula Legend, and the Master of the View of Saint Gudule. Each of these provisionally named artists is associated with one, two or three works, except for the Master of the Magdalen Legend, with whom seven works are associated. The person credited with assigning most of these provisional names, Max J. Friedländer, is set up as something of a straw man by the catalogue organizers, who pointedly distinguish their questions from those posed by the founding generation of art historians of early Netherlandish art. But though the tools of investigation wielded here – in particular, the technical tools of infrared photography, X-radiography, stereomicroscopy and dendrochronology – are beyond anything Friedländer and his contemporaries could have imagined, the methodology of Pascale Syfer-d'Olne *et al.* is not as different as they suggest. Of primary importance for distinguishing the hand of one anonymously authored panel in the catalogue from another is still painting technique, typology and style. It is ultimately not Friedländer's methodology that is questioned so much as the nature of his attributions. Perhaps somewhat ironically, the real achievement of this catalogue that celebrates the guidance that science provides in interdisciplinary combination with art history's more interpretation-based skills, is in drawing attention to the 'messiness' or lack of unity in the oeuvres associated with several of these anonymous masters. In so doing, the catalogue offers a rich demonstration of the cultural and artistic forces at work during the late-fifteenth and early-sixteenth century.

Among the revisions put forward here is that the Royal Museums' two works attributed to the Master of the St. Ursula Legend – the *Virgin and Child* of c. 1490 (cat. 16) and the *Saint Anne with the Virgin, Child and Saints* of c. 1490 (cat. 17) – have no direct connection to the Master's eponymous work, the panels with the *Legend of Saint Ursula*, in Bruges's Groeningemuseum; they are re-assigned to different anonymous artists working in Bruges around the same period. The catalogue also separates the museum's *Virgin and Child among Female Saints* of c. 1475-80 (cat. 15) from the eponymous work of the Master of the Saint Lucy Legend (also known as the Master of 1480), in the Groeningemuseum, with which it has been associated since 1903. More far reaching still is the lack of homogeneity that the catalogue emphasizes within the oeuvres not only of these two above-named artists but of the Master of the Magdalen Legend and the Master of the St. Barbara Legend as well. The care the authors take in noting and describing discrepancies between the paint application, drawing style and overall compositional structure of works traditionally assigned to the same provisionally named masters will undoubtedly frustrate those looking for a semblance of biographi-

cal unity and stylistic consistency in the art of the period. But what emerges is a more objective – and, I think, accurate – account of the nature of artistic production among this group of artists, as well as a more solid basis on which future investigation into the art of the period can proceed.

By virtue of the large number of paintings in the Royal Museums' collection formerly attributed to the Master of the Magdalen Legend (cats. 3-9), this volume is especially important for the clear-eyed portrait and reappraisal it provides of this long problematic artist. Since 1900, when Friedländer identified two panels depicting episodes from the Magdalen's life and created, as it were, a single artistic personality around them, the output of this provisionally named master has grown ever larger, more incongruous and more confusing. In part, this confusion stems from attempts – common to named and documented artists as well – to trace a logical chronological development within the oeuvre of the master, using the traditional three periods of early, mature and late production to explain dramatic discrepancies of style within the body of work. Though questions have been raised in the past few decades about the homogeneity of the Master of the Magdalen Legend's oeuvre, the authors of this volume are the first, so far as I know, to have reviewed and assessed this material by returning to the criteria introduced by Friedländer in establishing the identity of the artist. In so doing, they provide both a fascinating overview of the methods through which art historians have shaped, occasionally to the point of manhandling, the master's style and identity, as well as a sober account of distinct stylistic currents within his oeuvre. At least two hands are identified within the eponymous *Triptych with Scenes from the Legend of the Magdalen*, now separated between Philadelphia (Philadelphia Museum of Art), Güstrow (Schloss) and Budapest (Szépművészeti Múzeum) – a stylistic discrepancy, suggestive of division of labor, that is echoed in two of the museum's works, the *Du Quesnoy-Van der Tommen Family Triptych* (cat. 3), attributed to the master alone, and the above-mentioned *Emperor Augustus and the Tiburtine Sibyl*, attributed to his workshop. The authors' careful, observation-based judgments quietly indict those who would impose a straight stylistic chronology on the master and provide enlightening context for appreciating the production of an early sixteenth-century workshop.

Never accused of being radical re-inventors, the organizers of this *Flemish Primitives* series have for the most part stuck to the format of previous volumes. Each catalogue entry features a physical description of the work, its provenance, a list of exhibitions in which it has appeared, an account of past restorations and detailed technical notes, sections on the work's bibliographic history (still antiquatedly called 'Status Quaestionis') and iconography, followed by the authors' interpretation, or critical comments. Sensibly, all color images are now reproduced within the pertinent entry itself.

It should not be expected that a catalogue of this sort should account for the broad cultural and art historical currents that brought about the work of these anonymous masters during the end of the fifteenth and beginning of the sixteenth century. But the authors of volume IV of *The Flemish Primitives* have provided, perhaps unintentionally, an extremely useful work from which a deeper investigation into the period around 1500 might proceed. Among the phenomena that overlap with the activity of these artists are the emergence of printmaking, the dramatic expansion of the art market and the discovery of the New World. I might suggest that anyone interested in understanding the impact and effects of these very broad developments begin by following some of the very small and particular observations made throughout this volume.

Jacob Wisse

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**Thomas Ketelsen and Uta Neidhardt, with the collaboration of Konstanze Krüger and Christien Melzer, *Das Geheimnis des Jan van Eyck, Die frühen niederländischen Zeichnungen und Gemälde in Dresden. With contributions by Till-Holger Borchert, Bodo Brinkmann, Georg Dietz, Thera Folmer-von Oven, Oliver Hahn, Annette Hojer, Christine Kitzlinger, Konstanze Krüger, Christien Melzer, Silke Merchel, Erwin Pokorny, Ina Reiche, Christoph Schölzel, Patrick Seurinck and Olaf Simon. [Cat. exh. Staatliche Kunstsammlungen Dresden, August 13 – October 31, 2005.] Berlin: Deutscher Kunstverlag, 2005. 264 pp, ISBN 3-422-06566-0.***

Inspired by the 150-year anniversary of Gottfried Semper's museum building on the Zwinger in Dresden, which was originally intended to house both drawings and paintings, this exhibition and catalogue of the same name brought together the early Netherlandish drawings and paintings in the Staatliche Kunstsammlungen Dresden. This enabled the curators to call attention to the close relationship between drawing and painting in artistic creation. Central to the project was the analysis of the two works by Jan van Eyck in Dresden: the preparatory drawing for his portrait of Cardinal Niccolò Albergati (?), loaned by the Vienna Gemäldegalerie for this exhibition, and his portable triptych of the *Virgin and Child with Saints and a Donor*.

The catalogue is divided into four sections. The first, entitled 'The Secret of Van Eyck,' presents five essays that bring his working processes as both painter and draughtsman into clearer focus. Next is the catalogue of sixty-six drawings, divided into various thematic sections: works related to Burgundy or the Burgundian court; portrait drawings; representations of the Virgin Mary; 'inverted worlds'; eighteen drawings by the Absalom Master (probably active in the Northern Netherlands between c. 1500 and c. 1525) and – the largest group – the functions of drawings. A number of the drawings and two miniatures attributed to Lieven van Lathem and the Master of the Dresden Prayerbook (from an unknown prayerbook of which two additional fragments survive in Berlin) are published here for the first time. The rich group of drawings dating from the early fifteenth century to the early sixteenth allows for a lively and well-illustrated overview of the changing techniques of drawing and the artists' continual engagement and re-engagement with tradition.

The third section catalogues fourteen panel paintings, comprising altarpieces, devotional works and portraits. This last group, together with the essay on Van Eyck's portraits of Cardinal Albergati and the catalogue entries on drawn portraits, tells us much about the practice of portraiture before it became common to paint the sitter directly from life. The final section on technical matters presents essays on paper and watermarks; on drawing materials; on underdrawing in early Netherlandish painting; on the reverses of several of the drawings in Dresden; and on workshop practice in the Rogier van der Weyden group.

The short essays on Van Eyck exemplify the way in which the catalogue as a whole engages closely with the physical object. The text on Jan van Eyck's drawing of Cardinal Albergati by Ian Reiche, Silke Merchel, Thomas Ketelsen and Olaf Simon, presents evidence that the artist used three different types of metalpoint – two silverpoints and one goldpoint – and utilized them to draw the main features of the portrait; to produce the areas of hatched lines on either side of the face that bring it into three-dimensional relief and to write the inscriptions and strengthen features of the drawing, respectively.

The authors also suggest that Van Eyck transferred the design of the drawing of Alberghati to panel by applying straightforward geometrical principles and that the enlargement factor between the drawing and painting is 1:2 (or 1:1.41). The greater width of the portrait in the painting, however, suggests that Van Eyck also worked freehand.

Uta Neidhardt's and Christoph Schölzel's essay on Van Eyck's small triptych is a model analysis of a painting's physical structure, technical make-up and content. Particularly useful is Christoph Schölzel's diagrammatic reconstruction of the object, including its semi-integral frames. In the catalogue entry on the triptych, the authors affirm that the coats-of-arms on the frames are part of the original paint layer; they concur with Kaemmerer's view that those on the left indicate a member of the Genoese Giustiniani family. The authors provide three different illustrations of these arms: a late nineteenth-century engraving after the triptych, a photomicrograph and a color reconstruction (p. 180, cat. no. 67).

The catalogue of drawings includes the early sixteenth-century (?) drawing in Leipzig (cat. no. 45, p. 138) that repeats the figures of the Virgin and Child in the triptych. Georg Zeman has argued that the drawing is a copy of a preparatory study for the triptych; as such, it belongs to a growing body of works that indicate the existence and transmission of Eyckian workshop patterns. The fact that infrared reflectography did not detect underdrawing for the architecture in the Dresden triptych, apart from a few construction lines, may also be related to Van Eyck's use of pre-existing drawings, since the wings of the triptych contain the same architecture as Van Eyck's later *Van Maelbeke Virgin* (c. 1440/41). The authors' discovery of what appear to be Greek letters in the underdrawing of the armor of Saint Michael in the left wing of the triptych brings to mind the same type of the saint in the Hand G diptych of the *Crucifixion and Last Judgement* (The Metropolitan Museum, New York), where he carries a shield inscribed with Greek letters, likewise present in the underdrawing.

The similarity of the gesture of the praying donor in the left wing to that of Saint Francis in the Eyckian images of the Stigmatization (Turin) is also examined: according to the catalogue, the infrared reflectogram shows the donor's hands in at least two positions: first, folded in prayer in the manner of Joos Vijd's in the *Ghent Altarpiece* and, second, spread out with the palms facing each other, further apart than they appear in the final painting. For the authors, this second position suggests that the donor is based on Saint Francis, but the relationship between the two figures may be more complex or even reversed, since several aspects of the saint's pose and dress (not least the shoes he famously wears at one stage of the underdrawing) suggest the figure of a kneeling donor.

Patrick Seurinck gives an account of the geometrical structure of the Dresden triptych in relation to composition and perspective. The ratio between the height and width of the triptych (including the wings) is 3:5, and Van Eyck established the width of the frames by dividing the entire triptych laterally into 52 equal units (26 for the central panel and 13 each for the wings). This systematic geometry works in terms of the triptych's three-dimensional movement, as, for example, the width of the doubled frames when it is closed (6 units) exactly equals that of the cloth-of-honor behind the Virgin's central throne. Such observations lead Seurinck to the conclusion that Van Eyck determined the perspective system in relation to the surface geometry of the object and that he aimed to achieve a harmonious integration of spatial depth and two-dimensional design.

Till-Holger Borchert proposes that the greater spatial coherence of the small-scale Dresden triptych (1437) in relation to the monumental *Virgin of Canon van der Paele* (1434-36) results in part from Van Eyck's conception of the different modes of seeing required by

works of different scales and formats. Finally, Christoph Schölzel provides a useful historical overview of the long quest by artists, restorers and scientists to discover the 'secret' of Van Eyck's binding medium. He suggests that future researchers will address the more complicated question of just how Van Eyck structured and manipulated the paint medium to such remarkable ends. Indeed, technical and material studies on panel paintings and drawings such as those in this volume are starting to clarify the manner in which the artist's eye, hand and mind operated in combination with his materials and tools. To these, Van Eyck in particular paid extraordinary attention; and it is the great strength of this insightful and thorough book to have done the same.

Sue Jones

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## Sixteenth Century

*Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen/ Antwerp Royal Museum Annual 2004/05. Editor Paul Vandebroek. Guest editors Maximiliaan Martens and Peter van den Brink, with text editor Kristin Belkin. 376 pp. ISSN 0770/3104.*

Investigating 'a forgotten chapter of Antwerp painting, 1500-1530,' the exhibition *Extravaganant!*, shared in 2005-06 by the Bonnefantenmuseum, Maastricht, and the Royal Museum of Fine Arts, Antwerp, attempted a different kind of publication. It divided its findings between a conventional, well illustrated catalogue and a dedicated, oversized volume of the Antwerp Museum's *Annual*. The catalogue has been reviewed separately (*HNA Newsletter and Review of Books*, April 2007), but this collection of scholarly essays offers an opportunity to reflect on new and recent knowledge about this material as well as the range of methods currently employed in the study of Netherlandish painting.

Like any good study, the *Jaarboek* begins with its foundations. Till-Holger Borchert discusses Max. J. Friedländer on connoisseurship, because the cornerstone of research on the so-called 'Antwerp Mannerists' (including that designation) stems from volume XI of the masterwork *Early Netherlandish Painting* (1933; English ed. 1974), itself built on earlier studies (especially in 1915) and museum attributions. Quotations, including unpublished materials, make this article a landmark of methodology in its own right, underscoring the essential role of intuition in connoisseurship.

In the most fundamental, extended contribution by the *Jaarboek*, Peter van den Brink emphasizes the importance of drawings in these Antwerp workshops. He notes over 350 drawings, a major cache. This truly seminal study provides a methodological model: it outlines functions (sketches, sketchbooks, models, contract designs), forms (roundels, series), and case studies of exchanges between Antwerp and France (later instances in Rebecca Zorach, *Blood, Milk, Ink, Gold: Abundance and Excess in the French Renaissance*, Chicago, 2005). He considers the production process of the drawings themselves, using studies by Konowitz on Dirk Vellert, and he also distinguishes between the character of underdrawings and drawings, noting the difficulties posed by *Notnamen* and the complexities of attribution posed in such a workshop production process with

tracings, studies, and underdrawings. One claim: Van den Brink uses underdrawings to distinguish between the older Master of 1518 and Pieter Coecke van Aelst, despite Marlier's attempts to conflate the two *oeuvres*. Prompting discussion, he also adds a quartet of drawings to Ewing's list for Jan de Beer and offers a host of other attributions, while noting how many of these drawings, led by Vellert, are for glass roundels.

These insights are extended in another long contribution by Micha Leeflang on workshop practices, making expert use of infrared reflectography in dialogue with archival discoveries by Jan van der Stock. Using case study wings (Cologne, Västerås, Kempen, Lübeck, and Warsaw), this piece offers a primer of what we know about apprentices, specialist assistants, and contractors in the production of altarpieces and closely examines underdrawings (including 'woodcut' graphic style) as guidelines with inscriptions and color notations and consistency of practice. Models for figures or compositions and changes during the process can thus be articulated.

Using documents and statistics, Maximiliaan Maartens concludes that only Rome had more ateliers during this period, abetted by the burgeoning Baltic trade (where many carved retables were shipped) as well as a growing, prosperous middle class. He provides instances of artist networks, but notes that master status was closely restricted by the deans of the guild in order to maintain prices, even as process innovation encouraged efficiency of production in workshops. Thus, he claims, a 'mass market' never developed as sometimes is claimed for Antwerp Mannerism and sculpted retables.

Dan Ewing's essay focuses on altarpieces featuring the Adoration of the Magi as a signature subject for Antwerp Mannerism and for the city more generally (cf. Rubens, 1609). This theme contains motifs that, he shrewdly observes, liken the Magi to long-distance foreign traders gathering in Antwerp. And he notes the popularity of the Magi's names for leading local merchants. Complementing this analysis, Yao-Fen You notes the local importance of Antwerp's luxury textile industry and its visual effects within Antwerp Mannerist imagery.

Godehard Hoffmann, 'Compound Altarpieces in Context,' analyzes closely the case study of the Lower Rhine region between Antwerp and Cologne, unduly neglected yet a major site for exports of Antwerp retables, many extant. His photo survey and map are useful in themselves, but his inspection of examples like the three altarpieces in Kempen, particularly its documented *St. Anne Altarpiece* paintings, 1513, by Adriaen van Overbeke, also the contractor, provides the core for a suite of related works in the region. He also identifies Friedländer's Master of the Antwerp Crucifixion with early Overbeke.

Motifs in the images of these Antwerp painters also receive scrutiny. Stephen Goddard meticulously assembles the print sources for their compositions, not only from Dürer (see also Leeflang), but also a long list of other German printmakers, especially Baldung and Cranach, as well as nearby Flemish and Dutch contemporaries, notably Lucas van Leyden. Ornament reliefs also stem from prints, but more generally these artists are sensitive to conventions for themes, what Goddard calls 'visual literacy.'

Besides the historiography of Friedländer, the most penetrating consideration of form in this art phenomenon is the concluding essay by Paul Vandebroek on its 'contrived' style. Laying out a series of visual effects that he sees as defining the movement, including 'embellishments' or ornament, with resonance in other contemporary art forms, such as music or rhetoric (also architecture, recently analyzed by Ethan Matt Kaveler). His account of their motivation invokes decorative arts and an anti-'phallogocentric' creativity (his

term), for a more personal and unconscious expression. However much this reaction to Lacanian models will appeal to historians, Vandebroek stakes out differences in Antwerp Mannerists as resistance against dominant art models of the standard ('official'), progressive narrative as he asserts the importance of inventiveness and fantasy in their work.

This book-sized *Jaarboek* resulted in part from economies concerning the length of the catalogue of the important exhibition, but it does promote a possible model for scholarship in conjunction with temporary installations. The authors (who should be identified by institution and prior publications) can visit a site, share ideas in the form of lectures at a colloquium, then benefit from their cumulative experience to produce a more reflective, interactive, larger, and better informed final statement. This collection of essays and bibliography thus presents a more lasting contribution to knowledge, gained from actual experience of an important exhibition.

Final note: Annick Born's essay, 'Antwerp Mannerism: a fashionable style?' is here reprinted. It is the only essay included in the exhibition catalogue, previously reviewed in this journal.

Larry Silver

*University of Pennsylvania*

**Larry Silver, *Peasant Scenes and Landscapes. The Rise of Pictorial Genres in the Antwerp Art Market*. Philadelphia: University of Pennsylvania Press, 2006. 392 pp, 152 illus. ISBN 978-0-8122-3868-6.**

The book opens with an introduction of notable original methodology ('"Cultural selection" and the Origins of Pictorial Species,' pp. 1-15), which, in reference to George Kubler, invokes archaeology as a model on the one hand, and in regard to the bestseller biologist Stephen Gould, evolution biology on the other. Pictorial genres are compared to biological species that are more or less successful, and that are subject to a selection process 'analogous to the historical model of evolution' (p. 13). Investigated are 'historical chains of succession, as paleontologists trace lineages of particular animal types' (p. 14). The cultural biotope of the pictorial genres being examined is described in a brief summary of the urban development and culture of Antwerp in the first half of the sixteenth century – a boomtown that within a few decades succeeded in rising to Europe's champions league of the most important metropolises. At the same time, the city was home to a vast number of artists supplying a growing local as well as international market ('Antwerp as a Cultural System', 16-25).

The nucleus of the book constitutes five chapters, roughly going up to the death of Pieter Bruegel the Elder. They treat the development of landscape painting ('Town and Country – Painted Worlds of Early Landscapes,' 26-52), the representation of money changers, bankers and beggars ('Money Matters,' 53-86), kitchen and market pieces ('Kitchen and Markets,' 87-102), peasant scenes ('Labor and Leisure – The Peasants,' 103-132), and hell and diabolical images ('Second Bosch: Family Resemblance and the Marketing of Art,' 133-160). Two chapters deal with the later development of landscape painting, hell and peasant scenes among the followers of Pieter Bruegel in the Northern Netherlands ('Descent from Bruegel I: From Flanders to Holland,' 161-185) and in the Southern Netherlands ('Descent from Bruegel II: Flemish Friends and Family,' 186-207). One chapter is devoted to the early history of flower pieces and seascapes at the end of the sixteenth and beginning of the seventeenth century ('Trickle-Down Genres: The "Curious" Cases of Flowers and

Seascapes,' 208-225). In conclusion, the author interprets the development of the different pictorial genres as reflection of Antwerp's culture in the sixteenth century: 'these emerging genres in Antwerp constitute a coherent, consistent representation of humanity and nature, and "a moral compass" ' ('Conclusions – Value and Values in the Capital of Capitalism,' 226-233, here p. 232).

The book cites many artists and works of art of the period, offering a compendium of sixteenth-century Antwerp painting in the respective categories. Silver presents detailed iconographic discussions of many images, developing the moral content common to many paintings, indeed whole genres, thus creating an iconographic panorama. Besides paintings, the author repeatedly refers to drawings and prints, especially those by Pieter Bruegel and Hans Bol published by Hieronymus Cock at his publishing house 'Aux Quatre Vents.'

The language, the scattered references to Hollywood film genres and numerous apt formulations sometimes create the impression of a lecture. Ample references to the most recent literature in the field and numerous black and white illustrations make the book an ideal reader for students. This however leads to the result that those who are familiar with Flemish art may encounter few surprises, as far as the choice of artists is concerned as well as the art historical development in general and the respective literary references. As regards the development of early landscape painting, the author moves from the landscapes of Hieronymus Bosch to Joachim Patinir, Herri met de Bles, Lucas Gassel and Pieter Bruegel the Elder (with special reference to Walter Gibson). So too as to the subject of money changers where he begins with Bosch's predecessors, moving on to Quentin Massys, Marinus van Reymerswaele, Jan Massys, Jan van Hemessen. In the discussion of market and kitchen scenes, Pieter Aertsen and Joachim Beuckelaer naturally take center stage (with reference to Elizabeth Honig's work), just as Pieter Bruegel is the focus of peasant scenes (with reference to Hans-Joachim Raupp's book). Silver's own research in the genre of diabolical subjects in the following of Hieronymus Bosch constitutes the background to that respective chapter.

In one or the other case, the reviewer may differ in the choice of subjects or details, for example the omission of perspective painting as a genre – admittedly a personal favourite of this reviewer. Be that as it may, perspective painting constitutes an exemplary case of genre innovation by an artist active in Antwerp, Hans Vredeman de Vries. Moreover, the discussion of the *Seastorm* in Vienna (inv. 290) – attributed to Bruegel not so long ago – in the context of the development of seascapes deserves further attention (297, note 44; 223-224). In the exhibition *Die Flämische Landschaft* (Essen, Vienna, 2003-04), the painting was attributed to Joos de Momper the Younger (cat. no. 80). In the slightly altered version of the exhibition shown in Antwerp and its accompanying catalogue (*De Uitvinding van het landschap – Van Patinir tot Rubens*, 2004, cat. no. 56), a footnote to the entry states that its author, Ulrike Middendorf, had rejected the attribution and thus the painting was shown in Antwerp as by an anonymous Antwerp master of the first half of the seventeenth century. The Vienna panel most likely is cut, which considerably diminishes its role as an early example of an autonomous seascape. A thorough examination of the panel's edges on the occasion of the exhibition would have been desirable, not least to help clarify the attribution to Tobias Verhaecht so adamantly rejected by Klaus Ertz (*Flämische Landschaft*, 2003-04, p. 136). In Antwerp the Vienna *Seastorm* hung across from Verhaecht's huge *Tower of Babel*, with figures by Jan Bruegel the Elder (*De Uitvinding*, 2004, cat. no. 50). In my view, this positioning made the attribution of the Vienna picture to Verhaecht rather convincing. (The mountain specialist Verhaecht is not mentioned anywhere in Silver's book.)

The present book however aims at more than a summary of new trends in Antwerp painting in the sixteenth and seventeenth centuries. According to its subtitle, *The Rise of Pictorial Genres in the Antwerp Art Market*: 'this book offers an investigation of the origin and the early evolution of both the new pictorial types and their media, easel paintings and intaglio prints, as a local and historical Antwerp phenomenon' (p. 1). The importance of the subject is without question. Antwerp was the cradle of several pictorial genres that were practiced in Northern Europe for centuries and that influenced the education of artists and their works into the nineteenth century. Larry Silver tackles a central problem of Netherlandish and European art history that has been addressed much too rarely and that should be understood as a collective task of the scholarly community. Because of the importance of the subject, it may be allowed to comment on the concept of the book and some of its conclusions.

Research into the Antwerp art market has revealed how much the trade in paintings and graphic works was connected to that in books, maps, sculptures, tapestries and keyboard instruments (Filip Vermeulen, *Painting for the Market. Commercialization of Art in Antwerp's Golden Age*, 2003, pp. 79-99). Artistically and iconographically these relationships are highly significant. The development of certain themes, for example the Garden of Love (Silver, p. 180) should be considered with reference to other media. The cover of a virginal of 1578 by the Antwerp instrument maker Hans Bos in the Real Monasterio de Santa Clara and a dismantled cover in the Rijksmuseum, Amsterdam (inv. C 1222) resemble a composition with garden pavilion and fountain in a print of the *Prodigal Son among Prostitutes* by Bartholomäus de Momper after Hans Bol of c. 1565 (Thomas Fusenig, Ulrike Villwock, 'Hieronymus Franckens Venezianischer Ball in Aachen. Eine neue Datierung und ihre Folgen,' *Wallraf-Richartz-Jahrbuch*, 61, 2000, pp. 145-176, especially p. 164). The instrument covers are very close to the moralizing print but their function suggests that the amusements represented on them are supposed to be perceived as affirmative and positive. (Instrument builders were members of the St. Luke guild. It should also be noted that Van Mander writes that Paul Bril until the age of fourteen painted the covers of pianos and similar instruments in the studio of a minor Antwerp painter.) The publisher of the *Prodigal Son* print, Bartholomäus de Momper, incidentally was the father of Joos de Momper, described by Silver as a typical specialist (pp. 194f.), particularly known for his mountaneous landscapes. Bartholomäus was also an art dealer and since 1565 the longtime tenant of the rooms above the Bourse in Antwerp, where an all-year-round art market took place since 1541/42 (Vermeulen, pp. 53-54).

The numerous connections between the origin of painted landscapes and other media, such as maps, illuminated manuscripts and tapestries, developed by Nils Büttner (Nils Büttner, *Die Erfindung der Landschaft. Kosmographie und Landschaftskunst im Zeitalter Bruegels*, Göttingen, 2000) suggest that landscape painting more likely is the product of the shift of an idea from other media into the medium of painting than that it developed from a hybrid context, as stated by Silver in regard to pictures by Patinir and others. To focus solely on graphic art and painting, as Silver does, may be compared, for example, to an archaeologist at a dig who in his classification limits himself to ornaments on ceramic ware while ignoring all other objects.

Moreover, the method of arranging the material in iconographic clusters impedes the focus on the historical-developmental hotspot of the 1530s-1540s. In figurative painting in Antwerp the until then successful late-Gothic pictorial formula was replaced by an Italianized, classicistic repertoire of forms. This change happened in a closely interlinked artistic milieu. The artists who brought about the

stylistic change were Pieter Coecke van Aelst, Jan Sander van Hemessen, the Master of the Prodigal Son, the Master of St. Paul and Barnabas (possibly identical with Jan Mandyn), the young Pieter Aertsen, Cornelis Massys, the Brunswick Monogrammist (possibly identical with Jan van Amstel), and finally Frans Floris. And of course Pieter Bruegel as the son-in-law of Pieter Coecke also belonged to this group. This situation provided the context – rightly recognized by Silver – for the development of Antwerp’s graphic art that contributed so decisively to the dissemination of the stylistic and iconographic innovations. This is the artistic milieu which gave rise to several of the genres discussed in the book so that it is natural to look for clues in the social and intellectual surroundings of this group. (The book mentions this connection in passing on p. 100). Firstly, there are numerous connections to Italy: Pieter Coecke translated Serlio and was himself in Venice and Rome; Van Hemessen painted an *Allegory of Music* (Rijksmuseum, Amsterdam) after a Venetian model, and so on. Secondly, a more concrete timeline may reveal the social and economical framework for the rise of the new genres. In the decades since 1520 the number of high level painters’ workshops seems to have remained at circa 120. On the other hand, the number of smaller workshops with at most one apprentice rose. Such one-man or two-men businesses could afford more easily the risk of bringing new products on the art market, especially a market that since about 1540 was expanding due to new marketing possibilities offered by the year-long open rooms above the Bourse. (For statistics, see Vermeulen pp. 129, 35ff; see also Maximiliaan Martens, ‘Antwerp Painters: Their Markets and Networks,’ *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen*, 2004/05, pp. 47-73, here p. 56, which appeared too late for the present publication; reviewed in this issue.)

Within a concrete economical context, one wonders if the development of brand recognition or personal trademarks, as Silver suggests in regard to Bosch and Bruegel, may indeed be explained by a free market economy (pp. 2-3, and especially p. 155) and not rather as a result of the dissemination of humanistic ideas among artists and buyers, as found in older interpretations. The many painters active in Antwerp in the first third of the sixteenth century, collectively known under the name ‘Antwerp Mannerists’, worked under very similar economic conditions. However, they did not develop a distinctive, individual style, apparently so that they were able to cooperate with other painters or with sculptors at any time. These artists are distinguished by a ‘cooperative identity,’ a factor which has made it very difficult for connoisseurs, from Friedländer to the organizers and authors of the exhibition *Extravagant! A Forgotten Chapter of Antwerp Painting 1500-1520*, shown in Antwerp and Maastricht, 2005-06, to form meaningful workshop groups.

Moreover, several factors indicate that the innovations in the development of genres before the middle of the sixteenth century followed a different pattern than the pronounced specialization in Antwerp painting around 1600, discussed in Chapters 9 and 10 in relation to the Flemish Bruegel succession and the invention of flower pieces and seascapes. As Silver rightly points out, initially the representation of new genres is granted a certain measure of freedom and experimentation, formally as well as iconographically. However, the monomaniacal specialization of Abraham Govaerts as painter of forest scenes or Gijsbrecht Leytens as that of winter landscapes shortly after 1600 are examples, from the outset, of highly standardized products so that for a long time it seemed hopelessly futile to attempt a chronology of their works (cf. most recently Ursula Härting and Kathleen Borms, *Abraham Govaerts. Der Waldmaler (1589-1626)*, Schöner, 2004). This standardization more likely is the result of outsourcing of specialized labor sequences from large workshops (e.g., Jan Bruegel’s) than genuine innovation.

Silver presents a useful and well organized survey of the vast material, while giving us with a font of up-to-date information. The text is mercifully free of academic jargon, often humorous and always well argued. It is no doubt due to my expectations rather than the author’s intentions that the book leaves me with a contradictory impression, offering as it does an iconographic-iconological interpretation of Antwerp painting and graphic art in the sixteenth century – highly welcome as it may be – instead of a history of the development of the different genres.

Thomas Fusenig

Essen

(Translated by Kristin Belkin)

**Alejandro Vergara (ed.), *Patinir. Essays and Critical Catalogue*. [Cat. exh. Museo Nacional del Prado, July 3 – October 7, 2007.] Madrid: Museo Nacional del Prado, 2007. 403 pp, numerous illus, ISBN 978-84-8480-120-7.**

Alejandro Vergara has performed an enormous service for scholarship on Nether-landish painting. By mounting a Patinir exhibition around the core collection of the Prado, he transformed a focus exhibition into a definitive investigation of the artist’s entire oeuvre, the first since Robert Koch’s monograph of 1968. In the process he extended our knowledge beyond received wisdom (earlier studies by Gibson, Falkenburg, and Bakker, plus Silver on Antwerp genres; see review above). Moreover, by including works that have sometimes been dismissed with the label ‘workshop,’ Vergara provides both a current, expanded catalogue raisonné of 29 works (12 of them of greater size and top quality) within a contemporary sense of the importance of collaboration in production of the ‘Patinir’ trademark for the nascent art market in Antwerp.

Vergara’s own illuminating introduction stresses how Patinir developed a ‘process innovation’ in his workshop, including repetition of motifs and collaboration with different figure specialists, even while developing a distinctive personal authorship: ‘He combines the productivity of Van Cleve with the individuality of Bosch, whose advantageous marriage also gave him some freedom as an artist’ (p. 33). Vergara also summarizes the artist’s German (especially Lucas Rem) and Italian (especially Cardinal Grimani) collectors as well as Philip II and lost works owned by Felipe de Guevara after mid-century in Spain. He wavers between whether or not to see natural elements as symbolic, even whether to credit Patinir as primarily a painter of religious images or of newly self-conscious landscape imagery (I personally do not think that these qualities need to be an either/or choice, but a matter of emphasis by viewers, whether then or now).

Other essays in the catalogue offer original insights. Vergara has chosen outstanding contributors. Maximiliaan Martens evaluates written sources (collected as Appendix I) and archival documents to extend a sketchy biography: born in either Bouvignes or Dinant, Antwerp master in 1515, died in 1524, but also a first marriage (of two) into the rich Buyst family. Another social historical study by Dan Ewing addresses the topic of Patinir and the market, for which the majority of his paintings were made on spec. He singles out three characteristics of the oeuvre: responsiveness to taste, product identity (especially in his distinctive mountain types) or “brand name,” and buyer-specific appeal. Ewing also notes the appeal of these images for traveling merchants as clients. Tables enumerate production by five Antwerp workshops as well as numbers of assistants, leading to the conclusion that Patinir’s output is surprisingly small in light of both his repetitions and numerous small-scale works. Ewing also notes

Patinir's unusual lack of extramural cultural activities. Perhaps the reason stems from his prosperous spouse? Or his pursuit of high-end commissions?

A pair of essays consider Patinir's contribution to landscape history. Catherine Reynolds chiefly considers the sources and meanings of landscape, pointing out precedents of both for Patinir in fifteenth-century Flemish paintings, including landscape specialization itself (e.g., the Master of the Embroidered Foliage; cf. Vergara, 26, following Gombert), as well as German prints. She also focuses helpfully on early regional maps, surely closer, and on contemporary uses of the term "landscape" itself (107-09). Her consideration of secular mural decorations, especially on cloth, is worthwhile, but most examples are lost, known only from descriptions, although both manuscripts and prints suggest their appearance. Her suggestions are bolstered by the fine essay by Thomas Kren on fifteenth-century Netherlandish manuscript landscape imagery, from the Turin-Milan Hours (c. 1440-45) onwards, especially under Burgundian ducal patronage. Vernacular world histories in particular as well as the more familiar calendar pages call forth suggestions of topography. For those who missed Kren's landmark Getty exhibition of these manuscripts (*Illuminating the Renaissance*, 2003), these color reproductions will be a revelation. Kren also names names – especially Lieven van Lathem, from Antwerp – of manuscript illuminators who ought to be in any landscape discussion.

Closely connected to the layout of landscapes are the drawings associated with Patinir as well as the important sketchbooks, probably made just after his death, notably the Errera Sketchbook (c. 1530-40). These are well discussed by Stefaan Hautekeete (cf. also Christopher Wood's discussion of 1998 in the Herri met de Bles volume from Princeton). This material has been the least discussed aspect of Patinir, except for processes of workshop replication (for the status of drawings and their varied functions, cf. William Robinson and Martha Wolff in *The Age of Bruegel*, Washington, 1986). The Rotterdam drawing most often called a Patinir (and copied as such in 1597; Cracow) has stippled foliage and strong hatching, closer (if less finished) to Cornelis Massys drawings than to the Errera Sketchbook, Hautekeete's attribution. A sketchier Berlin *St. Christopher* and a pair of forests on colored paper remain up to the eye of the beholder. But these discussions reopen an important topic: sixteenth-century landscape drawings.

Finally, Reindert Falkenburg makes his own freshly original revisit – 'The Devil is in the Detail' – to his own fundamental Patinir interpretations. While still positing antithetical iconography in these settings, he suggests now that physical perception is a deception, a devilish vision of outward appearance, to be overcome by truly spiritual insight. In his view, Bosch is the true precedent for Patinir, in content as much as in form. In particular, Bosch's Ghent *St. Jerome* contains a hidden hellish setting shaped like a skull, a legacy of the Mouth of Hell tradition, in its very foreground. How much of this is relevant to Patinir remains moot, but Bles and others later echo such themes.

The catalogue generously provides good color reproductions, including details of the paintings, and technical studies. It will obviously be the touchstone reference for any future Patinir studies. Additionally, Vergara's exhibition now becomes a model for what can be accomplished for art history through the site of a key museum with the ambitious guidance of a learned curator.

Final note: One major bibliography entry from Reynolds's essay – Bosch's Prado *Epiphany Triptych* was probably commissioned between 1491-98 from an Antwerp draper; she cites X. Duquenne, "La famille Scheyfve et Jérôme Bosch," *Le Intermédiaire des*

*Généalogistes* 54, no. 349, 2004, 1-19, a work unknown to me and even to Marijnsen in his 2007 Bosch monograph.

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**Walter Gibson, *Pieter Bruegel and the Art of Laughter*. Berkeley: University of California Press, 2006. 287 pp, 84 illus. ISBN 10: 052045210.**

In the Prologue, Walter Gibson describes his book as a more detailed version of the study of laughter that extends the fourth chapter of his earlier book, *Pleasant Places* (2000). However, here the author's methodological focus seems to have shifted away from an investigation of the images themselves and toward a broad sketch of the context of their reception, in terms of both who could have owned the paintings and the rooms in which they hung. His aim, as he states it, is to resurrect Pieter Bruegel the comedian, whom Karel van Mander described in his *Schilder-boeck* as an artist whose work no one could contemplate without laughing. This Bruegel has largely been discarded in twentieth-century art historical discourse in favor of Bruegel the 'painter-philosopher.' Gibson argues against the contention that humor in Bruegel is a means to a larger end, i.e., didactic moral instruction, instead advocating the idea that the laughter provoked by these paintings is an end in itself. 'Hoe geleerder, hoe verkeerder' (The more learned, the more wrong) – this Netherlandish proverb is offered by Gibson as a recourse against the lofty, often contradictory interpretations applied to Bruegel's work by modern scholars. He argues for abandoning the idea of Bruegel as an erudite painter whose images conform to a single system of philosophical thought (even though humor could also be understood as a single system of thought) and for embracing a much simpler, straightforward approach. Bruegel's art, according to Gibson, would have been viewed and understood by anyone who might have purchased his prints or paintings.

While the Prologue argues for Bruegel the comedian, Chapter One argues for humor as a cultural commodity – that is, something people deemed useful. Gibson offers a rich array of textual sources from antiquity to the seventeenth century, written by scholars, poets, theologians, and politicians from both Italy and the North, which assess the act of laughter, its different levels and uses, and whether or not it would have been appropriate for those who are civilized. Both positive and negative characterizations abound and by contrasting the different opinions of writers like Erasmus and Castiglione, among others, Gibson makes the case that by the mid-sixteenth century laughter was socially acceptable and that the people who owned paintings like Bruegel's would have welcomed light-hearted humor in their home and at their social gatherings.

In Chapter Two, Gibson offers interpretations of a number of Bruegel's works, as well as those of his predecessors, starting from the premise that for viewers humor always eclipsed moralizing. Paintings like Bruegel's Boschian drolleries and the *Netherlandish Proverbs*, as well as various works on paper – such as his *Seven Vices*, *Elck* and *Alchemist* – would have inspired laughter as much as, or more than, devotion, fear or moral edification. The chapter concludes with a lengthy discussion of depictions of facial expressions and the representation of the passions.

Chapters Three, Four and Five can be described together as a discussion of Bruegel's peasant paintings and the probable convivial context in which they would have been viewed. Historiographically, these chapters (if not the entire book) should be situated as the latest

response to a debate that began almost thirty years ago between Svetlana Alpers and Hessel Miedema regarding the way in which Bruegel's viewers would have understood and responded to his depictions of peasant festivities. In many publications since that interchange, Gibson has made clear that he favors Alpers's view; whereas earlier representations of peasants were almost always negative – foolish, boisterous, quarrelsome – Bruegel's peasants are not caricatures, but rather monumental figures in oil on panel; therefore, argues Gibson, they would have been viewed in a more favorable, idealized light, possibly eliciting laughter but certainly not disdain or moralizing judgement.

It has been convincingly argued (Smolderen, Goldstein) that Bruegel's *Peasant Wedding Banquet*, now in Vienna, probably hung in the back dining room of the wealthy Jean Noiroot, Antwerp Mint Master from 1562-1572. The aim of Chapter Three is to show that the type of people we know who owned Bruegel's paintings – Cardinal Granvelle, Nicolaes Jonghelinck, Noiroot – were not a part of the humanist circle of Abraham Ortelius and, therefore, would not have possessed the profound knowledge of Greek and Roman literature used by modern scholars, especially Margaret Sullivan, to justify their 'learned' interpretations of the artist's work. The primary concern of these men, argues Gibson, was the luxurious display of their wealth and social standing. To determine their response to Bruegel's peasant scenes hanging in a domestic interior, it is important to understand the specific character of their relationship with the peasant class.

In Chapter Four, Gibson argues that urbanites had long encountered peasants in the countryside, particularly by the mid-sixteenth century when many wealthy individuals had second homes outside the city walls, and that the relationship between the two was friendly and dignified. Kermises were often visited by city residents, and evidence suggests that their attitudes toward these festivities were not nearly as negative as the condemnations of Charles V and Martin Luther would have us believe. Rather, paintings and documents show that they attended the celebrations, possibly out of curiosity and a desire for entertainment, but certainly not out of the desire to make moral judgments. This carefree attitude toward peasants and their revels, Gibson argues, would have been the filter through which someone like Noiroot viewed Bruegel's peasant paintings that hung in his dining room, a space in which he and his guests gathered together for their own kind of festivity – a feast. Chapter Five examines further contemporary *convivium* literature, proverbs, theological texts and paintings that depict or describe appropriate manners and attitudes during mealtime. Humor, Gibson claims, was the main ingredient in a good meal. Therefore, the dining room would have appropriately displayed pictures like Bruegel's Vienna *Peasant Wedding Banquet* or *Peasant Dance*, not so much as models of behavior to avoid, or as moralities to contemplate, but rather as festive backdrops for mealtime sociability that would have inspired laughter.

The final chapter presents an in-depth examination of *Dulle Griet*, a painting that, like the *Netherlandish Proverbs*, Gibson argues 'takes proverbs literally' and, therefore is mainly meant to be funny. The author, following Jan Grauls, sees the painting as a representation of a hot-tempered woman and her equally angry army, who 'plunder in front of Hell and return unscathed' (127). But, he also more specifically defines the folkloric theme by providing an abundant collection of visual and textual support from plays, proverbs, poetry, woodcuts and engravings.

Although Gibson provides extensive evidence from literature, popular practices and art to support his thesis, there are two primary problems. First, the author alternates between saying that laughter is *one* response among many that would have been inspired by the image and that laughter is the *primary or only* response inspired.

These are two very different arguments – the first being undoubtedly true and widely accepted and the second being impossible to prove and a doubtful simplification. A second problem is that for many of the works, Gibson offers a standard description and interpretation, then simply states that it would have been funny without going into any further detail. For example, the lack of any visual analysis in his discussion of the *Netherlandish Proverbs*, leaves his interpretation – that the painting's function is mainly to provoke laughter at the absurdities involved in taking proverbs literally – unconvincing.

Gibson's talent as a scholar has always been his ability to situate art in its broader cultural context by making connections with theatre, poetry, or politics, then organizing this information and writing about it in such a way that it is valuable to both specialists and the general public. This book is no exception. Despite inconsistencies in his argument and the neglect of specific ways images represent and inspire various forms of laughter, the significant, even primary, role Gibson assigns humor in the reception of Bruegel is a nice reminder of the element of play in the work of the artist.

Todd Richardson

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**Koenraad Jonckheere, Adriaen Thomasz. Key (c. 1545-c. 1589, Portrait of a Calvinist Painter (Pictura Nova, XIV). Turnhout: Brepols, 2007. 396 pp, 41 col. and 207 b&w illus. ISBN 978-2-503-52554-9.**

Until the publication of this dedicated rescue operation, Adriaen Thomasz. has been one of the most ill-defined artists working in Antwerp during the turbulent times of the second half of the sixteenth century. Biographically he still remains something of a mystery; neither the place nor the dates of his birth or death are recorded, and what is known could be written on one side of a postcard. Although there are a handful of religious pictures, he was primarily a portraitist, who has always been a useful name to attach to that mass of anonymous works which exists today. Stylistic evidence indicates that he must have been a pupil of Willem Key, who was, it has been proved, no relation. The author of this monograph develops this connection by suggesting that Adriaen Thomasz. took over his teacher's studio on his death, which would explain the continuing close links with the art of the older man. His *fortuna critica* is no more enlightening. By ignoring him altogether, Van Mander set the pattern for writers up to the second half of the nineteenth-century. And even subsequently he has been remarkably little studied. As Jonckheere points out, the most substantial piece is Carl Van de Velde's contribution to the *Macmillan Dictionary of Art*.

The book usefully follows the pattern of the traditional monograph; introductory chapters examining life and work set in the historical and intellectual context of the times are followed by a full *catalogue raisonné*, very well illustrated in both colour and black and white. The volume is based on a doctoral thesis, and, if the writing style is an indication ('I argue', 'I assert', 'I posit' and so on), little change has been made to the text. But what comes over is the author's passionate devotion to his chosen artist and a determination to define his *oeuvre*.

Key was not a very original artist. He was much indebted to his near contemporaries, such as, for example, Michiel Coxcie, whose painting of *Cain and Abel* he copied as far as the two principal figures are concerned in his one Old Testament subject. His portraits, which account for ninety per cent of his *oeuvre*, are often difficult to distinguish from the work of his near contemporaries Willem Key,



Anthonis Mor and Frans Pourbus the Elder. Moreover, he was given to establishing certain details such as poses, the delineation of a hand and so on, which he then repeated in other portraits. His qualities primarily consist, as Jongkheere emphasizes, in his excellent craftsmanship as a painter on panel, and, more importantly, on his skill in painting the human head and hands to a very high standard of realism. Walking boldly through a mass of not easily distinguishable portraits, the author has assembled a coherent group of works under Key's name, but, as he makes plain, connoisseurship depends on minutiae, such as the artist's predilection for dirty finger nails, muddy feet, hairy chests and so on, the finer points of which are not invariably easily discernible in illustrations, even those, as here, of good quality.

It is perhaps a sign of the times in which they were painted that the three altarpieces associated with Key have lost their central panels. (The wings in Antwerp are signed and dated, but those in Brussels and Paris are only attributable but convincingly so here.) Notwithstanding such a deprivation of knowledge, the author is able to develop a full interpretation of Key's art, 'steeped in humanism and Calvinism'. Following on from a historical survey of the period, he reads much of that belief into these and the handful of other known religious works.

There is a small point, at least as far as Key scholarship is concerned. In connection with the painting of *Cain and Abel*, largely after Coxcie, Jonckheere mentions the two drawings of the two main figures, in the Courtauld Institute Galleries, London, and the Fitzwilliam Museum, Cambridge. Although he assumes they are copies by Rubens after Key, there is another school of thought which believes that they are only retouched by Rubens. And if the latter is the case, who are they by? The subject will be given a good airing by Kristin Belkin in her forthcoming *Corpus Rubenianum* volume, devoted to copies by Rubens after Northern artists.

One unusual feature of Key's work is the existence of a number of seemingly preparatory studies, which are technically so finished that it is difficult to believe that they were not made as ends in themselves. Jonckheere explains the practice as 'manifest[ing] the painter's perfectionism.' The catalogue of genuine works concludes with two signed chiaroscuro woodcuts and one drawing, a copy after Michiel Coxcie, the attribution of which to Key must remain uncertain. Overall this is a valuable pioneering volume, which brings the *oeuvre* of an ill-defined yet rewarding artist into much clearer focus.

Christopher White  
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## New Titles

### Journals

**Koninklijk Instituut voor het Kunstepatrimonium/Institut Royal du Patrimoine Artistique, Bulletin, 31, 2004/05:**

La Sainte Anne trinitaire de Neerlanden [ca. 1400]

D. Deneffe, Geschiedenis en beschrijving,

M. Postec, Traitement de restauration et étude matérielle.

*L'Ange Gardien et la Sainte Hélène* de Cornelis Vander Veken (1666-1740) à la collégiale Notre-Dame de Huy étudiés dans le cadre du projet européen 'Policromia'.

M. Lefftz, Analyse stylistique des oeuvres de Cornelis Vander Veken et insertion dans la production de l'artiste.

E. Benati Rabelo, Histoire matérielle et traitement.

J. Sanyova, La technique picturale des monochromies. Note de laboratoire.

M. Lefftz, Note sur la polychromie des sculptures à Liège aux XVIIe et XVIIIe siècles d'après les sources d'archives.

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**Appuhn-Radtke**, Sibylle, and Esther P. Wipfler (eds.), *Freundschaft. Motive und Bedeutungen* (Veröffentlichungen des Zentralinstituts für Kunstgeschichte, 2006). Munich: Zentralinstitut für Kunstgeschichte, 2007. ISBN 978-3-9806071-3-1, euros 34.50

**As-Vijvers**, A.M., *The Making of the Margin. The Master of the David Scenes and Ghent-Bruges Manuscript Illumination* (Ars Nova, 11). Turnhout: Brepols, 2007. ISBN 978-2-503-51684-4, \$164.

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(1477-1525) nach dem Sieg über Karl den Kühnen. Berlin: Gebr. Mann, 2006. ISBN 978-3-7861-2533-4, euros 98.

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**Gerstl, Doris (ed.)**, *Georg Philipp Harsdörffer [1607-1658] und die Künste*. Nürnberg: Fachverlag Hans Carl, 2007. ISBN 3-418-00110-6, euros 30. – Famous for having said – during the Thirty

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**Hautekeete, Stefaan (ed.)**, *Dessins du Siècle d'Or hollandais. La collection Jean de Grez*. Ghent: Snoeck Ducaju & Zoon, 2007. ISBN 978-90-5349-638-1, \$40.

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

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

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