Erasmus Returns to Rotterdam
November 8, 2008 – February 22, 2009

Quinten Massys, Portrait of Desiderius Erasmus, 1517.
Oil on canvas (transferred from panel), 58.4 x 46 cm
Galleria Nazionale d’Arte Antica, Palazzo Barberini, Rome
From the President

It’s hard for me to believe that this is the last editorial I will write in my capacity as President of the Historians of Netherlandish Art. Time goes by so quickly, which I know is hardly a novel insight on my part. Nevertheless, I remain astonished that so soon I have reached the last few months of my tenure as President. I have much to be grateful for and many people to thank for the guidance and support they have provided during the last four years, not the least of which are members of the Board of Directors. In late November, the ever-efficient and remarkable Kristin Belkin will send out ballots to our membership via the Listserv for the election of a new President and Vice-President for our organization. I am happy to say that we have a total of five well qualified candidates for your consideration (and mine).

I am also proud that the first issue of our electronic journal, Journal of the Historians of Netherlandish Art (JHNA) will appear next year (www.jhna.org, linked to www.hnanews.org). I am sure that many of you read the Call for Contributions email that went out on our Listserv twice, most recently October 20. This Call for Contributions has also appeared in the newsletters of Codart and Low Countries Sculpture Society, and is scheduled to be published in the November 2008 issue of the College Art Association Newsletter. If you recall, when I ran for the position of President back in 2004, I had spoken to a number of you about my desire to begin an electronic journal for our organization and said as much in my candidacy statement. Still, it would be inaccurate, not to mention unwise for me to take too much credit for the existence of our journal; many colleagues were involved, perhaps none more so than Ann Adams who played a huge role in its development, particularly from a technological standpoint. I think it’s fair to say that if not for Ann, we would still be mired in the planning stages of this project. We also would not have managed any of this without the necessary funds. I would like to take this opportunity to thank the many members who generously contributed money towards the accomplishment of our goal. Their names are listed on the HNA website (see Join HNA, with a link to JHNA).

I look forward to seeing many of you at the College Art Association of America’s annual conference, which will take place in Los Angeles, 25-28 February, 2008. I also hope to see you at the session that we are sponsoring at CAA, “The Object of Netherlandish Art,” chaired by Claudia Goldstein and Alexandra Onuf. Furthermore, there will be a “Distinguished Scholar Session” honoring Svetlana Alpers. This session will be chaired by Mariët Westermann and will take place on Thursday, February 26th, from 2:30 to 5:00 pm. We are also planning to have a brief business meeting at the conference for our members, followed by our annual reception. This is scheduled for Friday, February 27th, from 5:30 to 7:00 pm. (see also under HNA News).

Speaking of conferences, I also want to report that I recently returned from Amsterdam, where I attended the first planning meeting for the HNA conference that will take place there in late May of 2010. The planning committee, consisting of an international team of scholars headed by Jan Piet Filedt-Kok, has made substantial progress in designing what promises to be a very stimulating conference. In fact, a call for session and workshop proposals has been sent out via our Listserv and is included in the hard copy version of this Newsletter.

In closing, I want to thank all the members for the privilege of serving as your president during the past four years. It has been a memorable experience.

Wayne Franits
Syracuse University
In Memoriam

Anne Hagopian van Buren
(1927-2008)

Members of the HNA probably know Anne van Buren, who died this month after a short illness, for her deep knowledge of fourteenth- and fifteenth-century Netherlandish art, especially of manuscripts. She was as well known to European as to American members, at home (literally) in France, and blessed with an unusually international background, having a Swiss mother and a father who grew up in francophone Cairo. Her education was likewise expansive and exceptional. Anne was trained as an astronomer, and was proud of having won her first academic honors in the national science scholarship competition that took her through Radcliffe. She carried her scientific training into art history, always beginning a project with what could be verified, and building carefully on physical evidence. It is not surprising that she later felt comfortable applying the techniques of infrared reflectography to panels and manuscripts.

Anne came to art history comparatively late in life, after launching four children, and earned her doctorate from Bryn Mawr in 1970. She found her enduring subject in late medieval manuscripts, under the tutelage of L.M.J. Delaissé at Oxford. Her dissertation on Burgundian illumination and the *Chroniques de Hainaut* was published only in an article, but she returned several times to the material, chasing down the artistic personality of Dreux Jean among other miniaturists, expanding her scrutiny to include sculpture and incunables, and, in a masterful commentary volume on the Turin-Milan Hours, proposing a scenario for the book’s clearly tortuous history that clarified Jan van Eyck’s participation.

Her professional life was enriched by her close fifty-year marriage to another scholar, the theologian Paul van Buren, whose work took them to Geneva, Heidelberg, Texas, Philadelphia, and Cambridge. Anne taught at Tufts University from 1975 until 1984. Ordinarily, perhaps, she would have obtained a teaching position that would have allowed her to guide generations of doctoral students. Instead she offered help and advice outside formal programs and across disciplinary boundaries. (I was lucky enough to work with her at Tufts, in a department that had no doctoral program to diffuse all that brilliant energy away from undergraduates, and I benefitted from her guidance well beyond the statute of limitations for undergraduate education.) She left full-time teaching, but took short appointments at Brown University and the University of Amsterdam. After Paul’s death, she spent more time in New York City, and continued her work on dress in medieval manuscripts, to be published by the Morgan Library, and coordinated with a forthcoming exhibition.

Anne was using fashion as a tool for art history as far back as her master’s thesis in 1964, when she suggested that Cézanne’s portraits of his wife could be dated by the dresses she was wearing. She took up dress studies again in the 1980s to delve into the material she knew best: Northern European art from the fourteenth and fifteenth centuries. Her approach gained in sophistication as art history in general grappled with concepts of representation, so that the theoretical component of the project grew alongside the practical. Moreover, her collection of reliably dated images, initiated as a tool, began to suggest its own avenues of research: she found that certain late-medieval painters not only recorded current fashion, but they used outmoded fashion to indicate events in the past. Studying medieval dress is complicated not only by the dearth of surviving works but also by the need to sort out the often imprecise medieval terminology encountered in payment records, grammar books, and fiction (a few of her textual sources), and the need to distinguish between actual and fantasy dress. Teasing out the history of terms while looking for examples in datable works of art, each of which of course presents its own knotty problems, provided Anne with a worthy subject. The difficulty of any one of these aspects of the study of medieval dress explains why the project absorbed her attention for decades, and why its completion, as *According to their Estate: Dress and Costume in the Art of France and the Low Countries, 1325-1515*, is such an achievement. Roger Wieck, who has been closely involved with the book, has agreed to see it through to publication. As a monument it will be, I think, suitably extraordinary.

Elizabeth J. Moodey
Vanderbilt University
J. Douglas Stewart (1934-2008)

J. Douglas Stewart, Professor Emeritus in the Department of Art at Queen’s University, Kingston, Ontario, passed away on 25 July after a long battle with cancer. A native of Kingston, Stewart earned an undergraduate degree from Queen’s, a master’s from McGill University, and a PhD from the Courtauld Institute of Art at the University of London. His thesis on Godfrey Kneller, completed under the supervision of Sir Oliver Millar, was followed by an exhibition on the artist at London’s National Portrait Gallery in 1971 and a Kneller monograph published by Oxford University Press in 1983. His interest in Kneller’s Dutch training led Stewart to research, lecture about, and publish extensively on Flemish and Dutch Baroque paintings and drawings. He returned from London to teach for his entire career at Queen’s, where he was a founding member of the art history department and its Venice summer school, as well as a generous donor of rare books and works of art to the university’s collections. He is survived by his wife Mary and daughters Georgiana and Venetia.

Stephanie Dickey
Queen’s University

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Michael Baxandall died on August 12, 2008. His first book was Giotto and the Orators of 1971. The following year he published Painting and Experience in Fifteenth-Century Italy, which established his reputation. For historians of Northern European art he is especially known for The Limewood Sculptors of Renaissance Germany (1980) for which he was awarded the Mitchell Prize. In 1994 Baxandall published Tiepolo and the Pictorial Intelligence together with Svetlana Alpers who shared his interest in the mental processes involved in the making of art. Other books are Patterns of Intention (1985), Shadows of Enlightenment (1994) and Words for Pictures (2003).

HNA News

HNA at CAA Los Angeles, February 25-28, 2009

The HNA session is titled ‘The Object of Netherlandish Art,’ chaired by Claudia Goldstein (William Paterson University) and Alexandra Onuf (University of Hartford). For other HNA-related sessions, see under Scholarly Activities, Conferences to Attend.

The HNA business meeting and reception will take place on Friday, February 27, 5:30-7:00 pm in the Hollywood Ballroom at the Westin Hotel.

New Officers

A ballot with candidates for the position of president and vice-president has been prepared and will be sent out over the Listserv shortly. Please take the time to vote. The newly elected officers will be introduced at the business meeting at CAA. Unlike other HNA Listserv messages, e.g. Call for Papers or Fellowship announcements, which occasionally get sent more than once depending on the initial response, the ballot will be sent only once since we record the votes but not the voters, and thus a reminder would confuse the process (who remembers whether he/she has voted already or not). Therefore, please vote when you get the email so that you will not forget.

As we are electing new officers, I would like to take the opportunity in the name of the entire membership to thank the outgoing president and vice-president Wayne Frantzi and Stephanie Dickey for their service over the past four years. An especially significant accomplishment during their tenure was the establishment of a scholarly online journal whose first issue will appear next year (see the President’s message). – KLB

HNA Fellowship for Scholarly Research, Publication or Travel: 2009-10

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.
“Crossing Borders:” HNA Conference, Amsterdam 2010

The next HNA conference will take place in Amsterdam, May 27-29, 2010. The program committee consists of Krista De Jonge, Reinert Falkenburg, Jan Piet Fiedelt-Kok, Emilie Gordenker, Fiona Healy, Koen Ottenheym and Eric Jan Sluijter. Conference administrators are Nicolette Sluijter-Seijffert and Fiona Healy. A Call for Sessions and Workshops went out over the HNA Listserv. Is is also included in this mailing.

Personalia

Festschrift for Annaliese Mayer-Meintschel

On June 26, 2008, Annaliese Mayer-Meintschel was presented with a Festschrift marking her 80th birthday. The volume’s unusual title Die Glückseligkeit besteht wesentlich in der Ruhe und Heiterkeit der Seele is taken from Democritus, for whom the highest good was cheerfulness, a state in which the soul lives peacefully and tranquilly. Annaliese Mayer-Meintschel herself referred to the philosopher’s maxim in a speech made on the occasion of her retirement in 1991 as Director of the Gemäldegalerie Alte Meister in Dresden, where she worked for 39 years, 23 of those as director.

Uta Neidhardt, present curator of Dutch and Flemish Painting in Dresden, edited the volume, which contains sixteen contributions as well as reprints of two articles by Mayer-Meintschel on Rembrandt and Saskia and on Vermeer’s Procuress. The contributions focus on works in the Gemäldegalerie, and naturally on Netherlandish art and artists, which as Annaliese Mayer-Meintschel’s extensive list of publications, cited at the end of the volume, shows, remained a lifelong passion. HNA members to contribute are Teréz Gerszi on Karel van Mander, Seymour Slive on Rembrandt drawings, Uta Neidhardt on Flower Garland paintings, Albert Blankert on Christopher Paudiss, Thomas Ketelsen on tracing in Netherlandish drawings. The Festschrift is lavishly produced, containing numerous colour reproductions as well as black-and-white photographs. It is now practically mandatory for all Festschrift- en to contain a photograph of the dedicatee, but not this one. Instead, on page 15, one finds a drawing of a young woman, who though seated, still wears her coat and while the artist, Ernst Haas, manages to convey something of the composure that Democritus deemed essential, one cannot but think that even then Annaliese Mayer-Meintschel was impatient to get on with the task of putting her stamp on the Gemäldegalerie. HNA congratulates its long-standing member on her birthday.

Exhibitions

United States and Canada


Austria and Germany


Belgium


Czech Republic

**Rudolfinum**

**Rudolfinum**


Hans Rottenhammer (1564-1625), Národní Galerie, Prague, December 11, 2008 – February 22, 2009. Previously at the Weserrenaissance-Museum, Schloß Brake, Lemgo. With catalogue, ed. by Heiner Borggrefe et al. (Hirmer); to be reviewed. See under New Titles.


Denmark

**Jordens**


England

**Presentation Rubens**


France


The Netherlands


Poland


Spain


Switzerland


Outside Europe and North America

Japan


Museum and Other News

Arbeitskreis Niederländische Kunst- und Kulturgeschichte (ANKK)

Germany has a new organisation devoted to the study and promotion of Netherlandish art and culture. The Arbeitskreis niederländische Kunst- und Kulturgeschichte (ANKK) was officially launched on April 12th at a meeting in Hamm in Westphalia.

The goal of the ANKK is to provide a forum which actively encourages scholarly research on the most diverse aspects of Dutch and Flemish art up to and including the present day and in doing so to promote greater understanding of and interest in Netherlandish art and culture. The initiative grew out of a worrying trend: the diminishing number of teaching and research positions in the German educational system held by specialists in Netherlandish art, and the ensuing shortage of students choosing topics in this area – though if the recent call for submissions issued by the Burlington Magazine is something to go by, this is clearly a larger problem. Equally, it is an unfortunate fact that curatorial positions are being cut across the board, yet the number of Netherlandish positions to go is notable. By hosting conferences, workshops and study trips, and by encouraging interdisciplinary cooperation, the ANKK seeks to counteract these developments by facilitating a dialogue between various interested groups, in particular between museums, universities and other educational institutions, and to provide support for students working in the field. On a more international level, it is hoped to create a network with neighbouring German-speaking countries as well as with other organisations devoted to Netherlandish art (contact has already been established with CODART and HNA).

Some 60 delegates attended the two-day meeting in Hamm, which was hosted by the Gustav-Lübcke-Museum and included an excursion to nearby Münster with a visit to the Town Hall, the site of the signing of the 1648 Treaty of Münster. The event began on an appropriately scholarly note with two lectures: Christian Tümpel spoke about the reciprocal nature of artistic exchange between Rembrandt and his pupils, while Erwin Pokorny looked at the depiction of gypsies in Early Netherlandish and German painting. The ANKK’s
structural and legal status was established when the bye-laws were ratified and a five-member board elected to serve for a term of three years. To reflect the organisation’s long-term aims and the diversity of its membership, a representative of each of the three professional groups (academics, curators, and independent scholars) will have a seat on the board. The newly-elected members are: Gero Seelig representing museums (seelig@museum-schwerin.de); Dagmar Eichberger, representing universities (d.eichberger@zegk.uni-heidelberg.de), and Ursula Härtling representing independents (haertling1@aol.com). Ariane Mensger was elected Secretary (Amensger@aol.com) and Alexander Linke Treasurer (a.linke@zegk.uni-heidelberg.de). Membership is open to all interested individuals and organisations. The next meeting will take place in Heidelberg in early 2009 and the first major conference is scheduled for 2011 in Frankfurt. As a sister organisation, ANKK will host a session at the forthcoming HNA conference in Amsterdam in 2010, while HNA will have the same opportunity at the 2011 gathering in Germany.

For further information please consult the website (http://www.ankk.uni-wuppertal.de) or email a member of the board.

Fiona Healy
Historians of Netherlandish Art – European Liaison Officer and Treasurer
Mainz

Amsterdam: Amsterdams Historisch Museum acquired View of Amsterdam by Jacob van Ruisdael in honor of Pauline Kruseman, who is retiring as director of the museum at the end of the year.

Berlin: Peter-Klaus Schuster, general director of the State Museums of Berlin, is retiring in November 2008. His post will be divided between Michael Eissenhauer as general director and Udo Kittelmann, director of the national galleries.

Dordrecht: The Dordrechts Museum acquired Jan van Goyen’s View of Dordrecht from the Goudstikker Collection.

London: Rubens’s Apotheosis of King James I, a sketch for the Whitehall Ceiling (the so-called ‘Glynde Sketch’) has been procured for England. It is on permanent display at Tate Britain (see also under Exhibitions).

New York: Thomas Campbell has been named the new director of the Metropolitan Museum of Art to succeed Philippe de Montebello. He is curator in the department of European sculpture and decorative arts and is especially known for the splendit tapestry shows he mounted at the Met in 2002 (Tapestries in the Renaissance. Art and Magnificence) and 2007 (Tapestry in the Baroque. Threads of Splendor).

Paris: A new and expanded edition in the form of an online database of Frits Lugt’s Les marques de collections (1921, Supplément, 1956) is planned for 2010, compiled by the Fondation Custodia (Rhea Sylvia Blok, Laurence Lhinares and Peter Fuhring). At that time, it will be considered whether or not it is feasible to publish the new edition on paper. (From CODART, Courant 16, 2008.)


Schwabisch Hall (Baden-Württemberg): German industrialist Reinhold Würth has converted a deconsecrated 12th-century church to display part of his collection, among it works by Matthias Grünewald and Lucas Cranach the Elder. This is the fourteenth public space he has opened for his collection: three other galleries in Germany, two in Switzerland, and one each in Belgium, Denmark, France, Italy, Norway, Netherlands, Austria and Spain. A further gallery is scheduled to open in Portugal next year. (From The Art Newspaper, Oct. 2008.)

The Hague: Three museums are planning an exhibition on the young Vermeer for 2010 which will assemble the artist’s early works, each of them owning one of the paintings: Diana and Her Nymphs (Mauritshuis), Christ in the House of Martha and Mary (National Gallery of Scotland, Edinburgh), and The Procuress (Gemäldegalerie, Dresden). The exhibition will not include St. Praxedis from the collection of Barbara Piasecka Johnson, which is not accepted by some Vermeer scholars. (From The Art Newspaper, Sept. 2008.)


Databases – Electronic Journals

This is a new feature in the HNA Newsletter. The links given here are also on the Link Page of the website, but new ones will first be mentioned in this column in order to draw attention to them.

www.opac-fabritius.be/fr/F_database.htm – Fabritius is the on-line database, in French and Flemish, set up by the Royal Museums of Fine Arts of Belgium, Brussels, to post updated research reports on the works by Rubens and his studio in the Museums collection, which were on show in the exhibition ‘Rubens. A Genius at Work’ (2007; see review by Anne-Marie Logan in this Newsletter).

www.kikirpa.be – Koninklijk Instituut voor het Kunstpatri- monium - Royal Institute for Cultural Heritage

http://www.kmska.be/Templates/content.aspx?id=1858 – This link on the site of the Koninklijk Museum voor Schone Kunst Antwerpen is specifically related to the museum’s Rubens research projects, including the Getty sponsored examination of its Rubens paintings, and the on-line Rubens Bulletin, edited by Paul Huvenne. The first volume was published in 2007 and includes contributions by Alexis Merle du Bourg and Agnes Tieze, followed by ‘Rubens Revealed: The Prodigal Son’ by Peter Paul Rubens: Research and Restoration,’ written by various authors involved in the restoration of Rubens’s Prodigal Son painting.).
Scholarly Activities

Conferences to Attend

United States

CAA 97th Annual Conference
Los Angeles, February 25-28, 2009
Sessions of interest to HNA members.
Distinguished Scholar Session honoring Svetlana Alpers:
Painting/Problems/Possibilities, chaired by Mariët Westermann.

Artistic Itinerary in Early Modern Art, chaired by Lloyd DeWitt (Philadelphia Museum of Art)
The Object of Netherlandish Art, chaired by Claudia Goldstein (William Paterson University) and Alexandra Onuf (University of Hartford). This session is sponsored by HNA.
European Drawings, 1400-1900, chaired by Lee Hendrix and Stephanie Schrader (J. Paul Getty Museum).
Cabinet Pictures in Seventeenth-Century Europe, chaired by Andreas Henning (Staatliche Kunstsammlungen, Dresden, Gemäldegalerie Alte Meister).
Baroque Anatomy: Motives and Methods, chaired by Victoria Sancho Lobis (Columbia University) and Karolien De Clippel (Utrech University).
The Northern Court Artist, 1400-1650, chaired by Heather Madar (Humboldt State University) and Ashley West (Metropolitan Museum of Art).
Fifteenth- and Sixteenth-Century European Art (open session), chaired by Mark Meadow (UC-Santa Barbara).
Problems with Rembrandt, chaired by Paul Crenshaw (Washington University, St. Louis) and Rebecca Tucker (Colorado College).
Luxury Devotional Books and Their Female Owners, chaired by Thomas Kren (J. Paul Getty Museum) and Richard Leson (University of Wisconsin, Milwaukee).
The Medieval Manuscript Transformed, chaired by Kristen Collins and Christine Sciacca (J. Paul Getty Museum).

Renaissance Society of America Conference
HNA-sponsored session:
Theatricality in Dutch, Flemish and German Art, ca. 1400-1750. Chairs Christopher Atkins and Stephanie Dickey.
Other HNA-related sessions:
Typology in Northern Art 1400-1700. Chairs Shelley Perlove and Dagmar Eichberger.

American Society for Eighteenth-Century Studies, 40th Annual Meeting
Richmond, VA, March 26-29, 2009.
HNA related session:
Dutch Art in the Eighteenth Century, chairs Rebecca Brienen (University of Miami) and Dawn Odell (Lewis and Clark College).
Junko Aono (University of Amsterdam), Updating the Golden Age: Dutch Genre Painting in the Early Eighteenth Century.
Craig Hanson (Calvin College), From the Netherlands to England: The Arts, Virtuosi Culture, and the Rhetoric of a National School in the Eighteenth Century.

Europe

Grenzüberschreitungen: Deutsch-niederländischer Austausch im 17. Jahrhundert
Hessel Miedema (Amsterdam), Karel van Manders Blick auf deutsche Maler.
Kurt Wettenogl (Dortmund), Kunst in Frankfurt um 1600. Der niederländische Impuls.
Barbara Welzel (Dortmund), Hendrick Goltzius und seine Federkunststücke am Prager Hof.
Christian Tümpel (Hamburg), Rubens und Rembrandt – Holbein, Dürer und Elsheimer. Ihre leidenschaftlichen Dialoge.
Everhard Korthals Altes (Delft), The biographies of Dutch Artists in Sandrart’s Teutsche Academie and Their Influence on Collecting in Germany around 1700.
Anna Schreurs (Florence), Sandrarts grenzübergreifende Beziehungsnetze und ta.sandrart.net: Zur Genese einer internationalen Wissenschaftskooperation im Internet.
Esther Meier (Dortmund), Joachim von Sandrarts Spagat: zwischen Patriziat und Hof.
Norbert Middelkoop (Amsterdam), Jürgen Ovens’ letzter Auftrag in Amsterdam: Die Regenten des Bürgerwaisenhauses (1663).
Thomas Fusenig (Essen), Weserrenaissance zwischen Wilhelminismus und Wirklichkeit.
Gerrit Walczak (Köln), Künstlermigration zwischen Hamburg und den Kunstzentren der Niederlande.
Timo Trümper (Köln), Jacob Weyer und die Hamburger Malerei im Kontext der niederländischen Kunst.
Justus Lange (Braunschweig), Simon Peter Tilmann (1601–1668) – Erfolg und Misserfolg eines deutschen Künstlers in den Niederlanden.

Marten Jan Bok (Amsterdam), Deutsche Maler und der Amsterdamer Kunstmarkt.

Franziska Siedler (Greifswald), Die Rezeption von kooperativen Arbeitsweisen niederländischer Künstler im deutschen Raum ab dem 17. Jahrhundert.

Kevin Kandt (Berlin), Andreas Schlüter and the Survival of the Netherlandish Baroque Classical Style in the Sculpture of Late 17th- to Early 18th-Century Berlin.


Contact: esther.meier@tu-dortmund.de; nils.buettner@abk-stutt-gart.de

‘Andermans veren’ – Identificatie en rollenspel in het portret historié

Radboud Universiteit, Afdeling Kunstgeschiedenis, Nijmegen, November 21, 2008.


Erwin Pokorny, Dracula-Pilatus. Ein politisches Krypto-Porträt der Wiener Altarmalerei um 1460/65.

Willy Piron, Presentatie database portrait historié.

Rudie van Leeuwen, Van portrait historié tot fancy portrait en historiserend theaterportret: de ontwikkeling van een portretgenre tussen ca. 1600-1850.

Lilian Ruhe, Christian Seybold (1695-1768) en zijn ‘gehistoriseerde’ portretten van jong en oud.

Wouter Weijers, Koning, heilige, revolutionair. Joseph Beuys’ Palazzo Regale als portrait historié.

E-mail: congreskunstgeschiedenis@let.ru.nl


Construction, Manifestation and Dynamics of Formulaic Patterns in Texts and Paintings. Historical Perspectives and Modern Technologies.

Stadtbibliothek and University of Trier, November 28-29, 2008.

Art-historical papers:

Andrew Morrall (New York), Inscription and Substance – visuelle Formelhaftigkeit im Mittelalter und der Frühen Neuzeit.

Peg Ketrizky (Oxford), The family of the We be three, who are of the Quorum alwayes: Warum sind unser “vielmehr als drey”?

Nils Büttner (Stuttgart), Chorographia quid? Oder: Warum man Sprichwörter und Kinderspiele malt?

Alison Stewart (University of Nebraska-Lincoln), Feasting and Drinking. Proverbs in Early Sixteenth-Century Woodcut Illustrations and Texts.

Dominik Fugger (Erfurt), Der König trinkt!


Frank-Thomas Ziegler (Stuttgart), Recueil de poèmes et dessins variés. Zum Programmcharakter der Bildgruppen-sammlung im Codex Ms. fr. 24461.

Jos Koldeweij (Nijmegen), Stalla. Medieval Choir Stalls: A Database of all Figurative Sculpture.

Georg Schelbert (Trier), Überlegungen zu einem kunsthistorischen Bilddatenbanksystem: Bild und semantischer Inhalt.

Thomas Schauerte (Trier), So sy doch nit verstond latein – Hans Burgkmairs Sprichwortbilder in Thomas Murners Schelmzinofft.


Art after Iconoclasm. Painting in the Netherlands between 1566 and 1585

University of Amsterdam, December 4-5, 2008. Organized by Koenraad Jonckheere.

David Freedberg (Columbia), keynote lecture.

Tine Meganck (Royal Museums of Fine Arts of Belgium, Brussels), Writings on Art after Iconoclasm.

Thijs Weststeijn (University of Amsterdam), Idols and Ideals in the Rise of Netherlandish Art Theory.

Filip Vermeylen (Erasmus University Rotterdam), Between Hope and Despair: The State of the Antwerp Art Market, 1566-1585.

Margit Thøfner (University of East Anglia), Iconodulic Protestantism: Marten de Vos and the Decorations of Lutheran Churches.

Anne T. Woollett (J. Paul Getty Museum), Michiel Coxcie and the Revitalization of Religious Painting after the 1566 Iconoclasm.

Karolien De Clippel (Utrecht University), Smashing Images: The Impact of Iconoclasm and Counter-Reformation on the Painted Nude.

Arnout Balis (Free University Brussels), New Trends in Religious Iconography in the Netherlands before and after Iconoclasm.

Registration: k.j.a.jonckheere@uva.nl
The Discovery of Distance: Nature and Science in Dutch 17th-Century Paintings

Bischöflich Priesterseminar, Trier, December 5-6, 2008. www.bps-trier.de


Ulrike Gehring (Trier), Die Entgrenzung der holländischen Landschaft um 1650.

Nils Büttner (Stuttgart), Land in Sicht! Niederländische Seestücke des Goldenen Zeitalters.

Jan Rohls (Munich), Reformierte Theologie und Philosophie in Holland um 1650.

Gerhard Wiesenfeldt (Melbourne), Empirismus als Leerformel? Experimente und ihre Rechtfertigungen.

Thomas Kirchner (Frankfurt), Der imaginäre Raum der Macht. Die Politisierung der Landschaft im Frankreich des 17. Jahrhunderts.

Tanja Michalsky (Berlin), Das Wissen der Kunst: Meth- odische Überlegungen zum Verhältnis von Malerei und Kartographie.

Karin Leonhard (Eichstätt), natura – cultura. Malen als Feldarbeit.

Daniel Burckhardt (Berlin), Johan de Witt: Kegelschnitte ohne Kegel.

Robert Felfe (Berlin), Unendliche Landschaft und Perspektive: Überlegungen zu einer bislang ungeklärten Beziehung.

The Universal Art of Samuel van Hoogstraten (1627-1678), Painter, Writer and Courtier

Museum Het Rembrandthuis, Amsterdam, January 9, 2009.


Der Künstler in der Fremde. Wanderschaft, Migration, Exil


“Farbiges Mittelalter?” Farbe als Materie, Zeichen und Projektion in der Welt des Mittelalters

13. Symposium des Mediävistenverbandes, Bamberg, March 2-5, 2009. mvb-symp@uni-bamberg.de

17th-Century Sculpture of the Low Countries


CODART Twaalf

Maastricht and Aachen, March 15-17, 2009.

The conference will focus on Dutch and Flemish art in Helsinki and St. Petersburg. There will also be small workshop-type discussions of new and/or intriguing ideas or problems. www.codart.nl

City Limits: Urban Identity, Specialisation and Autonomy in Seventeenth-Century Dutch Art

School of Art History and Cultural Policy, University College Dublin & National Gallery of Ireland, Dublin, April 25, 2009. For information john.loughman@ucd.ie; awaiboer@ngi.ie

Speakers: Eric Jan Sluijter, University of Amsterdam; Walter Liedtke, Curator of European Paintings, Metropolitan Museum of Art, New York; Wayne Franits, Syracuse University.

The Splendour of Burgundy (1419-1482). A Multidisciplinary Approach

Brugge, May 12-14, 2009. In conjunction with the exhibition ‘Charles the Bold. The Splendour of Burgundy’, Groeningemuseum and Our Lady’s Church, March 27 – July 21, 2009. For the Call for Papers, see below.

Calvin and His Influence, 1509-2009


www.unige.ch/ihr/calvin2009/calvin2009-e.html

Sixteenth-Century Society Conference


www.sixteenthcentury.org

Past Conferences

Listed are only those conference papers that came to my attention too late to be included in the section “Conferences to Attend”. They are mentioned here to inform readers of new developments in the field and of the scholarly activities of the membership.

Les constructions historiographiques autour du “XVIe siècle”/De historiografische constructies omtrent de “17de eeuw”.


Laurence Wuidar (ULB), Héritage musical de la Renaissance hermétique et spectaculaire énigmatique au XVIe siècle: mariage symbolique ou divorce épistémologique.


Lise Gosseye and Christophe Van der Vorst (RUG), Constantin Huygens, Ooghen-Troost (1647).
Alexandre De Craim (ULB), Le passé humaniste de la littérature baroque.
Olivier Donneau (Ulg), Lignes de crête.
Marie-Elisabeth Henneau (Ulg), Ordres religieux et “réforme”.
Karolien De Clippel (UU), Nederlandse en Vlaamse schilderkunst: grensoverschrijdend onderzoek, grenzeloze mogelijkheden?
Birgitte Martens (VUB), Religieuze kennisoverdracht: doelen, wegen en onderzoekspistes.

Dutch Studies in a Globalized World. 14th Interdisciplinary Conference on Netherlandic Studies
The American Association for Netherlandic Studies in cooperation with the Center for European Studies at UNC-Chapel Hill, June 5-7, 2008.

Art history papers:
Christine Sellin (California Lutheran University), The Biblical Judah and Tamar in 17th-Century Netherlandish Art and Literature.
Donald Haks (Institute of Netherlands History), Two 17th-Century Engravers of the Miseries of War: Romeyn de Hooghe (1645-1708) and Jacques Callot (1592-1635).
Anne Chalard-Fillaudeau, Rembrandt.
Martha Hollander (Hofstra), Rembrandt’s Undone Collar: Art, Manliness and Disarray.
Amy Golahny (Lycoming College), Dutch Artists Go South to Italy.
Julie Hochstrasser (Iowa), Remapping Dutch Art in Global Perspective: Redefining Methodologies.
Christopher Atkins (Queen’s College), The Dutchness of Frans Hals’ Group Portraits.
Teresa Lind (Wisconsin-Oshkosh), Vermeer.

Toegang tot Oranje: Culturele en Politieke netwerken rond het hof
University of Amsterdam, Centrum voor de Studie van de Gouden Eeuw, September 25, 2008.
René van Stipriaan, De pen als wapen. Het literaire netwerk van Willem van Oranje.
Kees Zandvliet, Het culturele netwerk rondom prins Maurits.
Marika Kebulsek, Acteon bespiedt het hof. Een satirische analyse van de Haagse hofwereld (1643).
Inge Broekman, Cultuur als diplomatiek middel: Constantijn Huygens en het hof tijde van het Eerste Stadhouderloze Tijdperk (1650-1672).
Simon Groenveld, ‘Chiffre pour la communication avec Mr. Jermijn’: Geheimschriftsleutels als bron voor netwerkonderzoek.


Druckgraphik zwischen Reproduktion und Kunst. Zur Institutionalisierung eines künstlerischen Mediums bis 1600 (Edikt von St. Jean de Luz)
Technische Universität Dresden/EPHE Paris, in collaboration with the Kupferstichkabineett, Staatliche Kunstsammlungen Dresden, October 24-25, 2008.

Stephan Brakensiek (Trier), Gemalte Interpretation: Gemälde nach druckgraphischen Erfahrungen.

The Low Countries at the Crossroads. Netherlandish Architecture as an Export Product in Early Modern Europe
International symposium sponsored by the Flemish-Dutch Committee VNC, Heverlee, Arenberg Castle, October 30-31, 2008.

Konrad Ottenheym (Utrecht), Krista De Jonge (KU Leuven), ‘Netherlandish Influence’: Problems and Definitions.
Krista De Jonge (KU Leuven), Netherlandish Models from the Habsburg Sphere of Influence, from Spain to Denmark and Germany: The Problem of the Netherlandish Court Artist.

Birgitte Boggiold Johanssen (National Museum, Copenhagen), Promising Enterprises and Broken Dreams – Netherlandish Influences in Denmark during the Early 16th Century.

Bernardo Garcia Garcia (Universidad Complutense, Madrid), Netherlandish Influence in Spain at the Time of Philip II and Philip III: The Paper Trail.

Badeloch Noldus (Museum Fredriksborg), Mechanisms for the Migration of Architecture from the Dutch Republic to the North: The Case of Thomas Walgensteen.


Pieter Martens (KU Leuven), Netherlandish Engineers across Europe: State of the Art.

Piet Lombaerde (Higher Architecture Institute Henry van de Velde, Antwerp), Exporting Urban Models: The Low Countries and Northern Germany, Schleswig-Holstein and Denmark.

Nils Ahlberg (Swedish University of Agricultural Sciences, Upssala), Netherlandish Influences in Swedish 17th-Century Town Planning.

Hugo Johannsen (National Museum, Copenhagen), The Steenwinckels – Success Story of a Netherlandish Immigrant Family in Denmark.

Heiner Borggrefe (Weserrenaissance-Museum, Schloss Brake, Lemgo), New Evidence of Netherlandish Influence in the Weser Region.

Anthony Wells-Cole (Leeds), Mechanics for the Migration of Architecture from the Low Countries to England: Prints and Books.

Gabri van Tussenbroek (Gemeente Amsterdam, Bureau Monumenten en Archeologie), Netherlandish Influence on the Architecture of Berlin and Brandenburg, 1648-1688.

Dirk Van de Vijver (Utrecht), Architectural Relations between the Low Countries and the Balticum: The Case of Gdansk.

Jacek Tylicki (University, Torun, and National Museum, Gdansk), The Van den Blocke Artistic Family in Gdansk and Central Europe.

Ojars Sparitis (Latvian Art Academy, Riga), Jorisz. Frese, Building Master of Riga, and Netherlandish Influence in Riga and Latvia around 1600.

De Renaissance prentkunst in de Nederlanden/ La gravure de la Renaissance dans les Pays-Bas


Luc Serck (UCL), Apports de la gravure à la datation des œuvres d’Henri Bles.

Joris van Grieken (KBR), De prent als merkantiel: de case van Hieronymus Cock.

Godelieve Denhaeve (KBR): Ortelius, amateur de gravures.

Edward Wouk (Harvard University), The Early Prints of Frans Floris de Vriendt: a Question of Style.

Ralph Dekoninck (FNRS-UCL), Entre docere, delectare et movere. Contribution à l’étude du frontispice anversois de la fin du XVIe siècle.

Ger Luijten (Rijksprentenkabinet, Amsterdam), Ook vrouwen kunnen dwaas zijn. Opmerkingen bij prenten van Frans Hogenberg.

Ann Diels (KBR), Adriaen Collaert (ca. 1560-1618): hoe een veel gevraagd graveur ondernemer wordt.

Isabelle Lecocq (IRPA-KIK), Aux sources de l’invention : usages de la gravure au XVIe siècle dans les anciens Pays-Bas et la principauté de Liège.

Lieve Watteau (KUL), Prentcollecties in de 18de en 19de eeuw. Moneren, conserveren en tentoonstellen.

Sixteenth-Century Society Conference

Saint Louis, October 23-26, 2008.

The HNA-sponsored session was titled ‘Pieter Bruegel the Elder and Jan Brueghel the Elder’, organized by Leopoldine Prosperetti and chaired by Matt Kavaler.

Elizabeth Honig (UC Berkeley), Hands-on Art.

Yemi Onafuwa (Columbia), Pieter Bruegel the Alder and the Anti-theatrical Mode.

Odilia Bonebakker (Harvard, Sackler Museum), Bruegel’s Brush, Canvas, and the Reformation of Painting.

Other papers in Northern European art:

Stephanie Goodwin (Saint Louis University), Indulgence and Devotion in Albrecht Dürer’s Vision of the Apocalyptic Woman.

Maureen Quigley (Saint Louis University), Albrecht Dürer and the Early Watercolor Tradition.

Walter Melion (Emory), Marian Devotion and the Fine Style in Hieronymus Wierix’s “Salve Regina” of c. 1619.

James Clifton (Blaffer Foundation), “Neatness” and “Looseness” in Early Dutch Flower Pictures.

Tanya Paul (University of Virginia), The Man in the Roemer: Willem van Aelst, the Fine Style and Self-Conscious Artistry.

Ellen Konowitz (SUNY, New Paltz), Dirk Vellert’s Engraved Boy with a Fish: A Seagod in Antwerp.

Stephanie Porras (Courtauld Institute of Art), Embodied History: The Peasants of Pieter Bruegel.

Susan Merriam (Bard College), Iconoclasm and the Kunstkammer.

Matthew Milner (McGill), Touch and Sacramentality in the English Reformation.

Wietse de Boer (Miami University of Ohio), Applicatio sensuum: The Early Jesuits and Sense Perception.

Walter Melion (Emory), “Ut ipsa corporis species simulachrum fuerit mentis, figura probitatis”: Marian Vision and Image in Petrus Canisius’s De Maria Virginie of 1577.
**Tatiana C. String** (University of Bristol), The Renaissance Portrait Reconsidered.

**Christine Göttler** (University of Washington), The Sense of Touch: Love and War in Flemish Art.

**Sven Dupré** (Ghent University), The Sense of Sight, the Science of Seeing: Imagery and Imagination in Early Seventeenth-Century Antwerp.

**Joaneath Spicer** (Walters Art Museum), Correlations Between Pursuing Virtuosity in the Arts and Manly Virtue Handling the Rapier.

**Diana Davis Olsen** (William Paterson University), The Visual Language of Power: The Role of Equestrian Armor in Renaissance Europe.

**Grant Moss** (Utah Valley State College), Speaking to the Viewer: Poetry and the Works Marcus Gheeraerts the Younger.

**Henry Luttikhuizen** (Calvin College), Second Chances: An Interpretation of Albert van Ouwater’s *Raising of Lazarus*.

**Susan Maxwell** (U Wisconsin, Oshkosh), Patronage Games: Princely and Imperial Rivalry in Hendrick Goltzius’s Engraved *Wedding of Cupid and Psyche*.

**Donald McColl** (Washington College), Albrecht Dürer’s *Agony in the Garden*.

**David Luebke** (University of Oregon), “the priest joins every pair”: Ritual Instrumentalism in the Parishes of Westphalia, 1550-1650.

**Margit Thofner** (University of East Anglia), “You all sit or stand with your behinds to the front”: Sacramental Materiality in the Lutheran Parish Church.


**Tapestries**

The Art Institute of Chicago, October 31, 2008. In conjunction with the exhibition: The Divine Art: Four Centuries of European Tapestries (see under Exhibitions).

**Elizabeth Cleland** (Metropolitan Museum of Art), The “Redemption of Man Series” in “The Divine Art”: Four Centuries of European Tapestries.

**Nello Forti Grazzini** (Independent scholar), Expected Recoveries in an Unexpected Place: Some Tapestries at the Abbazia di San Girolamo Della Cervara.

**Filip Vermeylen** (Erasmus Universiteit Rotterdam), The Economics of Tapestry Making.

**François Pascal Bertrand** (University of Bordeaux), Tapestry Production at the Gobelins in the 18th Century.

**Charissa Bremer-David** (J. Paul Getty Museum), Plot Lines: Spoken and Woven.

**Koenraad Brosens** and **Guy Delmarcel** (University of Louvain), Exhibition viewing and overview.

New Imagery and the Consumption of Images in 16th-Century Antwerp

Université Lille 3, Centre de Recherches IRHiS, November 7, 2008.


**Filip Vermeylen** (Erasmus University, Rotterdam), Broadening the Horizon. Joachim Patinir and the Sixteenth-Century Expansion of the Antwerp Art Market.

**Robert Mayhew** (Duke University), Novelty, Tradition, and Hyper-Specialization in Sixteenth-Century Antwerp Painting.

**Koenraad Jonckheere** (University of Amsterdam), Nudity on the Open Market: Antwerp Art and Its Market in the 1540s.

**Ein privilegieretes Medium und die Bildkulturen Europas. Deutsche, französischen und niederländische Kupferstecher und Graphikverleger in Rom von 1590 bis 1630**

Incisiors ed edito di stampe, teades, francesi ed olandesi a Roma dal 1590 al 1630


**Huigen Leeflang** (Rijksmuseum Amsterdam), The Roman Experiences of Hendrick Goltzius and Jacob Matham: A Comparison.

**Valeria Pagani** (Rome), Inventari di lastre Lafréry-Duchet, 1598-1599.


**Stephane Loire** (Louvre), Philippe Thomassin et les peintres de son temps.

**Maria Barbara Guerrieri** (Rome), La società di Philippe Thomassin e Jean Turpin: consistenza e vicende del patrimonio editoriale.

**Lena Widerkehr** (Musée des Beaux-Arts de Lyon), New Considerations on Jacob Matham’s Sojourn in Rome.

**Lothar Sickel** (Bibliotheca Hertziana), Anthonie Santfort: alla riscoperta di un editore, pittore e mediatore del tardo Cinquecento romano.

**Suzanne Boorsch** (Yale University Art Gallery), Cornelis Galle I and Francesco Vanni.


**Sophie Harent** (Musée des Beaux-Arts, Nancy), Jacques Callot et la leçon de Rome (1608-1611).

**Peter Fuhring** (Fondation Custodia, Paris; Radboud Universiteit, Nijmegen), Valérien Regnart and the Representation of Architecture in Early Baroque Rome.

**Louise Rice** (New York University), The Greuters and Other Northern Printmakers in the Service of the Jesuits in Rome.

**Giorgio Marini** (Uffizi), Josse de Pape incisore: artisti fiamminghi e modelli emiliani a Roma negli anni della Galleria Giustiniana.

**Jörg Martin Merz** (Westfälische Wilhelms-Universität, Münster), Pietro da Cortona ed I suoi incisori degli anni 1620 e 1630.
Opportunities

Call for Papers: Conferences

The Splendour of Burgundy (1419-1482). A Multidisciplinary Approach


In the course of the fifteenth century, the reputation of the Burgundian court rose to an unprecedented level, catapulted forward by ever growing territorial ambitions and accumulation of wealth. This reached a climax during the reign of Charles the Bold (1433-1477), the living embodiment of the pomp and pageantry of the Burgundian court and a generous patron of the fine arts.

Rather than focusing on a single domain, the conference aims to shed light on Burgundian court culture as an organic whole, between the start of the reign of Philip the Good (1419) and the death of Mary of Burgundy (1482). It is intended to provide a forum for new research from the fields of History, History of Art, Literature and Musicology. To this end, two plenary assemblies will present a multidisciplinary approach to the topics of ‘Power of/and representation’ and ‘Feast culture’, while a number of specialised sessions will allow in-depth exploration and discussion of more specific aspects of the conference theme.

For the specialized sessions, we invite proposals for panel sessions as well as for individual papers of thirty minutes (excl. discussion time). The function and meaning of concepts and artefacts (or their portrayal) in the context of the Burgundian court culture can be discussed from multiple perspectives and (inter-)disciplinary approaches. Possible themes include (but are not limited to) the relationship between courtly and urban networks; gift exchange and its remnants in artefacts, literature and music; liturgical history of the court and its related institutions; administrative and governmental history.

Proposals for both panel sessions and individual papers in the form of an abstract not exceeding 300 words should be sent as an e-mail attachment to symposium@brugge.be by 15 December 2008. Notification of acceptance will be given by 30 January 2008. The conference language is English.

Call for Papers: Books

The Turn of the Soul: Representations of Religious Conversion in Early Modern Art and Literature

Although conversion has always featured prominently in Christianity, the religious upheavals of the early modern period gave the idea an unprecedented urgency. The European colonial expansion into Africa, Asia and the New World created an industry for the training of missionaries with a central focus given to methods of conversion. The Ottoman colonial expansion, on the other hand, made Europe feel the threat of Islam, something that was personified in the considerable numbers...
of Christians ‘turning Turk.’ The period of the Reformation, during which the population of entire states were required to adopt the religion chosen by their prince, also raised important questions about the process of conversion. These diverse circumstances led to a reconsideration of the meanings of conversion, as well as corollary issues such as its agency, (social) consequences and the nature of the internal spiritual processes. Poets, playwrights and artists often reflected on these issues and it is through their textual and visual renderings that we can explore contemporary cultural ideas about the complex nature of religious conversion.

The volume in preparation aims to examine the rhetoric and aesthetic experiences of conversion in texts and the visual arts. The editors welcome contributions in English from multiple disciplines (literature, history, art history, language studies, etc.) that address the theme in a wide-range of geographical regions Topics may include, but are not limited to:

1. **Agents of Conversion:** Is conversion the work of God or of individuals themselves? What is the role of vision (or blindness) in this process? What is the role of free will? The church? How do images, texts, plays, etc. function as vehicles for conversion?

2. **Authentication of Conversion:** How exactly do converts differ from their former selves? Is this described in terms of sinfulness versus holiness or ignorance versus wisdom? Is it a radical transformation, gradual development, a reformation or a restoration? How can the genuine spirit of conversion be tested?

3. **Representations of Conversion:** Are representations of conversion instruments of propaganda? Or, are they a medium of (autobiographical) expression and reflection? Could the expressive character of a painting or play itself cultivate a sensory experience for the viewer that enacts conversion?

Selected authors will be invited to participate in a panel on the topic of religious conversion, to be proposed for the Renaissance Society of America conference in 2010 in Venice. The final collection of essays will appear in 2011. The editors are Harald Hendrix, Todd Richardson and Lieke Stelling. Proposals (300 words) for contributions should be sent electronically no later than January 1st 2009 to:

Harald Hendrix (Utrecht University), Harald.Hendrix@let.uu.nl

Todd Richardson (University of Memphis), Tmrchrds@memphis.edu

Lieke Stelling (Leiden University), L.J.Stelling@let.leiden-univ.nl
The Walters Art Museum

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Seventeenth-Century Flemish


On the cover of Sponsors of the Past, the proceedings of a symposium on Flemish patronage in the sixteenth and seventeenth centuries held in Leuven in 2001, we see a detail of a Triumph of Bacchus. On the right, a young woman looks at the reader. The choice of this picture is startling. Against all odds the editors Hans Vlieghe and Katlijne Van der Stighelen did not pick a painting by Rubens, Van Dyck or Jordaens as the cover illustration, preferring instead to tantalize the interest of the reader with an enticing image of a beautiful, semi-nude young woman. The great Antwerp Baroque masters had to make way for a rather unknown Brussels female artist – Michaelina Woutiers, who, as Katlijne Van der Stighelen proposes in her article on the artist, may have given the Bacchante her own features. Though unknown to most of us, Michaelina was in fact one of the favourite painters of Archduke Leopold Wilhelm, one of the most important patrons in the Netherlands.

The trick with the cover reveals both our lack of knowledge about seventeenth-century patronage and the fact that the study of patronage makes us look at art history from a different perspective. It makes us aware that the present-day canon of the arts, and the volume closes with an examination of the iconography, arguing that Rubens’s painting visualizes Judas Maccabeus’s Prayer for the Dead. Muller’s contribution is a meticulous re-examination of Rubens’s Adoration of the Magi in the Prado.

The first article, by the Krista de Jonge, addresses the relationship between Jacques du Broeucq, a Netherlandish sculptor and architect, and his main patroness, Mary of Hungary. Perhaps best known as the teacher of Giambologna, he was one of the first to introduce Italian High Renaissance art to the Low Countries. De Jonge uses Du Broeucq’s case to provide us with a sharp account of the role patrons played in the dissemination of Renaissance architecture in the Netherlands and the nature of their relationships with their court architects. Of the three Beaux-Arts, architecture was the only one that could not exist without patronage because it could not be ‘sold’ on the art market. Consequently, Du Broeucq’s opportunities were completely dependent on the Habsburgs and their entourage. Given that patronage was sine qua non for the existence of the architect and the creation of architecture, it would have been appropriate to address the subject in more than one essay.

The second contribution concentrates on Philip of Arenberg, Duke of Aarschot and Jean de Croÿ, Count of Solre. Both Flemish noblemen were active at the Spanish court in Madrid where they formed important collections and acted as patrons of Netherlandish and Spanish artists. José Juan Pérez Preciado, whose article is based on important archival findings, focuses especially on the impact of these two noblemen on the Spanish attitudes towards collecting and on the Madrid art market; he further demonstrates the international orientation of the high-end art market in Spain. Sabine Van Sprang re-examines Marcel de Mayer’s ‘classification’ of court painters in the service of Archdukes Albrecht and Isabella. Her analysis sheds new light on the interaction of ‘royal’ patrons with painters in the complex setting of seventeenth-century court life.

To some extent, court life is also the focal point of David Howarth’s contribution. An authority on English collecting, in particular the so-called Whitehall group around Charles I, Howarth here takes a side step to re-examine Rubens’s relationship with Philip IV of Spain. His reassessment is based on the State Papers Flanders, archival documents held in the Public Record Office in London. His main source is Sir Balthasar Gerbier, on the basis of whose letters and reports, Howarth challenges the prevailing view that Philip IV was a “patron of exceptional perspicience from an early age.” He argues that Philip’s brother, the Cardinal-Infante Ferdinand, was in fact the more important patron and played a crucial role in commissioning the Torre de la Parada series.

Hans Vlieghe’s extensive article looks at the patronage of Archduke Leopold Wilhelm during his governorship of the Spanish Netherlands (1647-1656). As a true maecenas, the Archduke bought works from all those important painters who had lived in the shadow of Rubens and Van Dyck until 1641. Vlieghe’s overview clearly demonstrates that the Archduke was as much a patron of contemporary artists as a collector of ‘Old Master’ paintings. Until someone finally writes a monograph on this important collector, Vlieghe’s erudite article will remain the point of reference. Van der Stighelen focuses on one particular aspect of the Archduke’s patronage: his relationship with Michaelina Woutiers. She resolutely argues for a re-evaluation of Woutiers’s oeuvre on the basis that she enjoyed the favor of one of the most important patrons of her age – Leopold Wilhelm.

With Jeffrey M. Muller’s essay on the chapter of canons in St. Jacob’s Church in Antwerp, the focus of Sponsors of the Past turns to religious patronage. Muller discusses the foundation of the chapter of the city’s main parish church and exemplifies how “through this ideal of sober magnificence the Antwerp elite symbolized its collective social identity in the parish church.” Muller’s article is an excellent case study on how this elite visualized its Counter Reformation ideals. Christine Göttler’s contribution is a meticulous re-examination of Rubens’s Judas Macabiæus’s Prayer for the Dead, painted to decorate the altar above the tomb of Bishop Maximilian Villain de Gand. Göttler describes the bishop’s close involvement in devising the iconography, arguing that Rubens’s painting visualizes Villain’s “attempt to extend Episcopal discipline to the other world (…) by making a formerly communal altar part of his own scrupulous preparations for death (…).” The patronage of another cleric, Abbot Van der Sterre, illustrates a different kind...
of religious patronage. The art created though his patronage of Antwerp’s St. Michael’s Abbey (destroyed) did not serve to further his own glory and salvation but rather the splendor and Catholic orthodoxy of the Norbertine order. Barbara Haeger’s reconstruction of some of the artistic features of the Abbey’s church leaves no doubt about the abbot’s role in shaping Antwerp as an important outpost of the Counter Reformation and art served as his tool.

With little known about seventeenth-century retable sculpture in the Southern Netherlands, Valérie Herremans’s work in this field is certainly welcome and the publication of her recently completed doctoral dissertation, “Eenen loffelycken ende hoffelycken aultaer”: retabelplastiek in de Zuidelijke Nederlanden ca. 1585-1685, eagerly awaited. Her article examines the impact of patrons on the ‘visual language’ of the elaborate portico altar frames and figural decoration created by such sculptors as Hans van Mildert, Sebastiaan de Neve, Andries Colyns de Nole, Artus II Quellinus, Peter Verbruggen, etc.

Quite intriguing is Bert Timmermans’s analysis of patronage as an elite networking form in the commercial metropolis Antwerp. He provides a short overview of the problems he tackled in his doctoral dissertation (published in 2008 by Ak-sant: Patronen van patronage in het zeventiende eeuwse Antwerpen. Een elite als actor binnen een kunstwereld). Timmermans describes several networks and offers some interesting suggestions. His idea that the elite might have functioned as a “gatekeeper within the art world” certainly deserves more attention, since, after all, patronage could indeed trigger innovations, though one must not forget that it could also frustrate the creativity and career opportunities of artists. It is to be noted that none of the articles in this volume focus on cases where patronage had a negative impact.

Barbara Welzel closes the volume with a study of Rubens’s Adoration of the Magi in relation to the wishes of different patrons, i.e., the City of Antwerp, who ordered the painting in 1608, and Philip IV, who commissioned the enlargement in 1628/29. Welzel convincingly argues that the painting’s contextual association with the signing of the Twelve-Year Peace Treaty was effectively lost after it was removed from Antwerp’s Town Hall in 1612; by 1621 it in hung in the Alcázar in Madrid. The title of the Introduction (by Mariët Westermann), ‘Rubens and the Capital of the North’, can be read as a reference both to Antwerp and the Netherlands, as the political, religious and socio-economic entity that supplied the artist with innumerable public and private commissions, and though less explicated stated as such, the artistic and cultural currency of the Netherlands, and Northern Europe in general which was at Rubens’s disposal to invest in and utilise. While the artist’s use of his Northern heritage and environment has not been so neglected as one might assume from Mariët Westermann’s assertion that ‘The interest [of the present publication] is in restituting a measure of complexity and hybridity to the totality that is Rubens: to chart his creative receptiveness to local art and artist, media, patronage, and politics, and to consider the local reverberations – and limits to them – of his work and presence’ (p. 8), the wide net of subjects cast by the essays confirms that there is still scope for further research on works and aspects which might be thought of as ‘done and dusted.’ The only real surprise is that gender issues are notably absent.

With no essay on Rubens before Italy, the discussion appropriately opens with Filip Vermeylen examining Rubens’s decision to remain in the Netherlands in 1608 following what was originally planned as a quick visit to his dying mother (pp. 16-33). After a succinct account of the “lures of Antwerp” – political, economic, social and personal – Vermeylen addresses the long-overlooked question of what would have awaited Rubens had he returned to Italy; he suggests the artist himself, intuitively or not, realized the existence of major obstacles to his succeeding in the cut-throat Italian art world, not least after the problems related to the Vallicella altarpieces and ‘Netherlands’ of his painting technique.

It was of course not all plain sailing back in Antwerp for an artist of Rubens’s ambitions. Andrew Hotte discusses his use of the dedicated reproductive print to increase his fame and social standing beyond the Southern Netherlands (pp. 54-85).
Instead of the traditional expository text and a dedication, as on C. Galle’s Judith Beheading Holofernes of ca. 1610, dedicated to Jan Woverius, Rubens later, especially between 1619 and 1623, used panegyric dedications, as with the Susanna celebrating Anne Roemer Visscher. This allowed Rubens, so Hotté, to associate his inventions with persons of distinction in a way that went beyond the personal culture of gift-giving. Always the businessman, Rubens expanded his network of contacts throughout Europe by also dedicating prints to non-compatriots, and – here gender gets a look in – if the dedicatee was a woman he chose a suitably feminine subject, such as the Battle of the Amazons for Alethea Talbot, whose husband, the Earl of Arundel, is, as with all married dedicantes, of course mentioned by name.

The demand in early seventeenth-century Antwerp for sacred images was one which Rubens was more than equipped to satisfy and his ability to meet the different needs and requirements of the religious community is revealed in three essays dealing with different types of commissions: Cynthia Lawrence on the altarpiece of the Real Presence in the Holy Sacrament in the Dominican Church (now St. Paul’s; in situ; pp. 86-115); Barbara Haeger examines the epitaph painted for Nicolaas Rockox and his wife Adriana Perez (Antwerp, KMSKA; pp. 116-153); while Antien Knaap discusses the ceiling paintings for the Jesuit Church (destroyed; pp. 154-195). In addition to examining the Real Presence as a reaffirmation of the post-Tridentine stance on Transubstantiation, Lawrence focuses on the central group of four men, and in particular the prominently placed semi-nude old man with a white beard on the left, whom she identifies as Seneca, with the man behind him as the apostle Paul. Drawing a comparison with a group in Raphael’s Disputa, Lawrence proposes the four indicate how dissident Protestants and indifferent Catholics might be brought to see the truth of Transubstantiation, the acceptance of which was familiar with both the works of Raphael and neostoic ideas. The extent to which the – unfortunately unknown – members of the fraternity of the Holy Name of Jesus, whose chapel the altarpiece decorated from 1611, needed or were capable of extracting such a meaning can however no longer be substantiated.

Believing in that which one cannot see was clearly not a problem for the donors of the Rockox Triptych who flank the scene of the Incredulity of Thomas but who, as Haeger impressively argues, are also integral to the triptych’s message that faith guarantees resurrection. Haeger’s starting point is Rubens’s unorthodox depiction of the central panel: omission of Christ’s wounds, Thomas’s probing finger and inclusion of saints Peter and Paul. She proposes the triptych encourages viewers to differentiate through meditation between the historia as such and the figure of Christ as the imago, and that the apostles (and donors) transmit the different forms of sight – corporeal and spiritual – that are necessary to confirming one’s faith and recognizing Christ’s human and divine nature. The theme of sight and faith continues in Knapp’s discussion of some of the compositional strategies (visual repetition of gestures, colours, compositions and actions) employed by Rubens for the ceilings above the two galleries of the Jesuit Church. She proposes that such strategies prompted viewers to see beyond the illustrated (typical) typological pairing of Old and New Testament scenes and discover connections with other pictures in the sequence. Her analysis of formal associations between individual compositions is certainly convincing, though the loss of the paintings makes it impossible to establish the extent to which these additional relationships really were as visible from the nave as she believes.

The Horrors of War (Florence, Pitti), which Rubens dispatched to Justus Sustermans in Florence, was preceded by the now famous letter of March 12, 1638 in which he describes the content of the painting. The transcription by Filippo Baldinucci of the unfortunately lost letter included three glosses, which have – unjustifiably – been written off by most art historians as not by Rubens. But following Philipp Fehl (Junius, The Literature of Classical Art), Ulrich Heinen takes the opposite view and applies Rubens’s references to Virgil and Lucretius to the Pitti painting. His conclusion is that the composition is basically a call to arms! He equates Mars to Louis XIII of France, who wages war on Habsburg territory, and contends the painting, now entitled War Allegory instead of The Horrors of War, with its inherent condemnation of war as the source of social, artistic and intellectual devastation, was designed to encourage the Grand Duke of Tuscany to continue his support of the Emperor. Heinen’s analysis of the painting in the context of the current political situation is welcome, as indeed is his realignment of Rubens’s attitude towards peace: war is justifiable if the cause is worthy! Problematic however is the fact that the painting hung in the sala of Sustermans’s house until his death in 1681 and we have no indication that the Medici took any notice of it until its subsequent acquisition by Ferdinand III de’ Medici.

Eveliina Juntunen, writing in German (pp. 244-269), provides new insights into the art theoretical depth of Rubens’s Juno and Argus of 1610-11 (Cologne, Wallraf-Richartz-Museum). Juntunen rejects the painting’s hitherto accepted association with Franciscus Aguiuonis’s treatise on optics, Opticorum Libri Sex, and convincingly argues that Rubens is in fact responding to Carel van Mander, whose Grondt (1604) provides the key to the allegorical reading through his explicit association of the myth with light and seeing, and in particular the importance of colour. That Van Mander upholds the Venetians as the masters of mixing and applying colours was, she argues, reason enough for Rubens to show that his ability certainly equalled (if not surpassed) theirs (p. 256). She also persuasively suggests the mysterious young woman on the right is Aurora, personification of morning light, under whose auspices artistic activity is at its most productive, as exemplified by van Mander’s Aurora, engraved by Jacob Matham. Finally, Juntunen suggests that Rubens’s painting prompted Goltzius to execute his own version of the myth, known as Juno and Mercury (Rotterdam, Museum Boijmans Van Beuningen). Though much is to be said for Juntunen’s art-theoretical correlation, it remains a problem that the provenance of Juno and Argus before 1658 (when in Genoa) is unknown, though an engraving by Magdalena de Passe also points to the painting being in the Northern Netherlands during the mid 1610s. (The painting is also discussed by Juntunen in her book, Peter Paul Rubens’ bildimplizite Kunsthieor, 2005, reviewed by Hans Vlieghe, HNA Review of Books, November 2006).

Though Karolien De Clippel’s contribution is entitled Rubens meets Brouwer (pp. 302-333), it is as much about Rubens’s appreciation of the art of Pieter Bruegel the Elder as it is about Adrian Brouwer, who was represented in Rubens’s own collection by no less than 17 works – the most of any artist. Brouwer, so the implication, earned Rubens’s admiration because the
latter saw in him a fitting heir who continued, but also in ways surpassed, the achievements of Bruegel as the great landscapist and illustrator of human affects. For De Clippel, Brouwer’s influence on Rubens is evident on a number of levels, technically (loose brushwork and translucent paint), retouching of painted influence on Rubens is evident on a number of levels, technically (loose brushwork and translucent paint), retouching of painted

Rubens’s *Bacchus on a Barrel* of 1636–40 (St. Petersburg, Hermitage) is the focus of Lucy Davis’s contribution (pp. 226-243). She sets the scene by discussing various emblems showing the youthful rotund god, seated on a barrel and/or surrounded by vine, sometimes winged, bearing a cup of wine. In this guise the god is Bacchus *biformis*, whose gift of wine lifts the creative genius of the artist to new heights. As such, Bacchus became the metaphor for creative inspiration among a group of Netherlandish poets, especially Daniel Heinsius, whose *Lof-sanck van Bacchus* was, Davis contends, central to Rubens’s pictorial invention. He was certainly familiar with the poet’s work, though the *Lof-sanct*, published in the *Neder-dytsche Poemata* of 1616 and again 1618, is not recorded as being in his library. One wonders however if it is really necessary to place the Hermitage painting and Heinsius’s poem in an *ut pictura poesis* context, since Rubens will hardly have felt the need at the end of a long and successful career to validate the power of his art. That both poem and painting are united by the same joyful exaltation of the inspirational force of Bacchus nevertheless justifies the comparison as it illuminates the extent to which the idea of nature and its abundance nourished the artistic aspirations of the artistic and literary community.

Collaboration is one of the defining features of artistic production in seventeenth-century Antwerp, and Elizabeth Honig explores the nature of the division of labour in that most fruitful of partnerships between Rubens and Jan Brueghel. She contends that their particular collaboration was like a dialogue between friends in which each responded to the other, as intellectually creative as the art of conversation, and that the input of both is clearly visible in the finished work. She argues that Brueghel’s experience of the principles of friendship and conversation governing civil society in Italy was influential in his engaging in artistic collaboration with fellow Northerners, such as Rottenhammer, and for the acceptance of such collaborative works among collectors. Brueghel continued that experience upon his return home and found in Rubens the ideal partner.

Fritz Scholten reminds us that Rubens’s artistic temperament extended beyond the creation of two-dimensional works through his association with sculptors such as Georg Petel, Lucas Faydherbe and Hans van Mildert (pp. 31-35). Scholten suggests Rubens was influential in encouraging the sculptors to experiment with exotic combinations, such as the bronze and ivory for Petel’s *Flora* (after a design by Rubens), which harked back to the materials used by the ancients, and that such combinations are typical of a painter who thinks in terms of colour. The wording of Rubens’s recommendation of Faydherbe (letter of 5 April 1640) is particularly telling. The master’s emphasis on the unity of the arts of painting and sculpture, coupled with the fact that Faydherbe was his pupil, suggests to Scholten that Rubens sought to structure his studio along the lines of an Italian academy that unites the sister arts of painting, sculpture and architecture.

In the end, Italy managed to sneak in an appearance in Irene Schaudies’s extremely interesting study of Flemish Cara-vaggism (334-361). She challenges the hitherto perceived view of Rubens as a deterrent to the spread of Caravaggist painting in the Southern Netherlands, preferring instead to see three distinct phases: pre-Rubens with Abraham Janssens; Rubens’s dialogue with Caravaggio from 1608 to ca. 1620, and then the following decade (until about 1630) when Rubens’s loss of interest left the way open for others to develop their own brand of Caravaggist painting. She gives a perceptive analysis of what Caravaggio’s naturalism meant in an artistic culture dominated by hierarchy of genres and how Rubens, Jordaens, and others adapted and filtered Caravaggio’s style. The arrival of Caravaggio’s *Madonna of the Rosary* in Antwerp’s Dominican Church is, she argues, the watershed, marking Rubens’s rapidly diminishing interest in the Italian’s style against a correspondingly stronger engagement by artists such as Jordaens, Gerard Seghers, Theodoor Rombouts and by patrons of religious institutions, who found in Caravaggio’s painting the legitimisation of the new style.

Fiona Healy
Mainz


In contrast to the many Rubens exhibitions from 2002 to 2006 that were attempting to give an overview of the artist’s work or some section of it, the Brussels exhibition *Rubens. A Genius at Work*, concentrated on the museum’s own holdings. It began as a four-year multi-disciplinary research project around the collection; the exhibits were cleaned and conserved, and a thorough technical analysis was undertaken, helped by x-rays and infrared photography when necessary; the latter material was much in evidence during the specialist ‘Rubens Day’ in early December.

The exhibition offered an extraordinary opportunity to study various types of Rubens’s sources. All the loans were chosen because they related to works in the Royal Museums of Fine Arts. The goal was to investigate the artistic process in Rubens and his workshop, exemplified in about 120 paintings, oil sketches, drawings, prints and a tapestry from the *Triumph of the Eucharist* series (no. 82). The exhibition and excellent, lavishly illustrated catalogue represents a collaborative effort of twelve authors, introduced by five essays (Sabine Van Sprang: Rubens and Brussels; Michèle van Kalk: The Rubens collection in the Brussels museum before 1880; and after 1880 by Joost Vander Auwera; Arnout Balis: Rubens and His Studio; Tine Megancz: Rubens and the Human Figure). The actual catalogue of works is divided into twelve different sections, each prefaced by a short introductory text (in addition to the editors and Tine Megancz, authors of the catalogue are: Christine van Mulders, Natasja Peeters, Hélène Dubois, Bert Schepers, Véronique Büken, Nora de Poorter, Inga Rossi-Schrimpf, and Nico Van Hout).

The works were installed roughly chronologically in accordance with the six main sections reflected in the catalogue, beginning with the artist’s visual and theoretical sources, his
Rubens’s large-scale projects were represented by sketches for the Whitehall Ceiling (nos. 86-88), among them the Glynde sketch with the Apotheosis of King James I (no. 85; the work is now on permanent view at Tate Britain after funds were secured to keep it in Britain) and by works for the Pompa Introitus Ferdinandi of 1635, among them several portraits by Cornelis de Vos (1585-1651), often retouched by Rubens (nos. 89-96). The twelve sketches for the Torre de la Parada series (nos. 97-108), which were preliminary to eleven paintings, three of them by Rubens himself, concluded the main section of the exhibition. Conservation showed that the Fall of Icarus (no. 107) and the Birth of Venus (no. 103) were cut from the same panel and that no panel had a guild mark. Except for the Medici cycle all of Rubens’s major projects thus were represented and the visitor could follow the artist’s oeuvre from early copies to mature works, ending with paintings that showed his continued authority even after his death. Eugène Delacroix’s (no. 119) copy of the Miracles of St. Benedict (no. 119) is vivid testimony to the latter’s lasting influence.

Christ and the Adulterous Woman of ca. 1615, the painting chosen for the cover of the catalogue, introduced the goal of the exhibition. Exhibited in close proximity were related works such as individual head studies (no. 4), an engraving related to the head of Christ (no. 5) and drawings after Rubens’s preliminary studies attributed to Willem Panneels (ca. 1600?-1634). Oil sketches, prints, and drawings by or after Rubens thus were interwoven and allowed for direct comparisons with the Brussels painting. The Copenhagen head study of a Young Soldier (no. 3, right) actually is closer to the painted Head of a Young Soldier in a private collection (Fig. 4; the illustration is reversed; the soldier’s right hand was removed during a recent restoration). Of interest is Tine Meganck’s identification of the Head of a Heavy-set Man in Copenhagen (no. 2) as a copy after the dwarf in Rubens’s Genoese portrait of Caterina Grimaldi (?) at Kingston Lacy. This shows that the artist brought preliminary work from his Italian years back to Antwerp.

Rubens’s early copies after Northern artists, such as his Portrait of Paracelsus (no. 7), here compared to an anonymous copy from the Louvre (no. 8), and the Ansegisus and Begga (no. 11), the latter represented by the museum’s enlarged copy after Rubens’s original of ca. 1612-15 in Vienna, together with The Feast of St. Martin (now Rubenshuis, Antwerp) by a follower of Marten van Cleve (no. 9) that Rubens retouched, introduced the exhibition. These works (excluding Ansegisus and Begga) will be published shortly in Kristin Lohse Belkin’s Rubens’s Copies and Adaptations from Renaissance and Later Artists: German and Netherlandish Artists (Corpus Rubenianum Ludwig Burchard, XXVI, pt. 1).

In her essay ’Rubens on the Human Figure: Theory, Practice and Metaphysics,’ Tine Meganck takes up and expands on the topic previously addressed by Arnout Balis (in Rubens Passioni, eds. Heinen & Thielemann, 2001) concerning Rubens’s so-called theoretical notebook, preserved in fragmentary form in the Courtauld Institute of Art Gallery, London, at Chatsworth, and reflected in the De Ganay manuscript and the 1773 publication of the Théorie de la Figure Humaine. Ideas she expressed here are referred to throughout the following catalogue texts. A recent article by Juliana Barone on “Rubens and Leonardo on Motion: Figures, Inscriptions and Texts,” further elaborates on the subject (Raccolta Vinciana, fasc. XXXII, Milan, 2007, pp. 343-393).

As expected, special attention was paid to the apprentices and assistants in Rubens’s studio. The difficulty in naming these studio assistants is discussed in Arnout Balis’s valuable essay ’Rubens and His Studio: Defining the Problem,’ where he builds on his earlier article in the 1993 Tokyo exhibition catalogue The Flight of Lot and His Family from Sodom. Here now he investigates further the early sources for Rubens’s pupils, beginning in 1649 with Johannes Meyssens and ending with F.J. Van den Branden in 1883. A chronology of Rubens’s studio concludes the essay.

Hélène Dubois’s research has contributed much to identifying and differentiating between Rubens’s hand and the work of the studio (pp. 160-63). The descriptions of the panels and canvases used in the works on view and the explanation of the working process from the application of the imprimatura to ‘dead-coloring’ to Rubens’s retouches or his wet-in-wet highlights are much appreciated. The realization that poor quality wood for paintings or oil sketches would signal a work of Rubens intended to keep for himself was another valuable observation. Christ and the Adulterous Woman for example, was painted on mediocre quality oak (no. 1). Infrared photography also clearly revealed Rubens’s initial rough, abstract lines in black chalk that outline the principal figures in his Triumph of the Catholic Faith oil sketch in Brussels (no. 84, Fig. 1).

One should be aware that the catalogue text at times is more critical than the caption to individual works lets you believe. In Hélène Dubois’s opinion, for example, the Pietà with St. Francis (no. 55) is painted by assistants only (p. 162) and the Intercession of the Virgin (no. 61) is described as the work primarily of assistants with coarse retouches by Rubens. Once, in the Ascent to Calvary (no. 68), commissioned in 1634, a studio assistant is introduced other than Van Dyck: the women of Jerusalem at the right are tentatively ascribed to Jan van den Hoeck (no. 68, Fig. 5 and p. 39, Fig. 4).

Van Dyck’s participation in Rubens’s studio was investigated fully in the analysis of the Adoration of the Magi of ca. 1618-1620, formerly in St. Martin’s Abbey in Tournai (nos. 51,
53, 54), an altar considered to have been largely executed by Van Dyck while in Rubens’s studio (Joost Vander Auwera). However, despite the various in-depth technical analyses a clear opinion whether a work was by Rubens or Van Dyck remained elusive for at least some portraits (nos. 35-37), which were exhibited as ‘by Rubens or van Dyck.’ Vander Auwera’s contribution on the boundaries of connoisseurship also discusses this topic (pp. 125-28), while Nora de Poorter believes no definitive solution is possible (p. 143). She identifies the Shepherdess (no. 30, private collection) as Rubens’s first wife Isabella Brant instead of Suzanna Fourment (1599-1628), an older sister of Rubens’s second wife. The painting in her opinion therefore dates from a decade earlier, ca. 1612. Van der Auwera’s discussion of the two portrait drawings in Budapest and Vienna, traditionally believed to represent Albert Rubens (nos. 53-54), and their association with Rubens’s paintings of the Madonna with Penitent Sinners in Kassel and the Madonna in a Flower Garland in Munich may be too rigid, since, as Konrad Renger pointed out, the identity of the Rubens child with Albert really is not securely established.

The panel with the fancy-dressed, smiling woman called Helena Fourment (?) (no. 32) dates from 1634 at the earliest as the dendrochronological analysis showed. Previously attributed to Jan Boeckhorst or even Rubens, it is in the catalogue attributed to the Rubens studio, while Arnout Balis suggested Theodoor van Thulden (1606-1669) as author of both the Brussels panel and the related version in the Rubenshuis, Antwerp (no. 33; Antwerp school, 17th-century).

A number of examples from the so-called Rubens can-toor, the collection of some 500 drawings in the Copenhagen print room based almost exclusively on Rubens’s work, were interspersed throughout. The majority is attributed to Willem Panneels, a Rubens pupil who began his apprenticeship in about 1624, became a master in 1628, watched over Rubens’s house and studio while the artist was away on diplomatic missions, and left Antwerp in 1630. During the ‘Rubens Day’, the St. Sebastian Assisted by Three Angels in the Brussels collection that Arnout Balis had attributed to Panneels in 1994 (Van Dyck 350, CASVA Symposium Papers 26, National Gallery of Art, Washington, DC, 1994, p. 188, fig. 12) was brought from the storeroom for comments (no securely attributed paintings by Panneels are known). The figure of the saint indeed resembles the St. Sebastian figure known from Panneels’s etching (Hollstein, XV, p. 116, no. 15, repr.); the painting should therefore be kept in mind as a possible work of the artist.

Missing in the exhibition was Rubens’s Massacre of the Innocents (which was still on loan to the National Gallery, London, but will move to Toronto, where it will be one of the highlights from the Thomson collection when the Art Gallery of Ontario reopens on November 14, 2008 with an extension by Frank Gehry (www.ago.net; see David Jaffé and Amanda Bradley, Rubens’s Massacre of the Innocents in the Thomson Collection at the Art Gallery of Ontario. Seattle, University of Washington Press, 2008. ISBN 9781903470817). The copy after it in the Brussels museum (no. 41), now attributed to the Rubens studio, earlier was accepted as an original by both Julius Held (Oil Sketches, 1980, I, p. 278 and Thoughts on Rubens’s Beginnings, Sarasota, 1983, p. 18) and Michael Jaffé (Catalogo Completo, 1989, p. 170). A direct comparison might have provided a nice lesson in connoisseurship. The drawing after it, once believed to be by Van Dyck, is here attributed to the French painter Pierre Antoine Augustin Verlinde (1801-1877), a previous owner of the Brussels Massacre (p. 152, Fig. 3). A close comparison between a Rubens original and a copy was nevertheless made possible by the juxtaposition of the master’s portrait of Petrus Pecquies, Chancellor of Brabant of 1615, lent by Edinburgh, and the museum’s own copy, tentatively attributed to ‘Rubens studio (?)’ (nos. 39-40).

An interesting result of the restoration efforts was the realization that the museum’s panel Venus and Cupid in the Forge of Vulcan (no. 115) was drastically altered in the eighteenth century as shown by a comparison with the studio copy of the same size from the Mauritshuis, The Hague (no. 117). It is believed that the artist and restorer Jacques Ignatius de Roore (1681-1747), a former owner of the painting, cut off the left section of the panel showing an old woman, a boy, and a youth warming themselves by a brazier (today in Dresden [no. 116, also reworked by De Roore but not exhibited]), attached a new panel and painted the figure of Vulcan at his forge. (A digital montage of the x-rays shows the cut of the panel. It also reveals that Rubens painted Venus over his earlier figure of a young woman, whose meaning is unclear).

All the exhibits are reproduced in fine color plates, at times with details. A Biography with the highlights of Rubens’s life and a Bibliography follow at the end. The catalogue will serve as a most valuable resource for the Rubens collection in the Royal Museums of Fine Arts of Belgium, Brussels. The museum has set up an on-line collection database called Fabritius (www.opac-fabritius.be/fr/F_database.htm) in French and Flemish for further updated research on the works exhibited here. (See also the database of the Royal Institute of the Study of Belgium’s Artistic Heritage, Brussels: www.kikirpa.be).

Anne-Marie Logan
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Seventeenth-Century Dutch


This hefty paperback – intellectually rigorous, yet lovingly devoted to the late economist, archivist and Vermeer scholar, John Michael Montias (1928-2005) – reflects both the respect and the community of this historian’s life. With 32 articles (from Adams to Zell), four “remembrances” by friends and colleagues, a list of art-historical publications by Montias (indeed there were many others on Eastern-European economics) and several photographs of Montias in his youth, this Festschrift provides a full-range of scholarly topics. With so many members of HNA as contributors to the volume and even more as beneficiaries of Michael (as he preferred to be called) Montias’s generosity in conversation, advice and scholarship, there were few in our field untouched by him. In the interest of full disclosure here, I, too, was one of those beneficiaries – as he was a lender to the Haarlem exhibition I curated in 1983 and
a resource on several occasions for inventory queries of mine. This brief review then is my contribution to his memory.

Although one may expect that all of these articles would be inventory or document-related, reflecting much of Montias's own work, that is not the case. Indeed, several contributions rely on inventories, archives or the price of paintings reflecting his work in the Delft and Amsterdam archives (most famously: Artists and Artisans in Delft. A Socio-Economic Study of the Seventeenth Century, 1982; Vermeer and His Milieu: A Web of Social History, 1989; and Art at Auction in Seventeenth-Century Amsterdam, 2002). Several contributions are concerned with artist travels, attribution, iconography, four are Vermeer-related, three are Rembrandt-related, two Rubens-related – so they do run the gamut. A few selections will indicate the breadth: the market for Rembrandt portrait etchings (Dickey); privileges for Dutch prints (Orenstein); anthropomorphic faces in landscape prints (Kuretsky); collection of a sixteenth-century Antwerp burgomaster (Peeters and Martens); Ochtervelt’s patron (Chong); the price of paintings (Boers-Goosens); fitting shoes and erotic meanings (Franits). Yet each author was indebted in some way to Michael.

The myriad of approaches grounded in documents, archives and inventories that has changed the very nature of the art-historical field is Montias’s true legacy. To complete an artist’s biography he taught us to cast the wider net and investigate his/her milieu – indeed this is how Montias found Van Ruijven, Vermeer’s significant patron. By providing us by example and now with the tools – the Montias Database of Amsterdam Inventories (at the Frick Art Reference Library and in cooperation with the Rijksbureau voor Kunsthistorische Documentatie, the RKD in The Hague), he has allowed other scholars to continue his work. This volume provides some of the gleanings of his industry, insight and innovation through those indebted to him.

Frima Fox Hofrichter
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With the myriad celebrations of Rembrandt’s birth from 2006 to 2008, a number of worthwhile publications have appeared, and among them are the three titles reviewed here. Schwartz’s large and impressive volume is one of the most important publications from this recent crop. The book is far from a re-hashing of his famous publication of 1985, but offers many new and thoughtful insights. As the author openly acknowledges, this is a personal view of the artist, the product of many decades of careful research and reflection. For this very reason, this volume offers a broad perspective on Rembrandt’s long and prolific career, while also providing penetrating discussion on individual works.

Lavishly illustrated, the book is a treat for both the eyes and mind. It is clearly written for a wide audience that includes the layperson and undergraduate, as well as the art historian. Arranged thematically, the structure of the book, at first, seems daunting and difficult to follow, but the text gains in logic, richness, and depth as one reads more and more of the chapters. This is a book with which you really need to sit down and read carefully, chapter by chapter. Its unusual organization and insufficient index, alas, makes it rather challenging to use as a reference book, which is unfortunate, since it contains so much excellent information.

The first two chapters cover the history of Rembrandt attributions and documentation. Schwartz here rightly emphasizes the usefulness of consulting Rembrandt’s ‘jottings’ on drawings as an essential source of additional information on the artist. Chapter Two focuses on the artist’s formative artistic influences, and emphasizes the uniqueness of Rembrandt’s interest in the art of the Mughal court. Schwartz investigates the role and misconceptions surrounding the artist’s family household in Chapter Three, where he reveals how scholars of the early twentieth century erroneously identified the artist’s sitters as family members. The fourth chapter, on Rembrandt’s craft, is a joy to read and behold, with its incisive discussion of the artist’s techniques, media, and paper, all illustrated with stunning details. Issues regarding Rembrandt and the art market and his patrons are addressed in Chapters Five and Six, respectively, and landscape, the focus of Chapter Seven, is especially fascinating because of its discussion of the outdoor settings in Rembrandt’s historical subjects. Chapter Eight investigates the types of humanity that appear in Rembrandt’s art, from preachers and philosophers, to beggars, animals, and children. In this case, the thematic organization especially leads to new ways of viewing these images. “Man and God” the title of the last chapter, addresses the important problems of evaluating Rembrandt as a religious artist.

Schwartz challenges many ideas and ‘myths’ surrounding the artist, and offers some new ideas and approaches for further research. The many graphs and tables in the book, some of which were garnered from other sources, and others newly created here, are all extremely useful to scholars, offering information on the frequencies of subject matter and on the art market, among other things. In discussing attributions, the author makes the useful suggestion that given the complexities and confusion of Rembrandt attribution, art historians might opt to research all works seriously attributed to the artist. This might apply as well to the area of Rembrandt drawings. Schwartz challenges the viewpoint that the artist owned only 22 books, and suggests that many books do not appear in the inventory of Rembrandt’s collection. This seems reasonable, especially since the Statenbijbel, which was so important to the artist’s religious works, was not listed. The author also dismisses the idea that Saskia’s role as a model implies Rembrandt’s personal reactions to the subject matter. Schwartz generally argues that
the artist was more interested in the broader issues of the day than in personal matters. The author, on the other hand, seems to contradict this idea when he speculates that the artist’s later renunciation of settings for his works was a result of personal suffering and loss.

Schwartz vehemently challenges the myth that Rembrandt was a friend of the Jews. He justifiably debunks the scant evidence that gave birth to this romantic idea. He minimizes the impact of Rabbi Menasseh ben Israel on Rembrandt’s art and argues that living in a Jewish neighborhood does not mean that the artist was disposed towards Jews. Rather, as revealed by the author, Rembrandt adhered to an emanently Christian view of Jews, and in such works as the Hundred Guilder print and the grisaille of St. John Preaching, the artist’s interpretations are clearly anti-Judaic. Schwartz also reveals that Rembrandt interpreted the Hebrew Bible through the lens of Christianity. All of this makes perfect sense, although Schwartz tends to over-emphasize the poet Waterlooos’s anti-Semitic inscription on the Hundred Guilder print, which may or may not be the opinion of the artist. Schwartz appropriately uses the image of Rembrandt’s Self-Portrait of St. Paul as the ‘emblem of the book,’ explaining that Rembrandt, like St. Paul, was for all men. This resemblance goes even deeper into the core of the artist’s own theology and ecumenical beliefs, however. Rembrandt’s imitation of St. Paul also explains much about the artist’s attitudes towards Jews.

Two other publications reviewed here also address the issue of Rembrandt’s so-called enchantment with the Jews, through exhibitions and catalogues. The ‘Jewish’ Rembrandt, on display in Amsterdam, resolutely attacked the myth of the ‘Jewish Rembrandt’ by revealing weaknesses in the evidence surrounding specific works of art that included Rembrandt’s so-called Portrait of Rabbi Menasseh ben Israel, and others. The exhibition in Paris, Rembrandt et la Nouvelle Jérusalem. Juifs et Chrétiens à Amsterdam au Siècle d’Or, also examined the romanticized myth of Rembrandt and the Jews, but was more extensive in its scope and treatment. Including such objects as contemporary Hebrew publications, portraits of Jews, prints of Jews by artists like Romeyn de Hooghge, and Old Testament subjects in Dutch painting and prints, this show offered a well-balanced and revealing view of the Dutch New Jerusalem. In this way the Jews of Amsterdam are revealed within the full context of seventeenth-century Amsterdam.

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This book is the result of an unusual collaboration. When he died unexpectedly in August 2003, Leonard J. Slatkes left behind copious fractional entries and an elaborate photo archive for the present catalogue, an undertaking that had occupied him periodically since the 1970s. Shortly thereafter, Wayne Franits, who had once been Slatkes’s graduate student, began the demanding task of completing the project. Franits updated, developed, and annotated Slatkes’s catalogue entries, assembling them into a whole and adding two extended explicable essays of his own. In deference to his former mentor’s intentions, however, he gave precedence to Slatkes’s judgments, even those with which, his notes tell us, he took issue. The outcome reflects these knotty circumstances. The book provides an up-to-date account of ter Brugghen’s output, incorporating the great deal of material that has emerged since the publication of Benedict Nicolson’s classic monograph of 1958. It tackles a host of persistent problems, and proposes many thoughtful solutions. Understandably, it falls a bit short of providing a consistent vision of ter Brugghen’s artistic development and historical significance.

The catalogue readily attests to the remarkable success registered over the past half century in reconstructing ter Brugghen’s oeuvre. Of the 89 paintings accepted by Slatkes as autograph works, nearly a quarter of the total (20) do not figure in Nicolson’s monograph. That group includes bona fide masterpieces such the Rijksmuseum’s 1619 Adoration of the Magi and Cleveland’s St. Jerome Contemplating a Skull, a quantity of lesser-known canvases, and even two heretofore unpublished works, a Christ Crowned with Thorns (United Kingdom, formerly C. Newton-Robinson, Esq. collection), and a Boy with a Wineglass by Candlelight (United Kingdom, private collection). Slatkes occasionally expressed undue enthusiasm for problematic attributions. For instance, he hailed the Toledo Museum of Art’s Supper at Emmaus as “the earliest of ter Brugghen’s known certain works,” turning aside substantial objections raised by other experts about both its authenticity and date (Franits pointedly disavows the attribution). He had only positive remarks for the rarely seen Mucius Scaevola before Porsenna (present location unknown), despite that picture’s disturbing stylistic inconsistencies and an alternate theory about its authorship. He also championed as autograph the Paris Mocking of Christ (Musée de l’Assistance Publique) over an arguably superior version in Palma de Mallorca, once preferred by Nicolson.

In constructing ter Brugghen’s oeuvre, however, Slatkes generally leaned toward exclusivity. He cast out of the canon twelve pictures supported as fully genuine in Nicolson’s monograph. Among the demoted are some old favorites: Pilate Washing His Hands in Kassel (Gemäldegalerie Alte Meister), presented in the new catalogue as an old copy after a version now in the Lublin museum; Supper at Emmaus in Potsdam (Bildergalerie, Sanssouci), downgraded to a workshop production with possible involvement of the master; and the pendant Boy Lute Player and Girl with Tankard and Glass in Stockholm (Nationalmuseum), here attributed to ter Brugghen and workshop. Slatkes regarded Christ at Emmaus in the Kunsthistorisches Museum in Vienna, which Nicolson held to be essentially by ter Brugghen, as wholly the product of a North Italian master. Tellingly, the new catalogue’s 142 “Rejected works formerly attributed to or associated with ter Brugghen” outnumber the “Authentic Paintings” by nearly two to one.

Among the catalogue’s strengths is a portion devoted to pictures purportedly produced in a workshop in Utrecht shared by ter Brugghen and Dirck van Baburen. Slatkes had already hypothesized the existence of such a joint venture in his 1965 monograph on Van Baburen (pp. 96-98), citing as evidence the existence of multiple versions of pictures merging stylistic attributes of both artists. The catalogue gathers 19 paintings within that group, the most prominent among them a set of Four Evangelists currently on loan to the Westfälisches Landes-
museum für Kunst und Kulturgeschichte in Münster and a version of David with the Praise-Singing Israelite Women belonging to the Instituut Collectie Nederland in Amsterdam. Although by no means proven, the theory that the two men worked together remains intriguing, and deserves further consideration.

Owing to its complicated organization – some rejected paintings and shop works are grouped with autograph canvases, whereas others are not – I found the catalogue maddening to consult without frequent reference to the prefatory “Guide.”

Franits’s very readable introductory essays add substantially to the value of the book. The first piece deals mostly with thorny biographical questions still central to ter Bruggen research. Can we trust the early written sources on ter Bruggen’s life? After meticulous analysis, Franits duly judges not. Did the young Dutch painter while in Italy engage systematically with the art of Italian painters other than Caravaggio? Franits thinks so, especially with that of some north Italians. Did ter Bruggen make a second trip to Italy in the early 1620s, as Longhi and others long ago suggested? Not likely, according to Franits, despite tantalizing circumstantial evidence. The second essay, which focuses primarily upon ter Bruggen’s patronage, ideology, and social significance, is also both thoughtful and informative.

While dutifully documenting Slatkes’s idea of ter Bruggen, Franits engages throughout the book in lively dialogue with his former teacher about matters both of fact and interpretation. Responding to Slatkes’s un-shaded assertion that “[ter Bruggen] was a member of the Reformed church” (119), Franits rejoinders that “Actually, there is no firm evidence of ter Bruggen’s membership in the Reformed church…” (120, n. 6), elsewhere suggesting the painter’s Protestantism to have been nominal (6). When Slatkes on slender grounds interprets a canvas showing a seated woman holding a candle as The Death of the Virgin (London, Simon C. Dickinson, Ltd.), Franits remarks elsewhere without further comment that the work may depict one of the Wise Virgins from Christ’s parable of the Ten Virgins (115, n. 1). In response to some of Slatkes’s attributions, Franits expresses frank skepticism, as I have mentioned above.

The book’s sporadic internal wrangling makes The Paintings of Hendrick ter Bruggen a very unusual monograph indeed. To be sure, the element of scholarly discord may occasion confound readers in search of simple answers. It also unveils a frequently forgotten truth, however, that all “reasoned” catalogues are imperfect attempts at modeling the past, colored by personal preference, inference, and hope. Slatkes and Franits have done a service by bringing this one into existence.

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New Titles


Dudok van Heel, S.A.C., *Van Amsterdamse burgers tot Europese aristocra ten. De Heijnen-maagschap 1400-1800. Hun gescheiden en hun portretten.* The Hague: Royal Netherlands Society for Genealogy and Heraldry, 2008. ISBN 978-90-805689-5-2, $221.50. International distribution via www.erasmusbooks.nl or erasmus@erasmusbooks.nl – First 2 volumes of Dudok van Heel’s long awaited book on the Amsterdam patriciate. These volumes comprise the genealogical and biographical details of all descendants of Claes Heijn Claesznszn (c. 1400-1800), one of Amsterdam’s first known burgomasters and ancestor of virtually all relevant Amsterdam patrician families. Of special interest is the discussion of the rise of the ruling class dominated by the Heijnen and Boelen families before 1578, and the position of catholic descendants who after 1578 could no longer be part of public services. The latter group has not been studied thoroughly enough before.


Roth, Michael, with the collaboration of Antje-Fee Köllermann, Matthias Grünewald. Zeichnungen und Gemälde. Ostfildern:


Vanwijnsberghe, Dominique (ed), with the collaboration of Catherine Bourguignon and Jacques Debergh, Autour de la Madeleine Renders. Un aspect de l’histoire des collections, de la restauration et de la contrefacon en Belgique dans la premiere moitié du XX siècle (Scientia Artis, 4). Brussels: Institut royal du Patrimoine artistique, 2008. ISBN 978-2-930054-09-4, euros 55. – Catalogue of the works by the restorer Jef Van der Veken. The title refers to a damaged and mediocore copy of Rogier van der Weyden’s Magdalen in the Louvre, bought in 1920 by the Bruges banker Emile Renders and transformed into a ‘masterpiece’ by Van der Veken.


Dissertations

**United States and Canada**


**Ho**, Angela, Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650s to 1670s. Michigan, C. Brusati.


**Neville**, Kristoffer, Nicodemus Tessin the Elder and German Artists in Sweden in the Age of the Thirty Years’ War. Princeton, T. DaCosta Kaufmann.


Findeiss, Isabel, Untersuchungen zum Verhältnis von Bild, Text und Film am Beispiel von Jan Vermeers ‘Das Mädchen mit dem Perlennhrring.’ Tichstatt, Prof. Bunge.


**Germany**


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