

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

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

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November 2008

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

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NEWSLETTER

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

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 Franits 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, to

Stephanie S. Dickey, Vice-President, Historians of Netherlandish Art.

E-mail: dickey.ss@gmail.com

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

“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, Reindert Falkenburg, Jan Piet Filedt-Kok, Emilie Gordenker, Fiona Healy, Koen Ottenheim 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 *Festschriften* 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 Hassebrauk, 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.

Die Glückseligkeit besteht wesentlich in der Ruhe und Heiterkeit der Seele. Festschrift zum 80. Geburtstag von Annaliese Mayer-Meintschel am 26. Juni 2008. Ed. Uta Neidhardt. Dresden: Staatliche Kunstsammlungen Dresden and Sandstein Verlag, 2008. 184 pp, ISBN 978-3-940319-44-9, euros 28.

Fiona Healy

Mainz

Marisa Bass (Harvard University) is the Robert H. and Clarice Smith Fellow for 2008-09 at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington. Her topic of research is: 'A Circle Apart: Jan Gossaert and the Scope of Humanist Painting in the Netherlands.'

Edwin Buijsen has been appointed Head of Collections at the Mauritshuis, The Hague.

Giancarlo Fiorenza is Assistant Professor of Art History at California Polytechnic State University in San Luis Obispo.

Ronda Kasl of the Indianapolis Museum of Art has become senior curator of painting and sculpture before 1800.

Walter Liedtke received the Association of Art Museum Curators' 2007 Award for Excellence for the best catalogue of a permanent collection for his catalogue of the Dutch paintings in the Metropolitan Museum of Art.

Andrea Pearson has been appointed to the College of Humanities, Seoul National University, South Korea.

Todd Richardson has been appointed Assistant Professor in Renaissance and Baroque Art History at the University of Memphis, replacing Carol Purtle, the Benjamin Rawlins Jr. Professor of Art History emerita.

Exhibitions

United States and Canada

Rembrandt, *Portrait of a Girl Wearing a Gold-Trimmed Cloak*. J. Paul Getty Museum, Los Angeles, November 20, 2007 until end 2008. On loan from a New York private collection, the painting is hung next to the museum's *Rape of Europa*. Accompanied by a booklet by Anne Wollett.

Dramatic Turns: Narratives of Change in European Painting. Agnes Etherington Art Center, Kingston, Ontario, January 14 – December 14, 2008.

Rubens to Corot: The Delacorte Gift. Norton Museum of Art, West Palm Beach, Florida, March 19, 2008 – December 31, 2009.

Shedding New Light: Frans Hals, Lucas de Clercq and Feyna van Steenkiste. J. Paul Getty Museum, Los Angeles, May 1, 2008 – May 31, 2010.

GRAND SCALE. Monumental Prints in the Age of Dürer and Titian. Yale University Art Gallery, New Haven, September 9 – November 30, 2008; Philadelphia Museum of Art, January 31 – April 26, 2009. The exhibition opened at the Davis Museum and Cultural Center, Wellesley College. With catalogue, edited by Larry Silver and Elizabeth Wyckoff, Yale University Press.

Medieval and Renaissance Treasures from the V&A. High Museum of Art, Atlanta, September 13, 2008 – January 4, 2009; Millenium Galleries, Sheffield, January 29 – May 24, 2009. Previously at the Speed Art Museum, Louisville, and the Norton Museum of Art, West Palm Beach.

The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions. The Metropolitan Museum of Art, New York, October 24, 2008 – February 1, 2009.

Jan Lievens (1607-1674): A Dutch Master Rediscovered. National Gallery of Art, Washington, October 26, 2008 – January 11, 2009; Milwaukee Art Museum, February 7 – April 26, 2009; Rembrandthuis, Amsterdam, May 17 – August 9, 2009. With catalogue, \$65 (hardcover), \$45 (soft).

Masterpieces of European Painting from the Norton Simon Museum. Frick Collection, New York, October 28, 2008 – January 4, 2009.

The Divine Art: Four Centuries of European Tapestries. The Art Institute of Chicago, November 1, 2008 – January 4, 2009. With catalogue. For the symposium held October 31, 2009, see under *Past Conferences*.

The Belles Heures of the Duke of Berry. J. Paul Getty Museum, Los Angeles, November 18, 2008 – February 8, 2009.

Pride of Place: Dutch Cityscapes in the Golden Age. National Gallery of Art, Washington, February 1 – May 3, 2009. The exhibition opened at the Mauritshuis (see below). With catalogue by Ariane van Suchtelen, Arthur Wheelock Jr., and Bodewijn Bakker (Zwolle: Waanders; see under *New Titles*).

Pen, Burin, and Needle: The Prints of Romeyn de Hooghe. Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, August 15 – October 18, 2009.

Austria and Germany

Der Kirchenschatz der ehemaligen Hof- und Jesuitenkirche St. Andreas in Düsseldorf aus der Zeit der Pfalz-Neuburger 1619-1806. Dominikanerkirche St. Andreas, Düsseldorf, until November 30, 2008.

Die Schattengalerie. Verlorene Gemälde des Aachener Suermondt-Ludwig-Museums. Suermondt-Ludwig-Museum, Aachen, September 6, 2008 – February 8, 2009. With catalogue (Hirmer). A symposium on the theme of looted art will take place February 6-8, 2009.

Himmlich – Herrlich – Höfisch: Peter Paul Rubens, Jan Wellem und Anna Maria Louisa de' Medici. Museum Kunstpalast, Düsseldorf, September 20, 2008 – January 11, 2009.

Hans Baldung Grien, Gerhard Altenbourg, Ulrich Lindner. Aus der Sammlung. Staatliche Kunstsammlungen Dresden, Residenzschloss, October 17, 2008 – January 5, 2009.

Sehnsucht nach Frieden: Joachim von Sandrart und der Westfälische Friede. Landesmuseum für Kunst und Kulturgeschichte, Münster, October 24, 2008 – January 11, 2009.

“Private Views”: Die Sammlung Kremer. Museum Schloss Wilhelmshöhe, Kassel, October 24, 2008 – January 25, 2009. Previously seen in Cologne.

Meisterwerke der Pierpont Morgan Library. Pinakothek der Moderne, Munich, November 20, 2008 – February 8, 2009.

Ludolf Backhuysen – Emden 1630-Amsterdam 1708. Ostfriesisches Landesmuseum, Emden, November 30, 2008 – March 1, 2009.

Die Geburt der modernen Malerei: Robert Campin, der Meister von Flémalle und Rogier van der Weyden. Städel Museum, November 21, 2008 – February 22, 2009; Gemäldegalerie der Staatlichen Museen, Berlin, March 20 – June 21, 2009. Curated by Jochen Sander; with catalogue by Stephan Kemperdick and Jochen Sander (Hatje Cantz Verlag).

Kurfürst Johann Wilhelms Bilder. Alte Pinakothek, Munich, January 22 – May 3, 2009. Johann Wilhelm of the Palatine's (1658-1716) famous collection of Dutch, Flemish and Italian Baroque paintings.

Der grosse Virtuose. Jacob Adriaensz. Backer (1608-1651). Suermondt-Ludwig Museum, Aachen, March 12 – June 7, 2009. The exhibition opens at the Rembrandthuis (see below).

Hofmaler in Europa. Hans von Aachen (1552-1615). Suermondt-Ludwig Museum, Aachen, March 10 – May 15, 2010; Prague Castle Gallery, June 1 – September 30, 2010; Kunsthistorisches Museum, Vienna, September 30 – December 31, 2010. Curated by Thomas Fusenig.

Wein, Weib und Gesang: Adriaen van Ostade und das Bauerngenre in Haarlem. Suermondt-Ludwig-Museum, Aachen, October 15, 2010 – January 15, 2011.

Belgium

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

Voorbeeldige busten: het borstbeeld in de Nederlanden, 1600-1800. Koninklijk Museum voor Schone Kunsten, Antwerp, September 12 – December 14, 2008.

Johannes Stradanus (1523-1607), hofkunstenaar van de Medici. Groeningemuseum, Brugge, October 9, 2008 – January 4, 2009.

Flemish Tapestries at the Habsburg Courts of the Renaissance: From the Dukes of Burgundy to Philip II. Kunsthal De Sint-Pietersabdij, Ghent, November 21, 2008 – March 29, 2009.

Charles the Bold. The Splendour of Burgundy. Groeningemuseum and Church of Our Lady, Brugge, March 27 – July 21, 2009. Previously at the Historisches Museum, Bern. With catalogue by Susan Marti, Till-Holger Borchert and Gabriele Keck, ISBN 978-3-7630-2513-8. For the conference, see under *Scholarly Activities*.

Rogier van der Weyden, 1400-1464. Master of Passions. Vander Kelen-Mertens Museum, Leuven, September 20 – December 6, 2009.

Van Eyck tot Dürer: de Vlaamse Primitieven en huur oosterburen, 1430-1530. Groeningemuseum, Brugge, October 15, 2010 – January 31, 2011.

Czech Republic

Rudolfine Beauty: Recently Discovered Works by Painters at the Court of Emperor Rudolf II. Obrazárna Pražského hradu, Pražský hrad, Prague, April 10, 2007 – January 9, 2009.

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 Borggreve *et al.* (Hirmer); to be reviewed. See under *New Titles*.

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

Denmark

Jordaens: The Making of a Masterpiece. Statens Museum for Kunst, Copenhagen, November 8, 2008 – February 1, 2009.

England

Presentation Rubens, *The Apotheosis of James I and Other Studies*. Tate Britain, London, March 20, 2008 – January 11, 2009. The sketch was recently acquired by the Tate (see under *Museum News*).

Turmoil and Tranquility: The Sea through the Eyes of Dutch and Flemish Masters. Queen's House, Greenwich, June 20, 2008 – January 11, 2009.

Bruegel to Rubens. Masters of Flemish Painting. The Queen's Gallery, Buckingham Palace, London, October 10, 2008 – April 26, 2009. Previously seen at the Queen's Gallery, Palace of Holyroodhouse, Edinburgh, and the Koninklijke Musea voor Schone Kunsten van België, Brussels. 50 paintings from the Royal Collection. Accompanied by a catalogue by Desmond Shawe-Taylor and Jennifer Scott, distributed by Thames and Hudson, ISBN 1-905686-00-5; 978-1-905686-00-1, £20.

Renaissance Faces: Van Eyck to Titian. National Gallery, London, October 15, 2008 – January 18, 2009. A smaller version of the exhibition previously seen at the Prado, Madrid.

France

Bruegel, Rubens et leurs contemporains: dessins nordiques du Musée des Offices à Florence. Institut Néerlandais, Paris, October 2 – November 30, 2008. Opened in Florence (see previous *Newsletter*).

La Renaissance aux Pays-Bas: dessins du musée de Budapest. Musée du Louvre, Paris, October 8, 2008 – January 12, 2009.

Anthony van Dyck, portraitiste européen. Musée Jacquemart-André, Paris, October 8, 2008 – January 25, 2009. With catalogue (Mercatorfonds).

The Netherlands

Rijksmuseum aan de Maas. Bonnefantenmuseum, Maastricht, March 12, 2002 – December 31, 2008.

Levenslijnen: van wieg tot graf in de 16de en 17de eeuw. Fries Museum, Leeuwarden, September 28, 2003 – December 31, 2008.

Vlaamse pracht uit de 16e en 17e eeuw: Rijksmuseum aan de Maas. Bonnefantenmuseum, Maastricht, March 2, 2004 – December 31, 2008.

Rijksmuseum aan de Hofvijver. Haags Historisch Museum, The Hague, September 2, 2005 – December 31, 2008.

Macht en glorie. Maritiem Museum, Rotterdam, March 20, 2008 – March 9, 2009. Best pieces from the Netherlands Maritime Museum, Amsterdam, which is closed for renovation.

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

Utrechters dromen van Rome: collectie – opstelling oude kunst, 1450-1700. Centraal Museum, Utrecht, July 5, 2008 – December 31, 2010.

Zondags zilver in Zeeland: de Van Noordwijk collectie van kerkboekjes. Historisch Museum De Bevelanden, Goes, September 15, 2008 – January 3, 2009.

Beeldenstorm 1566-2008. Museumgouda/Het Catharina Gasthuis, Gouda, October 2 – November 30, 2008.

125 Jaar openbaar kunstbezit. Met steun van de Vereniging Rembrandt. Van Gogh Museum, Amsterdam, October 3, 2008 – January 18, 2009. With catalogue by Peter Hecht (Waanders, see under *New Titles*).

Allemaal engelen. Museum Catharijneconvent, Utrecht, October 4, 2008 – January 25, 2009.

De glorie van Haarlem. Frans Hals Museum, Haarlem, October 11, 2008 – February 1, 2009; Hypo Kulturstiftung, Munich, February 13 – June 7, 2009. With catalogue by Pieter Biesboer (NAi Publishers, Rotterdam).

"Oh, oh Den Haag": een wonderschone collectie stadsgezichten uit de 16de, 17de en 18de eeuw. Haags Historisch Museum, The Hague, October 11, 2008 – January 4, 2009.

Bewonderde stad: Hollandse stadsgezichten uit de Gouden Eeuw. Mauritshuis, The Hague, October 11, 2008 – January 11, 2009; National Gallery of Art, Washington, February 1 – May 3, 2009. With catalogue by Ariane van Suchtelen, Arthur Wheelock Jr., and Bodewijn Bakker (Zwolle: Waanders; see under *New Titles*).

[Jacob van] **Maerlants Rijmbijbel. Middeleeuws meesterschap in tekst en beeld.** Museum Meermanno, The Hague, October 11, 2008 – January 11, 2009.

Vrouwen van Van Loon: Anna, Louisa en Thora. Museum van Loon, Amsterdam, October 18, 2008 – January 5, 2009. Anna Ruycaver (1573-1649), Louisa Borski (1832-1893), Thora Egidius (1865-1945).

Rembrandt bedankt! Rijksmuseum Amsterdam Schiphol, October 16, 2008 – January 12, 2009. Drawings by Rubens, Van Dyck, Jacob van Ruisdael and Rembrandt.

Kunsttheorie rondom Rembrandt. Museum het Rembrandthuis, Amsterdam, October 17, 2008 – April 26, 2009.

Cornelis Troost uit het Koninklijk Oudheidkundig Genootschap. Rijksmuseum Twenthe, Enschede, October 18, 2008 – January 18, 2009.

Erasmus en de kunst van zijn tijd. Museum Boijmans van Beuningen, Rotterdam, November 8, 2008 – February 22, 2009. With catalogue.

Jacob Backer (1608-1651). Rembrandt's Antipole. Museum Het Rembrandthuis, Amsterdam, November 29, 2008 – February 22, 2009; Suermondt-Ludwig-Museum, Aachen, March 11 – June 7, 2009. With catalogue by Jan van der Veen, Peter van den Brink and Michiel Kersten (Zwolle, Waanders).

Romeyn de Hooghe (1645-1708). Allard Pierson Museum, Universiteitsbibliotheek and Rijksmuseum, Amsterdam, December 10, 2008 – March 15, 2009.

Jacob van Ruisdael in Bentheim. Mauritshuis, The Hague, February 26 – May 31, 2009.

Jan Lievens (1607-1674): A Dutch Master Rediscovered. Museum Het Rembrandthuis, Amsterdam, May 17 – August 9, 2009. Previously at the National Gallery of Art, Washington, and the Milwaukee Art Museum (see above).

Het Getijdenboek van Catharina van Kleef. Museum Het Valkhof, Nijmegen, October 9, 2009 – January 3, 2010.

Philip Wouwerman. Mauritshuis, The Hague, November 15, 2009 – February 28, 2010.

Het portrait historié in de Nederlandse schilderkunst. Dordrecht Museum, Dordrecht, January 1 – December 31, 2010.

Willem van Haecht en de Antwerpse kunstkamer. Mauritshuis, The Hague, March 25 – June 27, 2010 (subject to change). The exhibition will go to the Rubenshuis, Antwerp.

De jonge Vermeer. Mauritshuis, The Hague, April 1 – August 1, 2010.

Poland

Tales Various Told: 17th-Century Netherlands Genre Painting from three National Museums in Wrocław, Poznań, Szczecin and from the Art Museum in Łódź. Muzeum Varodowe w Szczecinie, Szczecin, August 30, 2008 – November 2, 2009.

Spain

Rembrandt. Pintor de historias. Museo Nacional del Prado, Madrid, October 15, 2008 – February 6, 2009. Curator: Alejandro Vergara. Catalogue by Vergara and Teresa Posada, with essays by Vergara and Mariët Westermann.

Pieter Saenredam: contextos de la colección permanente. Museo Thyssen-Bornemisza, Madrid, November 11, 2008 – February 15, 2009.

Switzerland

Die Magie der Dinge. Stillebenmalerei 1500-1800. Kunstmuseum, Basel, September 7, 2008 – January 4, 2009. Curated by Bodo Brinkmann. Previously at the Städel Museum, Frankfurt. The catalogue has essays by, a.o., Julie Berger Hochstrasser, Ursula Härting, Jochen Sander and Sam Segal (Hatje Cantz Verlag, euros 38).

Outside Europe and North America

Japan

Vermeer and the Delft Style. Tokyo Metropolitan Art Museum, Ueno-koen, August 2 – December 14, 2008. Curated by Petr Sutton and Jeroen Giltaij.

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 Härting representing independents (haertingu1@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 splendid tapestry shows he mounted at the Met in 2002 (*Tapestry 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.)

Pasadena, CA: *A Lady Writing* by Johannes Vermeer is on view at the Norton Simon Museum, November 7, 2008 – February 2, 2009, lent by the National Gallery of Art, Washington.

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.)

Toronto: The Art Gallery of Ontario re-opened November 14, 2008, with an extension by Frank Gehry. Rubens's early *Massacre of the Innocents* from the collection of Lord Thomson will be one of the highlights of the collection. The painting has been on loan to the National Gallery, London, where it inspired the exhibition by David Jaffé in 2005, 'Rubens. A Master in the Making.' It is the subject of D. Jaffé and A. Bradley, *Rubens's Massacre of the Innocents in the Thomson Collection at the Art Gallery of Ontario*, Seattle, University of Washington Press, 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 Kunstpatrimonium - 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 Kunsten 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 Tietze, 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 Itinerancy 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 (Utrecht 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

Los Angeles, March 19-21, 2009.

HNA-sponsored session:

Theatricality in Dutch, Flemish and German Art, ca. 1400-1750. Chairs Christopher Atkins and Stephanie Dickey.

Other HNA-related sessions:

Rhetoric and Seventeenth-Century Northern Art. Chairs Suzanne Walker and Kate Lusheck.

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 Brinen (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.

Anke A. Van Wagenberg-Ter Hoeven (Mosely Gallery, University of Maryland, Eastern Shore), Jan Weenix and Betsie. Eighteenth-Century Decorative Painting.

Arthur J. DiFuria (Moore College of Art and Design), Re-thinking 'Dutchness' in Painting: Rembrandt, Gerard De Lairese, and the Romantic Turn.

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

University of Dortmund, Institut für Kunst und Materielle Kultur, November 20-22, 2008. Organized by Nils Büttner and Esther Meier.

Hessel Miedema (Amsterdam), Karel van Manders Blick auf deutsche Maler.

Kurt Wettengl (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 Wilhelmismus 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.

Nils Büttner (Stuttgart): Grenzüberschreitungen auf einem „Nebenweg“ der Künste. Niederländische Porträts des 17. Jahrhunderts im europäischen Kontext.

<http://www.fb16.uni-dortmund.de/kunst/cms/downloads.html>

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

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

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

Jos Koldeweij, Hippolyte de Berthoz door Dirk Bouts en Hugo van der Goes: een opdrachtgever als martelaar.

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

Post: Radboud Universiteit, Faculteit Letteren, Afdeling Kunstgeschiedenis, t.a.v. drs. Christel Theunissen, Postbus 9103, NL-6500 HD Nijmegen, The Netherlands.

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 always*: 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!

Fiona Healy (Mainz), *Wein und Liebe – mal schlecht, mal recht*. Zur Divergenz der Konnotationen von Phraeseologismen zu Bacchus und Venus in der Kunst.

Frank-Thomas Ziegler (Stuttgart), *Recueil de poèmes et dessins variés*. Zum Programmcharakter der Bildgruppensammlung 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 verston latein* – Hans Burgkmairs Sprichwortbilder in Thomas Murners *Schelmensunft*.

Andreas Bäessler (Stuttgart), Emblematische Comicstrips: Intermediale Vernetzung von Bild und Text anhand von Sprichwortbildern in der Emblematik.

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.

Koenraad Jonckheere (University of Amsterdam), Décor or Decorum? Painting in Antwerp after the Iconoclasm (1566-1585).

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

Anne T. Woollett (J. Paul Getty Museum), Michiel Coxie 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

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

Werner Busch (FU Berlin), Landschaft und Verzeitlichung. Von den überzeitlichen Tages- und Jahreszeiten zum atmosphärischen Moment.

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: Methodische 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.

Speakers: Jan Blanc, Celeste Brusati, Herman Colenbrander, Hans-Georg Czech, Michiel Roscam Abbing, Paul Taylor, Thijs Weststeijn.

Der Künstler in der Fremde. Wanderschaft, Migration, Exil

Internationales Warburg-Kolleg des Kunstgeschichtlichen Seminars und der Aby-Warburg Stiftung, Hamburg, July 14-18, 2008 and February 9-13, 2009.

“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

Brussels, March 13-15, 2009. Organized by the Low Countries Sculpture Society. Program to be announced January 2009.

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

University of Geneva, May 24-27, 2009.

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

Sixteenth-Century Society Conference

Geneva, May 28-30, 2009.

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 “XVII^e siècle”/ De historiografische constructies omtrent de “17de eeuw”.

Bibliothèque Royale de Belgique, Brussels, May 30, 2008.

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

Jürgen Pieters (RUG), Self-contemplation and Identity-formation in the Early Modern Period: Argumentative Prose by Coornhert and Charron.

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 Netherlandic 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 Keblusek, Acteon bespiedt het hof. Een satirische analyse van de Haagse hofwereld (1643).

Inge Broekman, Cultuur als diplomatiek middel: Constan-tijn Huygens en het hof tijde van het Eerste Stadhoudersloze Tijdperk (1650-1672).

Erik Swart, 'Nostre maison'. Huis, macht en toegang rond Maurits van Nassau (1567-1625).

Simon Groenveld, 'Chiffre pour la communication avec Mr. Jermijn': Geheimschriftsleutels als bron voor netwerkonderzoek.

Coen Wilders, Toegang tot Willem III in het Stichtse hofleven (1674-1684). Olaf Mörke, 'res publica mixta' or 'res publica perturbata'? The House of Orange and the Republic – Contact and Detachment.

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 Kupferstichkabinett, Staatliche Kunstsammlungen Dresden, October 24-25, 2008.

Christian Tico Seifert (Edinburgh), Hendrik Goudt nach Lucas van Leyden. Überlegungen zu gezeichneten und gemalten Kopien von Druckgraphik.

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

Hans Jakob Meier (Berlin), Interpretation im römischen Kupferstich um 1530.

Livia Cárdenas (Giessen), Original – Holzschnitt – Zeichnung. Die Verkehrung der Invention in Holzschnitten Lucas Cranach d.Ä.

Kristina Deutsch (Paris), Zwischen Reproduktion und Inszenierung: Jean Marot (1619-1679) und die druckgraphische Architekturdarstellung in Frankreich.

Anne Röver-Kann (Bremen), Mit heißen und kalten Nadeln – Episode, Experiment, Kunstwerk – Ätzung und Kalt-nadel im 16. Jahrhundert.

Jonas Beyer (Berlin), Die Monotypie in ihrem Verhältnis zur Radierung bei G.B. Castiglione.

Ad Stijnman (Amsterdam), Kupferstecher bei der Arbeit: Werkstattdarstellungen 1560-1645.

Norberto Gramaccini (Bern), Anfang und Theorie der italienischen Druckgraphik.

Peter Schmidt (Bamberg), "Originalgraphik" versus "Reproduktionsgraphik": Die Anfänge des gedruckten Bildes und das Problem einer Kategorie.

Thomas Ketelsen (Dresden), Wettstreit der Linien. Zum Stellenwert von Zeichnung und "Stich(el)" im 16. Jahrhundert.

Barbara Stoltz (Florence), Federico Zuccaros Theorie der "Autorschaft" (*invenzione, concetto, disegno*) und ihr Einfluss auf Giovanni Bagliones *Vita degli Intagliatori*.

Gudrun Meyer (Bern), Nach Marcantonio Raimondi – Die Bedeutung der Druckgraphik als Vermittler visueller Information an Künstler.

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 Ottenheim (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 Bøggild Johannsen (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.*

Thomas Da Costa Kaufmann (Princeton), *'Netherlandish Influence' beyond Europe. Issues and Definitions.*

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, Uppsala), *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 Borggreffe (Weserrenaissance-Museum, Schloss Brake, Lemgo), *New Evidence of Netherlandish Influence in the Weser Region.*

Anthony Wells-Cole (Leeds), *Mechanisms 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

Koninklijk Instituut voor het Kunstpatrimonium/ Institut Royal du Patrimoine Artistique, Brussels, October 24, 2008.

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

Joris van Grieken (KBR), *De prent als merkartikel: 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 anverso de la fin du XVI^e 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 XVI^e siècle dans les anciens Pays-Bas et la principauté de Liège.*

Lieve Watteau (KUL), *Prentcollecties in de 18de en 19de eeuw. Monteren, 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 Elder 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 Virgine* 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 of Marcus Gheeraerts the Younger*.

Henry Luttkhuizen (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 Thöfner (University of East Anglia), "You all sit or stand with your behinds to the front": *Sacramental Materiality in the Lutheran Parish Church*.

Rebecca Lush (U Maryland, College Park), "Manie strange sights": *Perspective and the Translation of Images in Harriot, White, and de Bry's A Breife and True Report of the New Found Land of Virginia*.

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 Vermeulen (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.

Bruno Blondé (University of Antwerp), *The Material Renaissance? Northern Perspectives on the Development of a Consumer Society*.

Filip Vermeulen (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 privilegiertes Medium und die Bildkulturen Europas. Deutsche, französische und niederländische Kupferstecher und Graphikverleger in Rom von 1590 bis 1630

Incisori ed editori di stampe, tedeschi, francesi ed olandesi a Roma dal 1590 al 1630

Bibliotheca Hertziana, Rome, November 10-11, 2008.

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

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

Philippe Rouillard (Bibliothèque Nationale de France), *'Philippus Gallus', graveur de Troyes: ses débuts à Rome*.

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*.

Christian Tico Seifert (National Gallery of Scotland), *'Hendrick Goudt bringt des Elzheimers Stuck in Kupfer.' Some Remarks on Goudt and Elsheimer in Rome*.

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*.

Veronique Meyer (University of Poitiers), Les burinistes français à Rome 1590-1630.

Peter Jonathan Bell (New York University), Baglione's 'Forestieri': Northern Printmakers in Roman Biography.

Eckhard Leuschner (University of Passau), National Networks and Local Alliances: How Northern Printmakers and Publishers Moved in the Arts and Society of Rome.

Hollandse stadsgezichten uit de Gouden Eeuw

Rijksbureau voor Kunsthistorische Documentatie, The Hague, November 11, 2008. In conjunction with the exhibition *Bewonderde stad* (see above).

Ariane van Suchtelen, *Bewonderde stad – Hollandse stadsgezichten uit de Gouden Eeuw*.

Boudewijn Bakker, *Het Hollandse stadsgezicht: een genre in de marge*.

Koen Ottenheim, *Geschilderde architectuur: droom of werkelijkheid?*

Norbert Middelkoop, *Het gemanipuleerde stadsgezicht*.

Gabrielle Dorren, *Gezicht op het stadsleven*.

Turmoil and Tranquility: The Sea through the Eyes of Dutch and Flemish Masters

National Maritime Museum, Greenwich, November 14, 2008. In conjunction with the exhibition of the same title.

Martina Sitt (Hamburger Kunsthalle), *Seascape – Aesthetic, Composition and Cultural Theory*.

Gary Schwartz (CODART), *Description and/or Display: Is there Really Anything Typically Dutch or Flemish in Seascape Painting?*

Andrew Moore (Norfolk Museums & Archaeology Service), *Inhabiting the North Sea: British, Dutch and Flemish Marine Painting*.

Richard Johns (NMM), *Strangers to the City: Netherlandish Artists in Seventeenth-Century London*.

Friso Lammertse (Museum Boijmans Van Beuningen), *Willem van de Velde the Elder and the Characteristics of Pen Painting*.

Joaneath Spicer (Walters Art Museum, Baltimore), *Evoking the Foreignness of Foreign Shores: Willaerts and De Bry*.

Caroline Hampton and **Roger Quarm** (NMM), *Abraham Storck's Ships on the River Y: The Conservation of a 17th-Century Overdoor with a Special Provenance*.

Opportunities

Call for Papers: Conferences

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

Bruges, May 12-14, 2009. In conjunction with the exhibition 'Charles the Bold. The Splendour of Burgundy', Groeningemuseum and Church of Our Lady, Bruges, March 27 – July 21, 2009.

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

historians of netherlandish art

REVIEW OF BOOKS

General editor: Kristin Lohse Belkin

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

Fifteenth Century

Making and Marketing: Studies of the Painting Process in Fifteenth- and Sixteenth-Century Netherlandish Workshops. Edited by Molly Faries, with contributions by Maryan Ainsworth, Molly Faries, Maria Galassi, Liesbeth M. Helmus, Linda Jansen, Micha Leeflang, Maximiliaan P.J. Martens, Daantje Meuwissen, Natasja Peeters, Ron Spronk, Anne H. van Buren, Catharina van Daalen, Roger van Schoute, H el ene Verougstraete, and Margreet Wolters. Turnhout: Brepols Publishers, 2006. 279 pp, 162 illus., 40 color plates. ISBN 2-503-51605-X.

Few individuals have made as many, or as significant, contributions to the field of "technical art history" than Molly Faries. Through her solo research studies, her collaborative partnerships with other leaders in the field, and her training and mentoring of young scholars, Professor Emerita Faries has led by example for more than thirty years. Here, in her most recent edited volume, Faries demonstrates once again her leadership in, and mastery of, this important field.

Published as part of Brepols 'Me Fecit' series, *Making and Marketing* takes as its point of departure a paper session entitled "Painters' Workshops in the Sixteenth-Century Netherlands" organized by Faries for the Historians of Netherlandish Art conference held in Antwerp in 2002. Contributions include papers by five scholars from the original session, plus articles by nine additional scholars, written specifically for this publication. The scope of the original session topic has been expanded to include studies of fifteenth- and sixteenth-century painters in the Northern and Southern Netherlands, as well as France. Media and techniques studied go beyond panel painting to include prints and printmaking, manuscript illumination, and tapestry production. The list of contributors includes many established scholars in the field as well as a few new authors whose names are certain to become familiar as leaders in the next generation of scholars.

Through this collection of articles, Faries and her co-authors take a corrective, cross-disciplinary approach to the concept of workshops as corporate endeavors existing primarily for the purpose of rapid or mass production. Not surprisingly for a study of paintings from this period, most of the

contributing authors use infrared reflectography (IRR) as their analytical method of choice. Some authors apply the technique of dendrochronology for the study and dating of panel supports, while others include x-radiography and cross-sectional pigment analysis in their repertoire of scientific methods. In a new approach, several authors apply socio-economic research methods to address the relationships of artists to each other, and to the emerging art markets of the period.

Faries opens the volume with a thorough introduction to the topic of workshops and workshop practices in northern Europe during the fifteenth and sixteenth centuries. To ease the confusion of language used by scholars when discussing various workshop practices, Faries proposes the terms "superimposed collaboration" and "juxtaposed collaboration" to distinguish between artists working in sequential layers on a single painting from those working side-by-side to complete a panel or series.

In separate articles, Micha Leeflang and Daantje Meuwissen review the influence of prints and print making on both stylistic and compositional elements in the workshop products of Joos van Cleve and Jacob Corneliz. Van Oostanen. Maryan Ainsworth and Margreet Wolters discuss the concept of serial production as evidenced in the workshops of Bernard van Orley and Joachim Beuckelaer, respectively.

Through their adaptation of socio-economic methods Linda Jansen and Maria Galassi present research that tests conventional thinking about workshop collaboration as either sequential or simultaneous practice. Ron Spronk and Catharina van Daalen present a thorough "case study" of two panels in the collection of the Harvard University Art Museum as the products of collaboration between the workshop of a carpenter and that of a painter. Liesbeth M. Helmus, Maximiliaan P.J. Martens, and Natasja Peeters present archival research on employment contracts and guild records to distinguish journeymen and shop assistants, and to quantify the variety of artistic trades in the sixteenth-century Netherlands.

With an essay not part of the original HNA conference session, Anne H. van Buren extends the analysis of workshop collaboration to the domain of manuscript illumination. Helene Verougstraete and Roger van Schoute present a remarkable analysis of compositional elements in a number of copies, pastiches, and forgeries after Hieronymus Bosch.

Footnotes for each essay are detailed and extensive, while a comprehensive bibliography rewards the serious reader with numerous opportunities for further study. Without a glossary of technical terms, the publication may be more fully appreciated by the specialist scholar rather than the interested general reader. Much more than just another volume of "technical studies," *Making and Marketing* makes a significant contribution to our expanding knowledge about the painting processes followed by Netherlandish artists, and to our understanding of late Medieval and Renaissance workshop practice.

Nancy E. Zinn

The Walters Art Museum

Seventeenth-Century Flemish

Sponsors of the Past: Flemish Art and Patronage 1550-1700. Proceedings of the Symposium Organized at the Katholieke Universiteit Leuven, December 14-15, 2001. Edited by Hans Vlieghe and Katlijne Van der Stighelen. Turnhout: Brepols Publishers, 2005. 238 pp, ISBN 2-503-51500-2.

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 great artists was not the canon of contemporary amateurs and that artists were hugely dependent on 'sponsors'. The more important the artist, the more important the patron (or *vice versa*) is an art historical cliché. Yet, this cliché does not always prove right. Woutiers for instance – who gradually disappeared from the canon over the last three centuries – was a protégé of one of the most important collectors in Europe in the middle of the seventeenth century. Similar trends characterize the art market – the canon that governed the art market seems to have differed quite substantially from the canon we find in seventeenth- or eighteenth-century art historical literature.

Notwithstanding the surprising choice of cover illustration, the twelve essays in *Sponsors of the Past*, written in Dutch, English, French and German, address the subject of patronage from a more traditional point of view. The first six essays deal with court patronage, followed by four articles on religious patronage. One article discusses the Antwerp elite as patron of the arts, and the volume closes with an examination of the iconographic traces of both bourgeois and royal patronage in 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 the *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 Aremberg, 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 percipience 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 Maccabeus'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 through 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 Verbrugghen, 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 hung in the Alcázar in Madrid and Welzel proposes that when enlarging the canvas Rubens boldly inserted his self portrait to visualize his newly achieved noble status.

Sponsors of the Past both gains and suffers from the typical format of symposium proceedings. While the variety of subjects and themes offers the reader a broad-spectrum of aspects related to patronage during the period under discussion, one does not find a coherent analysis of the very nature of patronage or an overview of its research methods. As such, the book would have benefited from an extensive introduction or epilogue in which the attention was drawn to these issues. Nevertheless, the editors and authors must be credited for the outstanding quality of their achievements. Especially, the wide-ranging approach to this archetypal art historical topic is very refreshing. We can only hope that it encourages scholars to focus more on patronage, the art market and the establishment of canons in seventeenth-century Flanders. Compared to the Northern Netherlands, patronage in the South is seriously understudied (Filip Vermeylen's work on the Flemish art markets is of course a welcome exception). *Sponsors of the Past* draws attention to this deficit while simultaneously broadening our view. It is an

important contribution to a neglected field in the study of the art of the Spanish Netherlands.

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Rubens and the Netherlands/ Rubens en de Nederlanden.
Ed. by Jan de Jong, Bart Ramakers, Frits Scholten, Mariët Westermann and Joanna Wooddall (*Netherlands Yearbook for History of Art/ Nederlands Kunsthistorisch Jaarboek*, vol. 55, 2004). Zwolle: Waanders, 2006. 367 pp, b&w illus. ISBN 978-90-400-9109-9.

It was a neat coincidence that Peter Paul Rubens was chosen as the subject of the *Nederlands Kunsthistorisch Jaarboek* of 2004, since that was the year in which the artist was celebrated in a number of exhibitions. The volume allowed twelve authors – with the exception of Ulrich Heinen all unconnected with the shows – to voice their views on the artist, so that, all in all, the publications of the unofficial 'Rubens Year' provide a telling overview of the scope and interests of Rubens scholarship in the early twentyfirst century. Contributions were solicited that focus on a particular time frame and locality by excluding the eight years Rubens spent in Italy between 1600 and 1608 and discussion of his large-scale projects for London, Paris and 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 'Netherlandishness' of his painting technique.

It was of course not all plain sailing back in Antwerp for an artist of Rubens's ambitions. Andrew Hottle 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 Hottle, 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 dedicatees, 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 available to all and not just those well versed in church writings. Such an interpretation does however presuppose a culturally elite audience that was familiar with both the works of Raphael and neo-Stoic 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 Susterman'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 Aguilionus'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 Kunsttheorie*, 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 genre scenes (Marten van Cleve) in the 1630s, and in his own inventions, such as the *Flemish Kermis* (Paris, Louvre), which is indebted both to Bruegel and Brouwer

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 *Nederduytsche 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

Joost Vander Auwera and Sabine Van Sprang (eds.), *The Works of Peter Paul Rubens in the Royal Museums of Fine Arts of Belgium Reconsidered*. [Cat. exh. Royal Museums of Fine Arts of Belgium, Brussels, September 14, 2007 – January 27, 2008.] Tiel: Lannoo, 2007. 304 pp, 220 color and 53 b&w illus. ISBN 978-90-209-7242-9.

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 Kalck: The Rubens collection in the Brussels museum before 1880; and after 1880 by Joost Vander Auwera; Arnout Balis: Rubens and His Studio; Tine Meganck: 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 Meganck, authors of the catalogue are: Christine van Mulders, Natasja Peeters, Hélène Dubois, Bert Schepers, Véronique Bücken, 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

collaboration with other artists such as Jan Brueghel the Elder, Frans Snyders, and Anthony van Dyck, his role in the studio, and the monumental altarpieces that were restored for the occasion, mostly *in situ* in the museum's upper floor where they have been exhibited for years in the large hall (nos. 45, 47, 51, 55, 61, 64, 68). The altarpieces were not however reunited with their respective frames, which the museum apparently also preserves. Natasja Peeters discussed the influence of Rubens's change to the portico altarpiece and the resulting emphasis on the drama of the theme depicted – predominantly New Testament scenes from the Life and Passion of Christ, the life of the Virgin Mary, especially her assumption into heaven as well as lives of the saints. Among the large altarpieces, works related to the *Ascent of Calvary* were especially instructive in showing Rubens's working process, from initial oil sketches to late copies (nos. 68-74). One wonders whether Rubens relied as heavily on studio assistants for his large *Martyrdom of St. Livinus* of 1633 (no. 64), painted for the Ghent Jesuit church, as the catalogue suggests. Besides the saint's face, his garments and some of the bandits, it looks as if Rubens also intervened in the rearing white horse, for example. Also problematic from my point of view is the proposal that Rubens reused part of his *Study of Two Half-Nude Men* (early 1610s; Stockholm; no. 67) for the tormentor on the very left. Even in the 1630s Rubens's preliminary chalk studies are much closer to the final painting – his beautiful drawings for the *Garden of Love* are an example that comes to mind.

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 after Rubens's *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 Passion*, 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 Meyskens 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 that 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 Hoecke (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 definite 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 fancily 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 Pecquius, 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).

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Seventeenth-Century Dutch

A. Golahny, M.M. Mochizuki, L. Vergara (eds.), *In His Milieu. Essays on Netherlandish Art in Memory of John Michael Montias*. Amsterdam: Amsterdam University Press, 2006. 494 pp, 108 b&w illus. ISBN 13: 978-90-5356-933-7; 10: 90-5356-933-2.

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 burgo-master (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.

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Gary Schwartz, *The Rembrandt Book*. New York: Abrams, 2006. 384 pp, 464 color, 185 b&w illus. ISBN 13-978-0-8109-4317-9.

Mirjam Alexander-Knotter, Jasper Hillegers, and Edward van Voolen, with an Afterword by Gary Schwartz, *The 'Jewish' Rembrandt. The Myth Unravelling*. [Cat. exh. Joods Historisch Museum, Amsterdam, November 10, 2006 – February 4, 2007.] Zwolle: Waanders Uitgeverij; Amsterdam: Jewish Historical Museum, 2006. 104 pp, 57 color, 31 b&w illus. ISBN 978-90-400-8467-6.

Laurence Sigal-Klagsbald and Alexis Merle du Bourg, *Rembrandt et la Nouvelle Jérusalem. Juifs et Chrétiens à Amsterdam au Siècle D'Or*. [Cat. exh. Musée d'Art et d'Histoire du Judaïsme, Paris, March 28 – July 1, 2007.] Paris: Éditions du Panama, 2007. 367 pp, 174 color, 105 b&w illus. ISBN 13-978-2-7557-0243-9.

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 eminently 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 Waterloos'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 Hooghe, 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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Leonard J. Slatkes and Wayne Franits, *The Paintings of Hendrick ter Brugghen (1588-1629). Catalogue Raisonné (Oculi: Studies in the Arts of the Low Countries, vol. 10).* Amsterdam, Philadelphia: John Benjamins Publishing Company, 2007. 478 pp, 227 illus., 17 in color, ISBN 978-90-272-4961-6.

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 explicatory 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 Brugghen research. Can we trust the early written sources on ter Brugghen’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 Brugghen 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 Brugghen’s patronage, ideology, and social significance, is also both thoughtful and informative.

While dutifully documenting Slatkes’s idea of ter Brugghen, 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 Brugghen] was a member of the Reformed church” (119), Franits rejoinders that “Actually, there is no firm evidence of ter Brugghen’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 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 Brugghen* a very unusual monograph indeed. To be sure, the element of scholarly discord may occasionally 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

Alsteens, Stijn, Hans Buijs and Véronique Mathot, *Paysages de France dessinés par Lambert Doomer et les artistes hollandais et flamands des XVIe et XVIIe siècles*. Paris: Fondation Custodia, 2008. ISBN 978-90-78655-03-9, \$110.70.

As-Vijvers, Anne Margreet W., Jos M.M. Hermans and Gerda C. Huisman (eds.), *Manuscript Studies in the Low Countries. Proceedings of the ‘Groninger Codicologendagen’ in Friesland,*

2002 (*Boekhistorische Reeks*, III). Groningen/Leeuwarden: Egbert Forsten/Fryske Akademy, 2008. ISBN 978-90-6980-144-5, euros 65. For the Table of Contents, see <http://bifolium.ub.rug.nl>

Avril, François, Maxence Hermant and Françoise Bibelot, *Très riches Heures de Champagne. L’enluminure en Champagne à la fin du Moyen Age*. Paris: Editions Hazan, 2007. ISBN 978-2-7541-0188-2, euros 25. Exhibition Châlons-en-Champagne, Troyes and Reims, 2007-08.

Bakker, Piet, *De Friese schilderkunst in de Gouden Eeuw*. Zwolle: Waanders, 2008. ISBN 978-90-400-8300-6, euros 50.

Bassett, Jane, *The Craftsman Revealed. Adriaen de Vries, Sculptor in Bronze*. Los Angeles: J. Paul Getty Museum, 2008.

Becksmann, Rüdiger (ed.), *Matthias Grünewald: Die Zeichnungen*. Ostfildern: Hatje Cantz, 2008. ISBN 978-3-7757-2141-7, \$300. Reissue of the first publication of the German Verein für Kunstwissenschaft of 1927.

Béguerie-De Paepe, Pantxika, and Philippe Lorentz (eds.), *Grünewald et le retable d’Issenheim. Regards sur un chef-d’oeuvre*. Paris: Somogy; Colmar: Musée d’Unterlinden, 2007. ISBN 978-2-7572-0104-6, euros 32.

Béguerie-De Paepe, Pantxika, and Michel Menu (eds.), *La technique picturale de Grünewald et de ses contemporains*. Paris: Centre de recherche et de restauration des musées de France, 2007. – From the contents: Melanie Gifford, Susanna P. Griswold and Norma Uemura, ‘Matthias Grünewald’s *Small Crucifixion*. Painting Practice and Personal Style.’

Berge-Gerbaud, Maria, *Dessins nordiques des collections Jean Bonna et Frits Lugt (Exposition-dossier, 9)*. Paris: Institut Néerlandais, 2008. No ISBN, \$24.60. – Exhibition Hôtel Turgot, Paris, March 27 – May 4, 2008.

Bergen, Wilhelmina van, *De Meesters van Otto van Moerdrecht. Een onderzoek naar de stijl en iconografie van een groep miniaturen, in relatie tot de productie van getijdenboeken in Brugge rond 1430*. Amsterdam: F&N Boekservice, 2007. No ISBN

Bewaard voor de eeuwigheid. Restauratie, conservering en technisch onderzoek in het Mauritshuis. Zwolle: Waanders, 2008. ISBN 978-90-400-8553-6, \$65.70

Biesboer, Pieter, *De Gouden Eeuw begint in Haarlem*. Rotterdam: Nai, 2008. ISBN 978-90-5662-650-1, \$37. Exhibition Frans Hals Museum, Haarlem; Hypo Kunsthalle, Munich.

Bigalke, Hans-Günther, *Geschnitzte Bilder und Figuren an Fachwerkhäusern in Deutschland von 1450-1700*. Berlin: Deutscher Kunstverlag, 2008. ISBN 978-3-422-06820-9, euros 78.

Bleeker, Maaïke, (ed.), *Anatomy Live: Performance and the Operating Theatre*. Amsterdam University Press, 2008. ISBN 978-90-5356-516-2.

Borggreffe, Heiner, Michael Bischoff and Thomas Fusenig, *Hans Rottenhammer, begehrt, vergessen, neu entdeckt*. Munich: Hirmer, 2008. ISBN 978-3-7774-4315-57. Exhibition Weserrenaissance-Museum, Schloß Brake, Lemgo; Národní Galerie, Prague. To be reviewed.

Broekhuijsen, K.H., *The Masters of the Dark Eyes. Late Medieval Manuscript Painting in Holland (Ars Nova)*. Turnhout: Brepols, 2008. ISBN 978-2-503-51510-6, euros 125.

Calis, Piet, *Vondel. Het verhaal van zijn leven (1597-1679)*. Amsterdam: J.M. Meulenhoff, 2008. ISBN 978-90-2908-148-1, euros 35.

Carroll, Margaret D., *Painting and Politics in Northern Europe: Van Eyck, Bruegel, Rubens, and Their Contemporaries*. University Park: the Pennsylvania State University Press, 2008. ISBN 978-0-271-02954-2, \$75. To be reviewed.

Chapuis, Julien (ed.), *Invention. Northern Renaissance Studies in Honor of Molly Faries (Me fecit, 5)*. Turnhout: Brepols, 2008. ISBN 978-2-503-52768-0, \$154.

Clemens, Raymond, and Timothy Graham, *Introduction to Manuscript Studies*. Ithaca: Cornell University Press, 2007. ISBN 978-0-8014-3863-9, \$85. – A new handbook on codology, some paleography and medieval manuscript studies in general.

Daan van Dan, Jan, *Delfts aardewerk*. Amsterdam: Amsterdam University Press, 2008. ISBN 978-90-8964-038-3, \$103.

De Rynck, Patrick, *The Monumental Churches of Bruges*. Amsterdam: Ludion Amsterdam, 2008. ISBN 978-90-5544-734-3, \$30.70

Denninger, Carole, *Amsterdam. 365 stadsgezichten*. Bussum: Uitgeverij Thoth, 2008. ISBN 978-90-6868-490-2, \$44.

Dubbe, Zina, Eva Geudeker et al., *Liif en leden. Gender en het historische lichaam. Jaarboek voor Vrouwengeschiedenis, 28*. Amsterdam: Aksant Academic Publishers, 2008.

Dudok van Heel, S.A.C., *Van Amsterdamse burgers tot Europese aristocraten. De Heijnen-maagschap 1400-1800. Hun geschiedenis 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 Claesz (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.

Elzinga, Gert, Gerlinde de Beer and Jelle Koenen, *Wigerus Vitringa. De zeeschilder van Friesland*. Leeuwarden: Friese Pers Boekerij bv, 2008. ISBN 978-90-330-0739-2, \$30.

Falkenburg, R.L., W.S. Melion and T.M. Richardson (eds.), *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe (Proteus, 1)*. Turnhout: Brepols, 2007. ISBN 978-2-503-52068-1, euros 125. To be reviewed.

Flores, Richard, and Eva Prats, *Through the Canvases. Architecture Inside Dutch Paintings*. Barcelona: Actar Editorial, 2008. ISBN 978-84-612-4010-4, \$37.

Fresco, Louise, and Henk van Os, *The Discovery of the Netherlands. Four Centuries of Landscape Painting by Dutch Masters*. Rotterdam: Nai Publishers, 2008. ISBN 978-90-5662-027-1, \$40. Exhibition Appeldoorn, June 11 – September 28, 2008.

Das Gebetbuch Karls des Kühnen. Ms. 37, the J. Paul Getty Museum, Los Angeles. I: Faksimileband. II: Antoine de Schryver, Kommentar. Lucerne: Faksimile Verlag Luzern, 2007. ISBN 978-3-8567-2110-7.

Göttler, Christine, *Last Things. Art and the Religious Imagination in the Age of Reform (Proteus, 2)*. Turnhout: Brepols, 2008. ISBN 978-2-503-52397-2, euros 90.

Grebe, Anja, *Goldenes Mittelalter. Geschichte der Buchmalerei*. Ostfildern: Jan Thorbecke Verlag, 2007. ISBN 978-3-7995-0184-2, euros 40.

Griffey, Erin (ed.), *Henrietta Maria: Piety, Politics and Patronage*. Ashgate, 2008. ISBN 978-0-7546-642-08, £55.

Groenendijk, Pieter, *Beknopt biografisch lexicon van Zuid- en Noord-Nederlandse schilders, graveurs, glasschilders, tapijtwevers et cetera van ca. 1350 tot ca. 1720*. Leiden: Primavera Pers, 2008. ISBN 978-90-902320-655, \$117.

Groesen, M. van, *The Representations of the Overseas World in the De Bry Collection of Voyages (1590-1634)*. Leiden: Brill, 2008. ISBN 978-90-04-16449-9 \$129. To be reviewed.

Haemers, Jelle, Céline Van Hoorebeeck and Hanno Wijsman (eds.), *Entre la ville, la noblesse et l'état: Philippe de Clèves (1456-1528) homme politique et bibliophile (Burgundica, 13)*. Turnhout: Brepols, 2007. ISBN 978-2-503-51912-8, £40.

Härtel, Helmar, *Tradition als Herausforderung. Zimelien aus den Sammlungen der Herzog August Bibliothek. Eine Führung von der Spätantike bis zur Reformation*. Wiesbaden: Harrassowitz, 2007. ISBN 978-3-447-05535-2, euros 30.70

Hecht, Peter, *125 jaar openbaar kunstbezit. Met steun van de Vereniging Rembrandt*. Zwolle: Waanders, 2008. ISBN 978-90-400-8516-1, \$44.

Heinen, Ulrich, and Johann Anselm Steiger (eds.), *Isaaks Opferung (Genesis 22) in den Konfessionen und Medien der Frühen Neuzeit. Akten des Interdisziplinären Symposiums in der Johannes a Lasco Bibliothek Emden, 16. bis 19. März 2005 (Arbeiten zur Kirchengeschichte, 101)*. Berlin/New York: De Gruyter, 2006. ISBN 978-3-1101-9117-2. – Netherlandish subjects: Christine Göttler, 'Figura passionis. Abraham und Isaak im Wiener Stundenbuch der Maria von Burgund. Affekt und religiöse Erinnerung in der frühniederländischen Malerei;' Nils Büttner, '“Veelderlye ordinantien van lantschappen met fyne historien”. Die Opferung Isaaks in der niederländischen Landschaftskunst des 16. Jahrhunderts;' Christian Tümpel, 'Die Sprache der Künstler. Der künstlerische Diskurs Rembrandts und seiner Zeitgenossen über die Opferung Isaaks.'

Herding, Klaus, and Antje Krause-Wahl (eds.), *Wie sich Gefühle Ausdruck verschaffen. Emotionen in Nahsicht*. Tausenstein: Driesen, 2007. ISBN 978-3-8686-6076-0. – From the contents: David Freedberg, 'Empathy, Motion and Emotion;' Ulrich Heinen, 'Komponieren im Affekt. Vergil – Monteverdi – Rubens.'

Heyning, Katie, *Terug naar Zeeland. Topstukken uit de 16e en 17e eeuw*. Middelburg: Zeeuws Museum, 2008. ISBN 978-90-7403-818-8, \$29.50

Hirschfelder, Dagmar, *Tronie und Porträt in der niederländischen Malerei des 17. Jahrhunderts*. Berlin: Gebr. Mann, 2008. ISBN 978-3-7861-2567-9, euros 88. To be reviewed.

Hoogvliet, Margriet, *Pictura et scriptura. Textes, images et herméneutique des mappae mundi (XIIIe-XVIe siècle)*. (Terrarum Orbis, 7). Turnhout: Brepols, 2007. ISBN 978-2-503-52065-0, euros 80.

Huizinga, Johan, *Holländische Kultur im 17. Jahrhundert. Eine Skizze. Fassung letzter hand mit Fragmenten von 1932*. Munich: Verlag C.H. Beck, 2007. ISBN 978-3-406-54756-0.

Jaffé, David, and Amanda Bradley, *Rubens's Massacre of the Innocents in the Thomason Collection at the Art Gallery of Ontario*. Seattle: University of Washington Press, 2008. ISBN 978-1-903470-81-7, \$40.

Juntunen, Eveliina, and Zita Agota Pataki (eds.), *Rubens im Blick. Ausgewählte Werke unter Re-vision (CISA – Cultural and Interdisciplinary Studies in Art, 3)*. Stuttgart: ibidem-Verlag, 2007. ISBN 978-3-89821-621-0.

Keller, Hildegard Elisabeth (ed.), *Jakob Ruf. Leben, Werk und Studien*. vol. I: "Mit der Arbeit seiner Hände". *Der Zürcher Stadtchirurg und Theatermacher Jakob Ruf (1505-1558)*; vols. II-IV: *Kritische Gesamtausgabe*; Vol. V: "Die Anfänge der Menschwerdung". *Studien zur Zürcher Medizin-, Pharmazie-, Theater- und Mediengeschichte*. Zürich: NZZ Libro, 2008. ISBN 978-3-03823-415-9, euros 184. www.nzz-libro.ch. – Contains a great deal of iconographic material related to the history of medicine, dissection, printing, including in the Netherlands.

Knape, Joachim, and Elisabeth Gruner (eds.), *Bildrhetorik (Saecula Spiritualia, 45)*. Baden-Baden: Koerner, 2007. ISBN 978-3-8732-0445-4. – From the contents: Ulrich Heinen, 'Zur bildrhetorischen Wirkungsästhetik im Barock. Ein Systematisierungsversuch nach neurobiologischen Modellen.'

Knöll, Stefanie (ed.), *Narren – Masken – Karneval. Meisterwerke von Dürer bis Kubin aus der Düsseldorfer Graphiksammlung "Mensch und Tod"*. Regensburg: Schnell + Steiner, 2008. ISBN 978-3-7954-2109-9, euros 30.

König, Eberhard, *Die Grandes Heures de Rohan. Eine Hilfe zum Verständnis des manuscrit latin 9471 der Bibliothèque nationale de France*. Simbach am Inn: Verlagsbuchhandlung Anton Pfeiler jun., 2006. ISBN 978-3-9810655-2-7, euros 58.

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historians of netherlandish art

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

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

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

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

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