

# 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 2010



Lucas van Leyden, *The Last Judgement Triptych*, 1527, oil on panel, 300.5 x 434.5 cm.  
Museum De Lakenhal, Leiden, inv. no. S 244

In the exhibition *Lucas van Leyden and the Renaissance*. Museum De Lakenhal, Leiden,  
March 19 – June 26, 2011

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## Historians of Netherlandish Art

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## NEWSLETTER

### From the President

Dear friends,

It is a pleasure to report on the recent activities of our lively organization and its international community of members.

This is the first Newsletter since our conference *Crossing Boundaries* took place on May 27-29 in Amsterdam, and I am delighted to report a rousing success on all fronts. Our distinguished program committee put together a rich program of sessions and special events. Eric Jan Sluijter kindly arranged for the University of Amsterdam to provide meeting rooms, beginning with a plenary session held in the imposing, historical surroundings of the Aula, built in 1633 as a Lutheran church. Thanks to meticulous planning by co-organizers Fiona Healy and Nicolette Sluijter-Seijffert, everything ran smoothly, and we were able to accommodate a record number of participants from America and Europe. Sincere thanks are due to Nicolette, Fiona, Eric Jan, our program committee, and all who contributed their time, effort, and creative attention to the event. We are also grateful to the Samuel H. Kress Foundation for a grant that helped to defray travel costs for many of our American speakers. The conference program, abstracts of papers, and photos of the festivities are posted on our website (click under 'Conferences') – workshop summaries are still missing, and I urge all workshop chairs to send their summaries *as soon as possible* to Fiona Healy (fionahealy@aol.com).

Our new on-line journal, *JHNA*, has published its third issue, and the fourth is in the works. A variety of papers from the Amsterdam conference have been received for consideration, and it is not too late to send yours along. Articles submitted to *JHNA* undergo a rigorous peer review process, but can be published in a little as three months. Editor-in-Chief Alison Kettering reports that you can also check to see how many people are reading an article by tracing the number of 'hits' on the site. Alison and co-editors Molly Faries and Jeffrey Chipps Smith encourage all of you to consider this publishing option. For information and to read current and back issues, log on to: [www.jhna.org](http://www.jhna.org).

Don't forget to consult [www.hnanews.org](http://www.hnanews.org) for the Newsletter, Review of Books, useful links, and other resources. Under Opportunities you will find a number of calls for papers and fellowship opportunities. Apply by December 1 to be considered for HNA's Fellowship for Scholarly Research, Publication and Travel. Recently, this fund has supported the publication of several important books, and we hope to continue serving our membership in this way for many years to come. Contributions to the Endowment that supports this effort are also *van harte welkom!*

Where shall we host our next conference? This will be a topic of discussion for the HNA Board at our annual meeting in February, to take place at the College Art Association conference in New York. We are open to suggestions, so please send your ideas to me ([dickey.ss@gmail.com](mailto:dickey.ss@gmail.com)). The Board will also ratify a revised ByLaws document that brings our committee structure up to date and, as always, the Nominating Committee will be seeking candidates to run for Board positions. Please consider getting involved – you might even have the pleasure of planning our next conference!

I wish you all the very best for a productive fall and a joyous holiday season. I know I will see some of you at upcoming conferences of the College Art Association, Renaissance Society of America, and other sister societies. As this Newsletter shows, HNA members are busier than ever. When you meet new colleagues, please encourage them to join us!

*Met vriendelijke groeten,*

Stephanie Dickey

### HNA News

#### HNA at CAA New York, February 9-12, 2011

The HNA-sponsored session is titled *Netherlandish Art (ca. 1350-1750): Reflecting on a Century of Scholarship*, chaired by Gregory Clark (University of the South) and Amy Golahny (Lycoming College). It is scheduled for Friday, February 11, 2:00-5:00pm. The business meeting and reception will take place immediately following the session at Syracuse University's Lubin House (11 East 61 Street) from 5:30-7:30.

### JHNA

#### *Journal of Historians of Netherlandish Art (JHNA)*

The Journal of Historians of Netherlandish Art ([www.jhna.org](http://www.jhna.org)) announces the submission deadline for its sixth issue, summer 2011.

Please consult the Journal's Submission Guidelines at [www.jhna.org/index.php/submissions](http://www.jhna.org/index.php/submissions)

JHNA is an open-access, peer-reviewed journal published twice per year. Articles focus on art produced in the Netherlands (north and south) during the early modern period (c. 1400-c.1750), and in other countries and later periods as they

relate to this earlier art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, art conservation, museum studies, historiography, technical studies, and collecting history. Book and exhibition reviews, however, will continue to be published in the *HNA Newsletter*.

The deadline for submission of articles for Issue 3: 1 is March 1, 2011.

Alison M. Kettering, Editor-in-Chief

Molly Faries, Associate Editor

Jeffrey Chipps Smith, Associate Editor

## HNA Fellowship for Scholarly Research, Publication or Travel: 2011-12

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.

Applications should be sent, preferably via e-mail, by **December 1, 2010**, to Amy Golahny, Vice-President, Historians of Netherlandish Art. E-mail: [golahny@lycoming.edu](mailto:golahny@lycoming.edu). Address: 608 West Hillside Ave, State College PA 16803.

## Personalia

**Rebecca Parker Brienen** (University of Miami, Coral Gables) holds the John W. Kluge Fellowship at the Library of Congress, Washington, June-December 2010.

**Shira Brisman** (Yale University) is a Pre-Doctoral Fellow at the Center for Advanced Study in the Visual Arts, Washington, for 2010-2011. Her topic of research is *The Handwritten Letter and the Work of Art in the Age of the Printing Press, 1490-1530*.

**Alan Chong**, formerly Isabella Stewart Gardner Museum, Boston, has been appointed Director of the Asian Civilisations Museum in Singapore.

**Antien Knaap** is a Visiting Fellow at the Jesuit Institute, Boston College, Chestnut Hill, Massachusetts.

**Elizabeth McGrath**, formerly Professor in the History of Art and Curator of the Photographic Collection at the Warburg Institute, London, has retired. She is Professor emeritus.

**Walter Melion** was made a Foreign Member of the Royal Netherlands Academy of Arts and Sciences (Division History and Social Sciences).

**Peter Parshall**, formerly Curator of Old Master Prints at the National Gallery of Art, Washington, has retired.

**Shelley Perlove** and **Larry Silver** were awarded the Roland H. Bainton Prize for Art History for their book *Rembrandt's Faith: Church and Temple in the Dutch Golden Age* (Pennsylvania State University Press; reviewed in this journal November 2009).

**Ron Spronk** of Queen's University, Kingston, Ontario, has been named Jheronimus Bosch Chair of the Faculty of Arts at the Radboud University Nijmegen as of September 1, 2010.

**Mia Tokumitsu** (University of Pennsylvania) is the Robert H. and Clarice Smith Fellow at the Center for Advanced Study in the Visual Arts, Washington, for 2010-2011. Her topic of research is 'Die Kleine, die Feine, die Reine, die Eine': *The Sculpture of Leonhard Kern (1588-1662)*.

**An Van Camp** was appointed curator of Dutch and Flemish drawings and prints at the British Museum. She replaces Martin Royalton Kisch who retired in December 2009.

**Carl Van de Velde** celebrated his 50th anniversary at the Centrum voor de Vlaamse Kunst van de 16de en de 17de eeuw, Antwerp. He was hired as its first research assistant in October 1960. His first job was to travel to London to compile the immense documentation of Ludwig Burchard who had died in September of that year. While spending many years as professor, chair and dean at Brussels University, Carl never ceased to attend to the affairs of the Centrum where he continues to work since his retirement from the university.

**Laura Weigert** (Rutgers University) is a Samuel H. Kress Fellow at the Center for Advanced Study in the Visual Arts, Washington, for 2010-2011. Her topic of research is *Images in Action: The Theatricality of Franco-Flemish Art in the Late Middle Ages*.

## Exhibitions

### United States and Canada

**Africans in Black and White: Images of Blacks in 16<sup>th</sup>- and 17<sup>th</sup>-Century Prints.** Rudenstine Gallery, W.E.B. Du Bois Institute for African and African American Research, Harvard University, Cambridge, September 2 – December 3, 2010. Curated by David Bindman and Antien Knaap.

**The Humor and Wit of Pieter Bruegel the Elder.** The Center Art Gallery, Calvin College, Grand Rapids, Michigan, October 21 – December 11, 2010 (closed during Thanksgiving Break). Thirty-six engravings from a private Midwest collection. Curated by Henry Luttikhuisen. With a series of accompanying lectures: Henry Luttikhuisen (Calvin College), Laughing and Learning within the World Turned Upside-Down. An Introduction to the Exhibition (October 21, 2010); Bret Rothstein (Indiana University), How to Make a Mess of Things in the Sixteenth-Century Low Countries (October 27, 2010); Larry Silver (University of Pennsylvania), Breaking a Smile from Bosch to Bruegel (November 3, 2010); Rebecca Konyndyk De Young (Calvin College), Desert Monks and Medieval Trees: Sources and Developments of the Seven Deadly Sins Tradition (Novem-

ber 10, 2010); Jim VandenBosch (Calvin College), *The Wit and Wisdom of the Grotesque* (November 17, 2010).

**The Frick Art Reference Library's Dutch Cousin: Frederik Johannes Lugt.** Frick Art Reference Library, New York, January 1 – December 31, 2010.

**An Eye for the Sensual: Selections from the Resnick Collection.** Los Angeles County Museum, Los Angeles, October 2, 2010 – January 2, 2011.

**The Mourners: Medieval Tomb Sculptures from the Court of Burgundy.** Dallas Museum of Art, October 3, 2010 – January 2, 2011; Minneapolis Institute of Art, January 23 – April 17, 2011; LA County Museum of Art, Los Angeles, May 8 – July 31, 2011; Fine Arts Museum, Legion of Honor, San Francisco, August 21, 2011 – January 1, 2012; Museum of Fine Arts, Richmond, January 20 – April 15, 2012. The tour originated at the Metropolitan Museum of Art.

**Miró: The Dutch Interiors.** Metropolitan Museum of Art, New York, October 5, 2010 – January 7, 2011. *Dutch Interior I* (Museum of Modern Art, New York), *Dutch Interior II* (Peggy Guggenheim Collection, Venice), *Dutch Interior III* (Metropolitan Museum of Art) were directly influenced by *The Lute Player* (1661) by Hendrick Sorgh, and by *Children Teaching a Cat to Dance* by Jan Steen. The exhibition was previously at the Rijksmuseum, Amsterdam.

**Arcimboldo, 1526-1593: Nature and Fantasy.** National Gallery of Art, Washington DC, September 19, 2010 – January 9, 2011; Palazzo Reale, Milan, February 27 – May 8, 2011.

**Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance.** Metropolitan Museum of Art, New York, October 5, 2010 – January 16, 2011; National Gallery, London, February 16 – May 22, 2011. Curated by Maryan Ainsworth; with catalogue raisonné by Maryan Ainsworth. To be reviewed.

**The Northern Renaissance in Transition.** The Alexander Gallery, Madison Avenue, New York, opens October 6, 2010. On view are a diptych with *Saint Jerome in His Study* and *The Holy Trinity* by the Master of the Lille Adoration, and *The Annunciation* by Jan de Beer.

**A Matter of Faith: Relics, Art and Sanctity in the Middle Ages.** Cleveland Museum of Art, Cleveland, October 17, 2010 – January 16, 2011; The Walters Art Museum, Baltimore, February 13 – May 8, 2011; The British Museum, London, June 23 – October 9, 2011.

**The Body Inside and Out: Anatomical Literature and Art Theory.** National Gallery of Art, Washington, till January 23, 2011.

**France 1500. The Pictorial Arts at the Dawn of the Renaissance.** C.G. Boerner, New York, January 19 – February 5, 2011; Joel Oppenheimer, Chicago, April 12 – April 23, 2011. With catalogue: [www.lesenluminures-france1500.com](http://www.lesenluminures-france1500.com)

**Illuminated Manuscripts from Belgium and the Netherlands.** J. Paul Getty Museum, Los Angeles, August 24, 2010 – February 6, 2011. With catalogue by Thomas Kren, ISBN 978-1-60606-014-8, \$20.

**Imagining the Past in France, 1250-1500.** J. Paul Getty Museum, Los Angeles, November 16, 2010 – February 6, 2011.

**Virtues and Vices: Moralizing Prints in the Low Countries, 1550-1600.** Philadelphia Museum of Art, December 1, 2010 – February 28, 2011.

#### **The Kasper Collection. Mannerism and Modernism.**

The Morgan Library & Museum, New York, January 21 – May 1, 2011. Collection of the American fashion designer Herbert Kasper. Most of the great Mannerist draughtsmen are represented, including northern artists Peter Candid and Hendrick Goltzius.

**Rembrandt and His School: Paintings, Drawings, and Etchings from the Frick and Lugt Collections.** The Frick Collection, New York, February 15 – May 22, 2011.

**Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection.** Peabody Essex Museum, Salem (Massachusetts), February 26 – June 19, 2011.

**Gabriel Metsu 1629-1664.** National Gallery of Art, Washington, April 17 – July 24, 2011. The exhibition opened in Dublin (see below).

**Illuminating Fashion. Dress in the Art of Medieval France and the Netherlands.** The Morgan Library and Museum, New York, May 20 – September 4, 2011.

**Rembrandt and the Face of Jesus.** Philadelphia Museum of Art, August 1 – November 1, 2011; Detroit Institute of Arts, November 20, 2011 – February 12, 2012. Curated by Lloyd DeWitt; with catalogue. Previously at the Louvre.

**Rembrandt Paintings in America.** North Carolina Museum of Art, Raleigh, **November 1, 2011 – February 1, 2012**; Minneapolis Institute of Arts, June 24 – September 2012.

**Face to Face: The African Presence in Renaissance Europe.** The Walters Art Museum, Baltimore, **October 1, 2012 – January 1, 2013.**

## **Europe**

### **Austria**

**Hans von Aachen (1552-1615). Hofmaler in Europa.** Kunsthistorisches Museum, Vienna, October 19, 2010 – January 9, 2011. Previously at the Suermondt-Ludwig-Museum, Aachen, and the Prague Castle Gallery. Curated by Thomas Fusenig; with catalogue, to be reviewed. For the conference held in Prague, see under *Scholarly Activities: Past Conferences.*

**Die ganze Pracht. Malerei der Residenzgalerie Salzburg.** Residenzgalerie Salzburg, March 27, 2010 – February 6, 2011. Includes Rembrandt, Paul Potter, Jan van Goyen, Aelbert Cuyp, Jakob van Ruisdael, Salomon van Ruysdael, Jan Davidsz. Heem, Peter Paul Rubens and others.

**Goldenes Zeitalter: Holländische Gruppenporträts aus dem Historischen Museum, Amsterdam.** Kunsthistorisches Museum, Vienna, September 9 – November 21, 2010; Alte Pinakothek, Munich, December 3, 2010 – February 27, 2011.

**Glanz des Hauses Habsburg. Die Medaillen der römisch-deutschen Kaiser und der Kaiser von Österreich 1500 bis 1918.** Kunsthistorisches Museum, Vienna, January 2 – April 1, 2011.

**Kaiser Maximilian I. (1459-1519) und die Kunst seiner Zeit.** Albertina, Vienna, **September 16, 2011 – January 29, 2012.**

**Cornelis Cornelisz. van Haarlem: zwei hochkarätige Leihgaben aus dem Rijksmuseum Amsterdam zu Gast**

im **Kunsthistorischen Museum**. Kunsthistorisches Museum, Vienna, June 15, 2009 – **March 31, 2012**. *The Massacre of the Innocents* (1590) and *Bathsheba at Her Bath* (1594).

## Belgium

**The Anjou Bible. A Royal Manuscript Revealed.** Museum M, Leuven, September 17 – December 5, 2010.

**Jan I Moretus en de strijd om de Plantijnse drukkerij.** Museum Plantin-Moretus, Antwerp, October 16, 2010 – January 16, 2011.

**Van Eyck tot Dürer: De Vlaamse Primitieven en hun oosterburen, 1430-1530.** Groeningemuseum, Bruges, October 29, 2010 – January 30, 2011. Curated by Till-Holger Borchert; with catalogue.

**Lucas Cranach and His Time.** Palais des Beaux-Arts de Belgique, Brussels, October 1, 2010 – January 31, 2011.

**Presentation. A Case Study: A Modello for Rubens's Assumption of the Virgin?** Keizerskapel, Antwerp, March 21 – April 25, 2011. Painting from a private collection presented as modello for the *Assumption of the Virgin* in the Kunsthistorisches Museum, Vienna.

**Pierre-Joseph Verhaghen: een Brabander in de wereld/ Coda van de eeuw van Rubens.** Museum M, Leuven, April 1 – August 1, 2011. Pierre-Joseph Verhaghen (1728-1811) was the last artist of the so-called Flemish school who continued Rubens's tradition into the 19th century.

**Roelandt Savery: visionair hofschilder in Praag.** Broelmuseum, Kortrijk, April 21 – September 11, 2011. Previously in Prague (see below).

**Van [A]lbast tot [Z]ink.** Bruggemuseum-Gruuthuse, Bruges, December 20, 2007 – December 31, 2011. Tapestries, silver, lace, ceramics from the museum's collection.

**Jordaens en de antieken.** Koninklijke Musea voor Schone Kunsten van België, Brussels, **March 23 – July 8, 2012**.

## Czech Republic

**Roelandt Savery: A Painter in the Service of Emperor Rudolf II.** National Gallery, Prague, December 8, 2010 – March 20, 2011; Broelmuseum, Kortrijk, April 21 – September 11, 2011.

**Masterpieces of the Kolowrat Picture Gallery in Rychnov and Kneznov.** National Gallery, Prague, November 25, 2009 – **November 30, 2014**.

## England and Scotland

**Dutch Landscapes.** The Queen's Gallery Holyroodhouse, Edinburgh, April 30, 2010 – January 9, 2011.

**The Young Vermeer.** National Gallery of Scotland, Edinburgh, December 10, 2010 – March 13, 2011. Previously seen at the Gemäldegalerie Alte Meister, Dresden, and The Mauritshuis, The Hague.

**Presiding Genius: March: Johannes Vermeer.** Dulwich Picture Gallery, London, March 1 – March 31, 2011. Every month during the Gallery's bicentenary celebrations a spectacular masterpiece will hang on the end wall of the Gallery's

enfilade. In March it will be Vermeer's *Music Lesson* from the Royal Collection.

**Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance.** National Gallery, London, February 16 – May 22, 2011. The exhibition opened at the Metropolitan Museum of Art, New York (see above). Curated by Maryan Ainsworth; with catalogue by Maryan Ainsworth.

**Presiding Genius: June: Rembrandt.** Dulwich Picture Gallery, London, June 1 – June 30, 2011. Rembrandt's son Titus dressed as a monk.

**A Matter of Faith: Relics, Art and Sanctity in the Middle Ages.** The British Museum, London, June 23 – October 9, 2011. The exhibition opened in Cleveland (see above).

## France

**From Dürer to Mantegna: The Leber Collection of Prints.** Musée des Beaux-Arts d'Orléans, October 14, 2010 – January 16, 2011.

**Sensualité et Volupté: le corps féminin dans la peinture flamande du XVI et XVII siècle.** Musée Départemental de Flandre, Cassel, October 23, 2010 – January 23, 2011.

**Rubens, Poussin et les peintres du XVIIe siècle.** Musée Jacquemart-André, Paris, September 24, 2010 – January 24, 2011. With catalogue published by Mercatorfonds.

**La baroque en Flandres: Rubens, Van Dyck, Jordaens.** Musée des Beaux-Arts, Rouen, February – May 2011; Musée de la Chartreuse, Douai, February 24 – May 28, 2012. The exhibition opened at the École Normale Supérieure des Beaux-Arts, Paris. With catalogue by Emmanuelle Brugerolles (Paris: ENSBA Editions, ISBN 978-2-84056-322-8, euros 22).

**Rembrandt and the Face of Jesus.** Musée du Louvre, Paris, April – July 2011; Philadelphia Museum of Art, August 1 – November 1, 2011; Detroit Institute of Arts, November 20, 2011 – February 12, 2012. Curated by Lloyd DeWitt; with catalogue.

## Germany

**Der frühe Vermeer.** Gemäldegalerie Alte Meister, Dresden, September 3 – November 28, 2010. With publication ed. by Uta Neidhardt, Deutscher Kunstverlag, ISBN 978-3-422-07038-7, euro 30.

**Die monumentale Saaldekoration von Melchior d'Hondecoeter in der Alten Pinakothek: nach 70 Jahren wieder vereint.** Alte Pinakothek, Munich, July 13 – December 31, 2010.

**Credo. Meisterwerke der Glaubenskunst.** Forum der Draiflessen Collection, Mettingen (Westphalia), October 16, 2010 – January 9, 2011. With catalogue edited by Alexandra Dern and Ursula Härting (German ISBN 978-3-942359-00-9, Dutch 978-3-942359-02-3, English 978-3-942359-01-6). Includes works by Rubens and his workshop, Van Dyck, Jan Brueghel the Elder. Open Wednesdays and Thursdays, by appointment: +49 (0)5452 9168 x3500 (Mondays-Thursdays 10:00-12:00).

**Noble Gäste. Meisterwerke aus der Kunsthalle Bremen.** Alte Pinakothek, Munich, until February 1, 2011. Van Dyck's *Portrait of Wolfgang Wilhelm von Pfalz-Neuburg*. With publication *Noble Gäste. Meisterwerke der Kunsthalle Bremen in 22 deutschen*

*Museen*. Ed. Wulf Herzogenrath and Ingmar Lähnemann, Bremen, Hachmann Edition 2009. ISBN 978-3-939429-58-6.

**Renaissance am Rhein.** Landesmuseum, Bonn, September 16, 2010 – February 6, 2011. With catalogue published by Hatje Cantz, euro 40.

**Tronies: Marlene Dumas und die Alten Meister.** Haus der Kunst, Munich, October 29, 2010 – February 6, 2011. Dialogue between the South African artist and Netherlandish masters.

**Goldenes Zeitalter: holländische Gruppenporträts aus dem Historischen Museum Amsterdam.** Alte Pinakothek, Munich, December 3, 2010 – February 27, 2011. With catalogue by Sabine Haag, Marcus Dekiert, Karl Schütz, Hirmer, ISBN 978-3-7774-3381-3, \$45. Previously in Vienna (see above).

**Freiburg baroque. Johann Christian Wentzinger und seine Zeit (1710-1797).** Augustinermuseum, Freiburg, November 27, 2010 – March 6, 2011. With catalogue, Deutscher Kunstverlag, ISBN 978-3-422-07039-4, euro 30.

**Joos van Cleve – Leonardo of the North.** Suermondt-Ludwig-Museum, Aachen, March 17 – June 12, 2011. In partnership with the Catharijneconvent, Utrecht, and the Muzeum Narodowe, Warsaw. With catalogue.

**Die Chronologie der Bilder. Städel- Werke vom 14. bis 21. Jahrhundert.** Städel Museum, Frankfurt, October 28, 2010 – June 26, 2011. During the temporary closing of the galleries, some works are shown in the *Ausstellungsbau* in a new context, not by region but strictly chronological.

**Unpacked for Research: The Early Netherlandish and German Paintings from Aachen.** Suermondt-Ludwig-Museum, Aachen, July 2 – October 2, 2011.

**Cornelis Pietersz. Bega (1631/32-1664).** Suermondt-Ludwig-Museum, Aachen, March 8 – June 3, 2012.

**A Diamond in Grey. Cornelis Bega: Paintings, Drawings, Prints.** Suermondt-Ludwig-Museum, Aachen, March 15 – June 17, 2012.

**Epochal: Meisterwerke des Herzog Anton Ulrich-Museums von der Antike bis zur Gegenwart.** Herzog Anton Ulrich-Museum, Braunschweig, July 12, 2009 – **December 31, 2012.**

## Ireland

**Gabriel Metsu 1629-1664.** National Gallery of Ireland, Dublin, September 4 – December 5, 2010; Rijksmuseum, Amsterdam, December 16, 2010 – March 20, 2011; National Gallery of Art, Washington, April 17 – July 24, 2011. The book *Gabriël Metsu*, edited by Adriaan Waiboer, is published in conjunction with the exhibition, Yale UP, ISBN (Dutch) 9789071450303; (English) 9780300167245.

## Italy

**Arcimboldo, 1526-1593: Nature and Fantasy.** Palazzo Reale, Milan, February 27 – May 8, 2011. The exhibition opened at the National Gallery of Art, Washington DC.

## Liechtenstein

**Der Fürst als Sammler. Neuerwerbungen unter Hans-Adam II. von und zu Liechtenstein.** Kunstmuseum Liechtenstein,

Vaduz, September 24, 2010 – January 16, 2011. Previously at the Liechtenstein Museum in Vienna.

## The Netherlands

**Rembrandt and Jan Six: An Amsterdam Friendship.** Rijksmuseum, Amsterdam, September 7 – November 29, 2010.

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

**Het kabinet van een kenner: prenten uit de Collectie Frits Lugt.** Museum het Rembrandthuis, Amsterdam, October 15, 2010 – January 9, 2011. With catalogue edited by Hans Buijs, *Un cabinet particulier. Les estampes de la Collection Frits Lugt.*

**Het leven getekend: de Gouden Eeuw van Gesina ter Borch.** Stedelijk Museum Zwolle, October 17, 2010 – January 9, 2011.

**De hele familie Craeyvanger: een unieke serie portretten.** Mauritshuis, The Hague, February 10, 2010 – January 16, 2011. Portraits by Paulus Lesire, Gerard ter Borch and Caspar Netscher.

**Made in Holland: Oude meesters uit een Amerikaanse privéverzameling.** Mauritshuis, The Hague, November 4, 2010 – January 30, 2011. Works from the collection of Eijk and Rose-Marie van Otterloo, including Rembrandt's *Portrait of Aeltje Uylenburgh, Aged 62*, of 1632, and works by Frans Hals, Jacob van Ruisdael, Jan Brueghel the Elder and Jan Steen.

**Hendrik, Graaf van den Bergh (1573-1638): van Spanje naar Oranje.** Kastell Huis Bergh, 's-Heerenberg, April 17, 2010 – March 1, 2011.

**Gabriel Metsu 1629-1664.** Rijksmuseum, Amsterdam, December 16, 2010 – March 20, 2011; National Gallery of Art, Washington, April 17 – July 24, 2011. The exhibition opened in Dublin (see above).

**Nicolaas Verkolje (1673-1746): schilderijen en tekeningen.** Rijksmuseum Twenthe, Enschede, March 1 – June 30, 2011.

**Lucas van Leyden and the Renaissance.** Museum De Lakenthal, Leiden, March 19 – June 26, 2011. With catalogue.

**The Collection Enriched.** Museum Boijmans van Beuningen, Rotterdam, April 16, 2010 – end 2012. For two years the collection will be enriched with masterpieces on loan from collections in the Netherlands and abroad.

**Het portraat historié in de Nederlandse schilderkunst.** Dordrechts Museum, Dordrecht, **January 1 – December 31, 2012.**

## Norway

**Rubens, Van Dyck, Jordaens. Barock aus Antwerpen.** Nasjonalmuseet, Oslo, February – end April 2011. Paintings from the Koninklijk Museum voor Schone Kunsten, Antwerpen. Previously at the Bucerius Kunstforum, Hamburg. With catalogue, Hirmer, euro 24.80.

## Russia

**The Flemings through the Eyes of David Teniers the Younger (1610-1690).** State Hermitage Museum, St. Petersburg, October 15, 2010 – January 16, 2011.

## Spain

**Rubens.** Museo Nacional del Prado, Madrid, November 3, 2010 – January 23, 2011. While the galleries that have housed Rubens's works are closed, the museum is devoting a temporary exhibition to its Rubens paintings.

**The Golden Age of Dutch and Flemish Painting from the Städel Museum.** Guggenheim Museum, Bilbao, October 8, 2010 – February 13, 2011.

## Switzerland

**Von Holbein bis Murer. Entwürfe für Glasgemälde.** Kunstmuseum Basel, November 2, 2010 – February 13, 2011.

**Thurneysser Superstar. Ein einzigartiger Glasmalerei-Zyklus von 1579.** Kunstmuseum Basel, November 13, 2010 – February 13, 2011. Christoph Murer's designs for his glass paintings for Leonhard Thurneysser zum Thurn (1531-1596), the Basel goldsmith, mining entrepreneur, physician, alchemist, astrologer and soldier. The subject of the cycle is Thurneysser's adventurous life.

## Japan

**The World of Bruegel in Black and White: From the Collection of the Royal Library of Belgium.** Museum Eki Kyoto, Kyoto, October 22 – November 23, 2010.

## New Zealand

**100 Masterpieces from the Städel Museum.** Museum of New Zealand Te Papa Tongarewa, Wellington, November 5, 2010 – February 27, 2011. A second tour, "The Golden Age of Dutch and Flemish Painting from the Städel Museum" went to Bilbao (see above).

## Museum and Related News

### Antwerp

- *The Preaching of John the Baptist* and *Herod's Banquet*, two panels from the *Miraflores Altarpiece* by Juan de Flandes have been restored and thoroughly researched. The two panels, both in the Museum Mayer van den Bergh, were joined by two more panels from the altarpiece, *The Birth and Naming of John the Baptist* from Cleveland, and *The Beheading of John the Baptist* from the Musée d'Art et Histoire, Geneva, in a small exhibition at the museum, September 11 – November 7, 2010. The large central panel with *The Baptism of Christ* (private collection) did not come to the exhibition. With publication (Ludion), ISBN 978-90-5544-970-5, euro 25.

- The Rubenianum Fund was officially launched at a black-tie dinner at the Rubenshuis February 10, 2010. Some 80 guests attended, including Prince Nikolaus of Liechtenstein. The guests were first given a tour of the Rubenshuis by Ben van

Beneden, curator of the Rubenshuis, and a lecture by Arnout Balis about the history and the goals of the *Corpus Rubenianum Ludwig Burchard*. The event took place only weeks after the first two volumes of Rubens's *Copies and Adaptations after Italian Artists* by Jeremy Wood came out, dealing with Raphael and his school. This fall two further volumes are published, dealing with Rubens and Venetian art. At the same time, the Rubenianum started a new publication, *The Rubenianum Quarterly*. It will report on the progress of the publication of the *Corpus Rubenianum* as well as on other initiatives of the Rubenianum Fund. It is available online at [www.rubenianum.be](http://www.rubenianum.be)

- The Rubenianum acquired the Van Dyck documentation of Horst Vey who died February 7, 2010. Dr. Vey's personal documentation was donated by his widow.
- The Rubenshuis acquired five new paintings on long-term loan from private collections in Belgium, Germany and Switzerland. These are: *Two Dogs and the Head of a Cow* by Frans Snyders (with a provenance going back to the Marquess of Leganés), *The Madonna and Child in a Garland of Flowers, Fruit and Vegetables* and *The Bagpipe Player*, both by Jacob Jordaens, and *Saint Sebastian Attended by Two Angels* which may be the second version of Rubens's painting in the Palazzo Corsini in Rome. The fourth and most impressive painting is Rubens's *Portrait of Isabella, Infanta of Spain, in the Habit of a Poor Clare*.

**Assling, East Tyrol:** *The Saint Korbinian Altarpiece* by Friedrich Pacher, c. 1480, has recently been reassembled and returned to the village for which it was commissioned. The wings were lost in the nineteenth century and have been purchased after a Nazi-era restitution case. After restoration the altarpiece was on display at the Belvedere in Vienna (until July 18). The central shrine holds a sculpture of Saint Korbinian by Hans Klocker. In 1999 the wings were identified by Ulrich Söding while they were at the Stedelijk Museum in Zutphen on loan from the Dutch state art collection. (From *The Art Newspaper*, May 2010.)

**Dordrecht:** Dordrechts Museum acquired pendant paintings by Aelbert Cuyp: *A Fish Seller* and *A Maid with a Pot of Dumplings*.

**Ghent:** On November 1, 2010, ended the conservation and technical documentation of Van Eyck's *Ghent Altarpiece*. The last restoration of the polyptych took place in 1950-51. The conservation treatment was directed by Anne van Grevenstein (University of Amsterdam), in collaboration with KIK/IRPA and the Koninklijke Musea voor Schone Kunsten van België, Brussels. The technical documentation was coordinated by Ron Spronk (Radboud University Nijmegen, formerly Queen's University, Kingston, Ontario). The results are made available on the internet through a dedicated website hosted by Lukas – Art in Flanders.

**'s-Hertogenbosch:** The Scientific Committee of the Bosch Research and Conservation Project had its first meeting in September in 's-Hertogenbosch. A specialized team will carry out technical art-historical research at all museums where paintings by Bosch are found.

**Kendal, Cumbria:** Abbot Hall Art Gallery is planning to display *The Great Picture*, which is too large to fit through its doors. The 1646 triptych has been in store for decades. Attributed to Jan van Belcamp (Antwerp 1610-London 1653), the painting depicts the family life of Lady Anne Clifford. The plan is to bring the central part of the triptych through a window. However, since Abbot Hall is a listed building, permission has



to be granted to temporarily remove the sash windows. The two side panels have been on display inside Abbot Hall. It is hoped that *The Great Picture* will be reunited inside Abbot Hall in the second half of 2011. (From *The Art Newspaper*, October 2010.)

## London

- The Vatican lent four Raphael tapestries to the Victoria & Albert Museum for the Pope's visit to the United Kingdom in September. These included *The Miraculous Draft of Fishes*, *The Sacrifice at Lystra*, *The Healing of the Lame Man* and *Christ's Charge to Peter*, woven in the workshop of Pieter van Aelst in Brussels in 1520. They were presented along with the V&A's cartoons by Raphael. The cartoons and tapestries have never been reassembled since their weaving nearly 500 years ago, and even Raphael never saw them together. From *The Art Newspaper*, June 2010.)
- The National Heritage Fund rejected a grant request towards Van Dyck's last self-portrait offered jointly to the Tate and the National Portrait Gallery. The painting, owned by the Earl of Jersey, was bought at Sotheby's, London, in December 2009 by Alfred Bader in partnership with the London-based dealer Philip Mould.
- At the 250<sup>th</sup> anniversary of Colnaghi, Bernheimer-Colnaghi brought a superb collection of Old Master Paintings to the XX-Vth Biennale des Antiquaires in Paris, September 15-22, 2010. Among the works is a magnificent still life by François Habert (active in France c. 1650) which is strongly influenced by Dutch and Flemish still lifes, *The Oyster Eater* by Henri Stresor (1613?-1679) who is said to be of German origin and who painted in the style of the Le Nain brothers, and *The Ill-Matched Lovers* by Lucas Cranach the Elder and studio.

**Madrid:** The Museo del Prado has attributed *The Wine of Saint Martin's Day* (tempera on linen, 148 x 270.5 cm) to Pieter Bruegel the Elder. The work in a Spanish private collection was first recognized as possibly by Pieter Bruegel the Elder by Manfred Sellink, whereupon the owner contacted the Prado for an examination and restoration. The museum now has an advantageous option to purchase the painting. A fragment with part of the figure of Saint Martin and the group of people at the left of him is preserved in the Kunsthistorisches Museum, Vienna, variously attributed to Pieter Bruegel the Elder, Pieter Brueghel the Younger or Pieter Balten. *The Wine of St. Martin* would be the fourth surviving watercolor painting on linen by Bruegel, besides *The Parable of the Blind* and *The Misanthrope*, both in Naples, and *The Adoration of the Magi* in Brussels.

**Munich:** Dürer's *Virgin of Sorrows*, the centre piece of his altarpiece with the *Seven Sorrows of the Virgin* (1496) has been restored after a 21-year treatment following an acid attack in Munich. The panel was united with the rest of the altarpiece for an exhibition in Dresden. The *Virgin of Sorrows* was separated from the altarpiece, eventually ending up at the Bendiktbeuren Abbey. In 1804, with the secularization of the monasteries, the panel went to Munich. Following the exhibition in Dresden (until November 7), the central panel was returned to the Alte Pinakothek. (From *The Art Newspaper*, July / August 2010.)

## New York

- Over the past years, the Metropolitan Museum of Art

acquired a considerable number of Dutch and Flemish Old Master prints and drawings. For a list of the works go to [www.codart.nl/news/509](http://www.codart.nl/news/509).

- The American Friends of the Mauritshuis sponsored a lecture by Ernst van de Wetering at the Italian Academy, Columbia University (October 18, 2010), titled: *Rembrandt: Studio Practice and Art Theory*.

**Rotterdam:** In the most recent volume of the *Corpus of Rembrandt Paintings*, Ernst van de Wetering demonstrates that *Tobias and His Wife* in the Museum Boijmans Van Beuningen, previously thought to be by a Rembrandt pupil, is now considered to be by the master himself. Rembrandt painted the scene over an older still life by another artist. The painting was supposed to have been restored in preparation for its loan to an exhibition in Japan. Following the announcement, the museum has decided to postpone the restoration for a month in order to exhibit the work (from October 8, 2010) which is normally kept in storage.

**Schwerin:** Two paintings lost since World War II were returned to the Staatliches Museum, Schwerin, one of them being a 17<sup>th</sup>-century Dutch work: Hendrick van Vliet, *Interior of the Oude Kerk in Delft* (1659). The other is a 20<sup>th</sup>-century painting.

## The Hague

- The Mauritshuis is lending Vermeer's *Girl with a Pearl Earring* to the Kobe City Museum in 2012. It is among 50 pictures from the collection that are being toured to raise money for the expansion of the Mauritshuis, among them Rembrandt's self-portrait and other seventeenth-century Dutch works. Unknown to the Mauritshuis at the time of the agreement in 2009 was the fact that the Kunsthistorisches Museum's *Art of Painting* had been found to have suffered on its return from a 2009 trip to Japan. This information only emerged in the catalogue of an exhibition on *The Art of Painting* organized at the museum earlier this year. However, after a visit last year to Kobe by the Mauritshuis staff, Emilie Gordenker, the museum's director, found herself to be entirely satisfied with the environmental standards of the Kobe museum. (From *The Art Newspaper*, September 2010.)
- The Royal Library has acquired a copy of Frederick de Wit's *Stedenboek* (c. 1670-1695). The atlas has been fully digitized: [www.kb.nl/stedenboek](http://www.kb.nl/stedenboek)

**Toronto:** The Pontifical Institute of Mediaeval Studies is delighted to announce a new series: *Text-Image-Context: Studies in Medieval Manuscript Illumination*. Generous funding for the first volume in this series has been provided by several donors in honour of the late Janet Backhouse.

Edited by Jeffrey F. Hamburger, Kuno Francke Professor of German Art & Culture at Harvard University, this new series aims to provide a setting for innovative investigations of unfamiliar material as well as fresh studies of familiar landmarks. In addition to monographs and thematic studies, projects that focus on manuscripts in relation to other media, such as epigraphy, inscriptions, and printing, will also be considered, as will studies that place the history of manuscript illumination in broader cultural contexts. Proposals should describe in detail the required program of illustration. For further information, please contact Professor Jeffrey F. Hamburger [jhamburger@fas.harvard.edu](mailto:jhamburger@fas.harvard.edu).

**Vienna:** Prince Hans-Adam II of Liechtenstein recently acquired, among other works, the *Tax Collectors* by Quentin Massys. Previously thought to be by a follower of Marinus van Reymerswaele, Johann Kräfner, the Liechtenstein Museum's director, has confirmed that it is a much more important work by Quentin Massys of c. 1500. The painting can be seen in the exhibition *Der Fürst als Sammler* in the Kunstmuseum Liechtenstein, Vaduz. The prince also bought Cornelis van Haarlem's *Saint Sebastian* (c. 1591), previously owned by the Earl of Wemyss and March.

**Washington:** The National Gallery of Art has acquired *The Four Seasons in One Head* (c. 1590) by Giuseppe Arcimboldo, on the occasion of the exhibition Arcimboldo, 1526-1593: Nature and Fantasy (September 19, 2010 – January 9, 2011).

## Scholarly Activities

### Future Conferences

#### United States and Canada

##### **College Art Association Annual Conference**

New York, February 9-12, 2011.

Sessions of interest to or chaired by HNA members:

Exhibiting the Renaissance, 1850 - 1950. Chairs: **Cristelle Baskins** (Tufts University), **Alan Chong** (Asian Civilisations Museum, Singapore).

Netherlandish Art (ca. 1350 – 1750): Reflecting on a Century of Scholarship. Chairs: **Gregory Clark** (University of the South), **Amy Golahny** (Lycoming College). HNA-sponsored session.

Luxury and Consumption in Early Modern Northern European Art. Chair: **Wayne Franits** (Syracuse University).

Beyond Art. Chair: **Ivan Gaskell** (Harvard Art Museums).

Beyond the "Other": New Paradigms for a Global Art History. Chairs: **Julie Hochstrasser** (University of Iowa), **Dawn Odell** (Lewis and Clark College).

The *Meisterfrage* in Medieval and Northern Renaissance Art, Revisited. Chair: **Jacqueline Jung** (Yale).

Dissemination: Prints, Publishing, and the Early Modern Arts in Europe. Chair: **Sheila McTighe** (Courtauld Institute of Art).

##### **Challenging the Myths of Art History: A Symposium in Honor of Linda Seidel**

Fordham University's Lincoln Center Campus (113 West 60th Street), New York, February 13, 2011 (weekend of the College Art Association meeting)

This one-day symposium celebrates the career of Linda Seidel, an influential scholar of medieval art history and inspiring teacher. Professor Seidel's research often aimed at debunking art historical myths, as is evident in her books on Jan van Eyck's *Arnolfini Double Portrait*, rider imagery at Aquitaine, and artistic identity at Autun. Her interest in pivotal figures

and moments in the history and historiography of medieval art continues to be pioneering and to inspire many generations of art historians in many fields.

The program features lectures by four distinguished scholars of medieval and early modern art, Madeline Caviness, Anne Derbes, Andrée Hayum, and Christine Verzar. In addition, a series of brief presentations by former students celebrates Professor Seidel's legacy as a teacher and scholar.

For a complete program and to register go to:

<http://www.fordham.edu/mvst/conference11/arthisory/index.html>

##### **Renaissance Society of America Annual Conference**

Montréal, March 24-26, 2011.

Sessions of special interest to HNA:

Artists at Work in Northern Europe. Chair: **David Evett** (Cleveland State University, emeritus)

Buriel and Commemoration in Art and Society. Chair: **Sarah Brooks** (James Madison University).

Versions of Realism in Seventeenth-Century Art. Chair: **Aneta Georgievska Shine** (University of Maryland).

Words about Images in Early Modern Europe. Chair: **Stephanie Dickey** (Queen's University, Kingston).

Genre Imagery in Early Modern Northern Europe. Chair: **Arthur J. DiFuria** (Moore College of Art and Design).

Painting Blood in Early Modern Art. Chair: **Natasha Seaman** (Rhode Island College).

Early Modern Merchants as Collectors. Chair: **Christina Anderson** (Oxford University).

Materializing the Family: People and Things in the Early Modern Domestic Interior. Chair: **Erin J. Campbell** (University of Victoria).

Picking up the Threads: New Considerations on Tapestry. Chair: **Karen J. Lloyd** (independent scholar).

Visual Narratives and Illuminated Manuscripts. Chair: **Nhora Serrano** (California State University, Long Beach).

The Netherlands and Global Visual Culture, 1400-1700. Chairs: **Angela Vanhaelen** (McGill) and **Thomas DaCosta Kaufmann** (Princeton University). HNA-sponsored session.

#### Europe

##### **Vision and Material. Interaction between Art and Science in Jan van Eyck's Time**

Royal Flemish Academy of Belgium for Science and the Arts, Brussels, November 24-26, 2010. Organized by VLAC (Vlaams Academisch Centrum) and the Royal Flemish Academy of Belgium for Science and the Arts, in collaboration with KIK/IRPA and The Impact of Oil, a Dutch Joint Project of the universities of Amsterdam and Utrecht and the Rijksmuseum.

**Marc De Mey** (Director, VLAC), Introduction to the Theme of the Conference: VLAC and Current Issues in Eyckian Optics.

**Maximiliaan Martens** (University of Ghent), Members

of the Belgian Royal Academies and the Study of the *Ghent Altarpiece*.

**Klaus Bergdolt** (University of Cologne), Ghiberti's Third Comments.

**Kamal Kolo** (VUB), Alhazen Optics from Arab Sources.

**Cyriel Stroo** (KIK), Broederlam's World Surface Appearance: Traditional and Innovative Aspects.

**Dominique Deneffe** (KIK), Painting Techniques and Human Representation in Pre-Eyckian Art.

**Bart Franssen** (KIK), The Making of Portraits before Jan van Eyck: The Case of Wencelas of Luxembourg.

**Ingrid Geelen** (KIK), Applied Reliefs in the *Ghent Altarpiece*.

**Inigo Bocken** (University of Nijmegen) and **Barbara Baert** (KU Leuven), The Viewers in the *Ghent Altarpiece*.

**Harald Schwaetzer** (Alanus Hochschule), Rogier's *St. Luke Painting the Virgin* and Cusanus' Epistemology.

**Wolfgang Schneider** (University of Hildesheim), Reflexion als Gegenstand des Sehens im *Genter Altar*.

**Rocco Sinisgalli** (University of Rome), The Ancient Origin of 15<sup>th</sup>-Century Perspective.

**Till Borchert** (Groeninge Museum, Bruges), Jan van Eyck's Portraits and the *Ghent Altarpiece*.

**Boris Uspensky** (L'Orientale Napoli), The Composition of the *Ghent Altarpiece* (Divine and Human Perspective).

**Jo Kirby** (National Gallery, London), Aspects of Oil Painting in Northern Europe and Jan van Eyck.

**Arie Wallert** (University of Amsterdam) and **Esther van Duijn** (Impact Oil), Pre- and Post-Eyckian Gold.

**Mark Clarke** (University of Amsterdam) and **Abbie Vandivers** (Impact Oil), Shot Fabric, Recipes and Practice.

**Jan Piet Filedt Kok** (University of Amsterdam), *St. Luke* and Workshop Practice.

**Jeroen Stumpel** (University of Utrecht), Alberti Meets Van Eyck.

**Michael Kubovy** (University of Virginia), The Uses of Perspective and the *Adoration of the Mystic Lamb*.

**Alan Gilchrist** (Rutgers University), Perception of Reflected Light: A Story of Black and White.

**Jan Koenderink** (University of Delft), Observation, Concept and Expression in Jan van Eyck's Rendering of Space, Light and Material.

**Ingrid Daubechies** (Princeton University), Mathematical Methods for the Study of the *Ghent Altarpiece*.

**Elisabeth Bruyns** and **Hélène Verougstraete** (UCL), The Frames of the *Ghent Altarpiece*.

**Anne van Grevenstein** (University of Amsterdam) and **Ron Spronk** (Queen's University, Kingston, Ontario), The Current State of the *Ghent Altarpiece*.

**Hugo van der Velden** (Harvard University), The Genesis of the *Ghent Altarpiece*.

[www.kvab.be/vlac.aspx](http://www.kvab.be/vlac.aspx)

### **Tudor and Jacobean Painting: Production, Influences and Patronage**

National Portrait Gallery and Courtauld Institute of Art, London, December 2-4, 2010.

Sessions on materials, appearances, effects and the artists' workshop, authorship, native and foreign artists, patronage for portraiture and the use of documentary and technical evidence.

[www.npg.org.uk/matb](http://www.npg.org.uk/matb)

### **Authentizität/ Wiederholung: Künstlerische und kulturelle Manifestationen eines Paradoxes**

Freie Universität, Berlin, December 2-4, 2010.

[www.geisteswissenschaften.fu-berlin.de/v/interart](http://www.geisteswissenschaften.fu-berlin.de/v/interart)

### **Networking Dürer. Art and Communication in the Era of Media Revolution**

Museen der Stadt Nürnberg - Albrecht-Dürer-Haus/ Grafische Sammlung,

December 4, 2010.

A Call for Papers went out in April.

### **Aus aller Herren Länder. Die Künstler der Deutschen Akademie von Joachim von Sandrart**

Frankfurt, December 9-11, 2010. In cooperation with the Kunsthistorisches Institut in Florenz-Max-Planck-Institut and the Kunstgeschichtliches Institut der Goethe-Universität Frankfurt.

**Andreas Thielemann** (Hertziana, Rome), Phidias und die antike Skulptur.

**Anna Anguissola** (University Munich), *Apelle e la pittura antica*.

**Friederike Wappenschmidt** (Swisttal-Buschhoven), Sandrarts 'indianischer' Maler Higiemond. Eine authentische Künstlerpersönlichkeit oder ein Synonym für die fremdartige Malerei Asiens?

**Martin Disselkamp** (TU Berlin), Der 'deutsche Apelles', oder die 'Kunst-Biene': Die Sandrart-Biographie aus der *Teutschen Academie* im Kontext frühneuzeitlicher Biographik.

**Heiko Damm** (KHI Florenz-Max-Planck-Institut), Legenden und Mißverständnisse in den ersten deutschen Michelangelo-Biographien.

**Giovanna Perini** (Università degli Studi di Urbino 'Carlo Bo'), La triade carraccesca in Sandrart, un'interpretazione originale.

**Sebastian Schütze** (University of Vienna), Caravaggio und seine Nachfolger: Konkurrierende Deutungsperspektiven.

**Marzia Faietti** (Uffizi, Florence), 'una certa facilità e disinvoltura parmigianesca': Guido Reni e l'acquaforte.

**Elisabeth Oy-Marra** (University of Mainz), Leitbilder, Lehrer, Konkurrenten. Lanfranco im Spiegel der Viten Sandrarts, Belloris und Passeris mit einem besonderen Blick auf Domenichino.

**Herny Keazor** (University of Saarbrücken), 'Rom / (...) ein mit Kunst erfülltes Theatrum': Joachim von Sandrarts Blick auf Nicolas Poussin.

**Andrea Bacchi** (Università degli Studi di Trento), Bernini e gli scultori del suo tempo.

**Karin Hellwig** (Zentralinstitut für Kunstgeschichte, Munich), Murillo-Biographien – Topoi und Inventionen von Sandrart bis Justi.

**Horst Bredekamp** (Humboldt Universität, Berlin), Leben und Lob des Galileo Galilei.

**Heike Sahm** (University of Siegen), Die Transformation des Dürer-Bildes durch Sandrart im Übergang von der stadtbürgerlichen Öffentlichkeit zur barocken Wissensgesellschaft.

**Stephanie Buck** (Courtauld Institute, London), Joachim von Sandrarts Holbein-Bild.

**Rüdiger Klessmann** (Augsburg), Zur Darstellung Adam Elsheimers in Sandrarts *Academie*.

**Ulrich Heinen** (Bergische Universität, Wuppertal), 'der in meiner Profession mir (... ) zu großer Wissenschaft Anlaß geben konnte': Sandrart folgt Rubens.

**Jaco Rutgers** (Amsterdam), Cornelis Bloemaert and the Engraved 'Galleria'.

**Simon Turner** (Berlin), Sandrart's Life of Wallerant Vaillant and the Early History of Mezzotint Printmaking.

**Eric Jan Sluijter** (University of Amsterdam), Joachim von Sandrart's Comments on Rembrandt and Other 'Rivals' in Amsterdam During the Second Half of the 1630s and First Half of the 1640s.

**Hans-Martin Kaulbach** (Staatsgalerie Stuttgart), Sandrarts *Vita* des Johann Heinrich Schönfeld.

**Thomas Kirchner** (University of Frankfurt), Der Repräsentant der Pariser Kunstakademie Charles Le Brun.

### **Questions of Ornaments (15<sup>th</sup>-18<sup>th</sup> Century). 2. Painting and Graphic Arts**

Université catholique de Louvain, Louvain-la-Neuve, February 4 - 5, 2011.

Contact caroline.heering@uclouvain.be

### **Das Bild als Ereignis. Zur Lesbarkeit spätmittelalterlicher Kunst**

Ruprecht-Karls-Universität, Institut für Europäische Kunstgeschichte, Heidelberg, February 11 – 13, 2011.

Das\_bild\_als\_ereignis@yahoo.com

### **CODART VEERTIEN**

Enschede, March 20-22, 2011. www.codart.nl/news/534

### **Systems of Perception. Innovative Concepts and New Approaches to Netherlandish Art and Culture**

International ANKK (Arbeitskreis Niederländische Kunst und Kulturgeschichte) Conference, Städel Museum & Goethe Universität, Frankfurt, September 30- October 2, 2011.

## **Past Conferences**

*Listed are only those conference papers that came to my attention too late to be included in the section "Future Conferences" in the printed version of the Newsletter (in most cases, however, they were listed on the website). They are mentioned here to inform readers of new developments in the field and of the scholarly activities of the membership.*

### **Quinten Metsys, His Workshop and Circle**

The Flemish Academic Centre for Science and the Arts – VLAC, Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, Brussels, May 31, 2010.

**Annick Born** and **Maximiliaan Martens**, Quinten Metsys: Painting Technique and Material Evidence.

**Maria Clelia Galassi**, Quinten Metsys' Workshop: The Contribution of His Son Jan.

**Maryan Ainsworth** and **Karen Thomas**, Paintings by Metsys and His Circle in the Metropolitan Museum of Art, New York.

**Cécile Scailliérez**, *Mary Magdalene* by Quinten Metsys in the Musée du Louvre, Paris.

**Rachel Billinge**, Paintings by Metsys and His Circle in the National Gallery, London.

**Stephan Kemperdick**, Paintings by Metsys and His Circle in the Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie, Berlin.

**Véronique Bücken** and **Frey Maes**, Paintings by Metsys and His Circle in the KMSKB-MRBAB (galleries - storage) with a Contribution by **Ann Dubois** on a Painting from the Renders Collection.

### **Current Research in Early 16<sup>th</sup>-Century Northern European Painting**

The Flemish Academic Centre for Science and the Arts – VLA, Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, Brussels, June 2, 2010.

**Maximiliaan Martens** (University of Ghent-VLAC) and **Maria Clelia Galassi** (Univ. degli Studi Genova-VLAC), Quinten Massys: Tentative Conclusions of a Seminar.

**Larry Silver** (University of Pennsylvania), Massys and Money.

**Jochen Ketels** (University of Ghent), 3D Rendering of Light on Quinten Massys's *St. John's Triptych*.

**Griet Steyaert** (KMSKB-MRBAB), *St. Christopher* by Quinten Metsys of the Koninklijk Museum voor Schone Kunsten Antwerp.

**Matthijs IJssink** (Radboud Universiteit Nijmegen), The Jheronimus Bosch Research and Conservation Project.

**Marjolijn Bol** (U Utrecht), Impact of Oil Project. Unveiling the Veil.

**Micha Leeflang** (Catharijneconvent Utrecht), Joos van Cleve, Leonardo of the North.

**Alexandre Galand** (KMSKB-MRBAB), *Le Triptyque de Job et de Lazare: une commande de Marguerite d'Autriche?*

**Lars Hendrikman** (Bonnetantenmuseum Maastricht), An

Art Historical Case of Split Personality – Bernard van Orley and Barend van Brussel.

**Jan Piet Filedt Kok** (em. University of Amsterdam, Rijksmuseum), Lucas van Leyden and His Time – Renaissance in Leiden.

**Koenraad Jonckheere** (U Ghent), Michiel Coxcie.

**Stephan Kemperdick** (SMPK, Gemäldegalerie, Berlin), A Little Known but Important Copy. Michiel Coxcie and *The Descent from the Cross*.

**Lieve De Kesel** (U Ghent), The Master of the Prayer Books of around 1500: A Search for the Artist(s), the Oeuvre, Their Colleagues and Their Patrons.

**Molly Faries** (em. University of Indiana, Bloomington and RU Groningen), Design Change and Format in Jan van Scorel's Workshop.

**Annick Born** (U Ghent), Pieter Coecke van Aelst: Looking at Raphaellesque Designs. A Study of the Lisbon *Triptych of the Deposition*.

**Jessica Buskirk** (UC Berkeley - TU Dresden - VLAC), Barthel Beham's "Rechner" and the Algorithm as Performance.

**Ingrid Ciulisova** (Slovak Academy of Science -VLAC), Some Remarks on Jacob de Backer and Gillis Coignet.

**Daantje Meuwissen** (Stedelijk Museum Alkmaar), Jacob Cornelisz van Oostsanen.

**Linda Jansen** (Maastricht), Issues of Identity: Pieter Coecke van Aelst, Jan Martens van Dornicke and the Master of 1518.

**Jürgen Müller** (TU Dresden-VLAC), *A Pilgrim Couple* by Jan van Amstel.

### **ANKK (Arbeitskreis für Niederländische Kunst- und Kulturgeschichte)**

Dresden, June 18-20, 2010.

**Gary Schwartz** (Maarssen), What Can the Past 50 Years Tell Us about the Coming 50 Years in the Study of Dutch and Flemish Art?

**Ulrike Heinrichs** (Berlin), Farbe als Medium der Affektdarstellung und Affektlenkung in der Malerei Rogier van der Weydens.

**Eveliina Juntunen** (Bamberg), Kunst, die den Rahmen sprengt: Jacques du Broeqs "Auferstehung Christi".

**Katja Kleinert** (Berlin), Von Einfallsreichtum und Effizienz. Zu Entstehung und Umwandlung eines Gemäldes von Jan Steen.

**Eva von Engelberg** (Weimar), "Holländische Architektur". J.P. Oud als Vermittler der niederländischen Moderne.

### **Antoon van Dijck: Meesterwerk of Kopie?**

Museum M, Leuven, June 21, 2010. In conjunction with the showing of the two versions of *Saint Jerome with an Angel* from the Nationalmuseum, Stockholm, and the Museum Boijmans van Beuningen, Rotterdam.

**Friso Lammertse**, Antoon van Dijcks twee versies van de *Heilige Hiernonymus met een engel* vergeleken.

**Nivo van Hout**, Van Dyck en Jordaens als inventors voor Rubens.

**Irene Schaudies**, Jordaens en Van Dyck: timmeren aan de weg in een competitieve omgeving.

### **Fabrique usages du jardin du XVIe au XVIIe siècle**

Centre d'études supérieures de la Renaissance, Lille, June 28-July 2, 2010.

Papers related to HNA:

**Piet Lombaerde** (University of Antwerp, Higher Institute of Architectural Sciences), Les aménagements hydrauliques du parc du Coudenberg à Bruxelles.

**Ria Fabri** (University of Antwerp), Un dessin inconnu du jardin de l'*Officina Plantiniana* à Anvers (début XVIIe siècle) comme modèle pour une restauration actuelle.

**Luc Bergmans** (Université Paris IV Sorbonne), Le jardin et l'idée du jardin dans Hofwijck par Constantijn Huygens.

**Iris Lauterbach** (Zentralinstitut für Kunstgeschichte, Munich), Le jardin de la résidence de Munich (*Hofgarten*) aux XVIe et XVIIe siècles.

### **Depicting the City: Urban Views as Historical Sources**

Session in "City and Society in European History", 10<sup>th</sup> International Conference on Urban History, Ghent, September 1-4, 2010.

**Katrien Lichtert** (University of Ghent), The Image of the City: Representations of Urban Landscapes in the Oeuvre of Pieter Bruegel the Elder.

**Cecilia Paredes** (Université libre, Brussels), Cities in Princely Decorum: Typologies, Meanings and Sources of Urban Views in Sixteenth-Century Tapestries.

**Petra Maclot** (Katholieke Universiteit Leuven), A Portrait Unmasked. The Iconology of the Birds'-Eye View by Virgilius Bononiensis (1565) as a Source for Typological Research of Private Buildings in 15<sup>th</sup>- and 16<sup>th</sup>-Century Antwerp.

**Annick Born** (University of Ghent), Through the Eyes of a Sixteenth-Century Reporter: The View of Constantinople by Pieter Coecke van Aelst.

**Maria Galassi** (Università di Genova), Typography and Mythological Transfiguration in Two 16<sup>th</sup>-Century Genoese Cityscapes: A Jan Massys Painting and an Anton van den Wyn-gaerde Etching.

**Sarah Van Ooteghem** (University of Utrecht), The Use of 16<sup>th</sup>-Century Netherlandish Artists' Roman *vedute* as Historical Source.

**Marianne Råberg**, New Discovery. Stockholm in the Early 17<sup>th</sup> Century.

**Junko Ninagawa** (Kansai University, Osaka), Asian Cities Depicted by European Painters: The Case of a Japanese Folding Screen Painting with 28 Cityscapes and 8 World Sovereigns.

### **Rubens and the Human Body**

University of York, September 17-18, 2010

**Andrew Cunningham** (History of Philosophy and Science Department, University of Cambridge), Anatomist and Artist in the Time of Rubens.

**Suzanne Walker** (Art History Faculty, Tulane University, New Orleans), Rubens's Victims: Images of the Assaulted Male Body.

**Joost Vander Auwera** (Musées Royaux des Beaux-Arts de Belgique, Brussels), Size Matters! On the Importance and Significance of Life-Size Figures in Rubens's Paintings.

**Andreas Thielemann** (Bibliotheca Hertziana, Rome), Stone to Flesh: Transformation and Transmaterialisation in Rubens's Appropriation of the Antique.

**Jeremy Wood** (History of Art Department, University of Nottingham), Cupid's Body: Rubens, Parmigianino and the Antique.

**Nico Van Hout** (Koninklijk Museum voor Schone Kunsten, Antwerpen), Contour Lines of the Human Body in Rubens's Work.

**Jørgen Wadum** and **Anne Haack Christensen** (National Gallery of Denmark, Copenhagen), Solid Flesh in Rubens, Jordaens and Contemporary Netherlandish Artists Working in Denmark.

**Kate Lushek** (Department of Art and Architecture, University of San Francisco), Drawing Character(s): Physiognomy and Its Flexibility in Rubens's Early Graphic Work.

**Arnout Balis** (Faculty of Arts, Languages and Literature, Vrije Universiteit, Brussels), Rubens's Esoteric Physiognomics.

**Elizabeth McGrath** (Warburg Institute, University of London), Black Bodies and Bacchanalian Revels.

**Karolien de Clippel** (Department of History and Art History, University of Utrecht), On Vibrant Veils and Daring Draperies.

**Margit Thöfner** (School of World Art Studies and Museology, University of East Anglia, UK), Milky Bosoms: On Rubens, Breasts and Maternity.

**Lucy Davis** (Kunsthistorisches Institut Florence/Max Planck Institut), Rubens's Bacchic Paintings and Male Fertility.

**Christine Göttler** (Institut für Kunstgeschichte, University of Bern), Rubens's Bacchic Bodies: The *Dreaming Silenus* in the Vienna Academy of Fine Arts.

**Irene Schaudies** (Musées Royaux des Beaux-Arts de Belgique, Brussels), "Boistrous druncken headed imaginary gods": The Bacchic Bodies of Rubens & Jordaens.

**Jacques Bos** (Department of Philosophy, Universiteit van Amsterdam), Rubens and Seventeenth-Century Medical Psychology.

### ***Hans von Aachen and New Research in the Transfer of Artistic Ideas into Central Europe***

Institute of Art History, Academy of Sciences of the Czech Republic, Prague, September 22-25, 2010. In conjunction with the exhibition in Aachen, Prague and Vienna.

**Lubomír Konecny** (Academy of Sciences of the Czech Republic), Hans von Aachen 1604-2010: Four Centuries of 'fortuna critica' between Art and Politics.

**Dirk Jacob Jansen** (Maastricht), Taste and Thought: Jacopo Strada and the Development of a Cosmopolitan Art.

**Joaneath Spicer** (Walters Art Museum, Baltimore), Draw-

ing 'from life' at the Court of Rudolf II: Mapping the Life Cycle of a Term.

**Isabella Di Lenardo** (Università degli Studi di Verona), Hans von Aachen and Italy: A Reappraisal.

**Eliska Fuciková** (Prague), Hans Speackaert, Hans von Aachen and the Artists around Them.

**Eva Jana Siroká** (Princeton), A Fresh Glance at Speackaert's Drawings.

**Edgar Lein** (University of Graz), Hans von Aachen und die italienische Skulptur des Manierismus.

**Lars Olof Larsson** (University of Kiel), Ernst und Humor in den mythologischen Darstellungen der rudolfinischen Künstler.

**Michael Niekel** (University of Bamberg), Die Tugend im Focus: Überlegungen zu Hans von Aachens *Allegorie* in der Stuttgarter Staatsgalerie.

**Abigail Dorothy Newman** (Princeton University), Reconsidering the Recto and Evaluating the Verso of Hans von Aachen's *Moses Parting the Red Sea* in Princeton.

**Stepan Vácha** (Academy of Sciences of the Czech Republic), Der Hauptaltar für den Veitsdom aus dem Jahre 1598: eine kaiserliche Kunststiftung im Sakralbereich.

**Alena Volrábová** (National Gallery, Prague), Child in the Cradle, Child Saviour.

**Eliska Zlatohlávková** (Charles University Prague), The Iconography of Emperor Rudolf II.

**Sarvenaz Ayooghi** (RWTH Aachen), Späher im Dienst des Kaisers: Aquisitionsstrategien und Netzwerk der rudolfinischen Kunstagenten in Italien um 1600.

**Markéta Jezková** (Charles University Prague), Rudolf II and the Collection of the De Granvelle Family.

**Ivana Horacek** (University of British Columbia), The Art of the Gift: The 'Objects' of Geopolitics at the Court of Emperor Rudolf II.

**Joan Boychuk** (University of British Columbia), Between Naturalia and Artificialia: The Works of Joris Hoefnagel and the Rudolfine Milieu.

**Blaise Ducos** (Louvre), Mantua and Prague as Rivals: Hans von Aachen and Frans Pourbus the Younger.

**Evelyn Reitz** (FU Berlin), Die Gestik in der Bildsprache Hans von Aachens als Ausdruck einer europäischen Hofkunst.

**Andrew John Martin** (Munich), Kaiser, Kaufmann, Kammermaler: Rudolf II., Hans Jakob König, Hans von Aachen und die Prager Kunstsammlungen.

**Stephanie Dickey** (Queen's University, Kingston, Ontario), Strategies of Self-Portraiture from Hans von Aachen to Rembrandt.

**Dorothy Limouze** (St. Lawrence University, Canton, NY), The Muses and the Liberal Arts: Two Allegories Observed through a Technological Lens.

**Thea Vignau-Wilberg** (Munich), Triumphs for Rudolf: Jacob Hoefnagel, New Aspects.

**Angelica Dülberg** (Landesamt für Denkmalpflege Sachsen, Dresden), Der sächsische Stipendiat Hans Christoph Schürer in der Werkstatt des Hans von Aachen: Entdeckung

seiner Gemälde im Schloss Hof bei Oschatz und in der dortigen ehemaligen Schlosskirche.

### Sixteenth-Century Society Conference

Montréal, October 14-17, 2010.

Papers of interest to or by HNA members

**Adam W. Darlage** (Oakton Community College), Pigeons and Bats, Scissors and Shoes: Symbols in the Woodcut from Christoph Andreas Fischer's "The Hutterite Anabaptist Pigeon Coop" (1607).

**Rabia Gregory** (University of Missouri), Printed Piety in the Low Countries.

**Claire Wenngren** (Queen's University), The Order of Pollution: A Social History of Peasants under Elite Régime in the Netherlands.

**Susan Maxwell** (University of Wisconsin, Oshkosh), Classical Role Models for the Aspiring Ruler: A New Hero Cycle for Crown Prince Maximilian I of Bavaria.

**Erin L. Webster** (University of Toronto, Scarborough), Marcus Gheeraerts the Elder's Interpretations of Queen Elizabeth I.

**Christina Anderson** (Oxford University), Where Art, Business and Religion Meet: The Protestant Network and Pursuits of Daniel Nijs (1572-1647), a Flemish Merchant in Venice.

**Stephanie Dickey** (Queen's University), The History of the History of Prints: Rembrandt as a Case Study.

**Angela Vanhaelen** (McGill University), Boredom's Threshold: Dutch Realism.

**Christopher Heuer** (Princeton University), Mannerism, Allegory, Enmity, ca. 1930.

*The three papers above were in the session "Changing Histories of Netherlandish Art and Culture," sponsored by HNA.*

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**Hope Walker** (Courtauld Institute of Art), Exploring the London Stranger-Painters: Hans Eworth and His Contemporaries.

**Alan Ross** (University of Göttingen), Social Differentiation and Fashion in the Seventeenth-Century German Republic of Letters.

**James Clifton** (Museum of Fine Arts, Houston), "L'entendement s'illumine ... par ceste vision:" Antoon Wierix's Engravings of a Carmelite Nun.

**Christine Göttler** (University of Bern), Meditation as Animation. Willem Key's Painting of the *Pietà* at the Court of Maximilian of Bavaria in Munich.

**Elissa Auerbach** (Georgia College and State University), Wife, Mother and Virgin: Mary as Everywoman in Early Modern Dutch Art.

**Jennifer Spinks** (University of Melbourne), Print across Confessional and Linguistic Borders: Reporting German Wonders and Disasters in Sixteenth-Century France.

**Katherine McIver** (University of Alabama, Birmingham), Moving House: Margarita of Austria Builds a New Palazzo in Aquila.

**Marianne Eekhout** (Leiden University) War, Material Culture, and Local Memory in the Spanish Netherlands, 1576-1629.

**Dominique Pauvert** (Bordeaux III), Les animaux psychopompes dans la peinture de Bosch et Bruegel.

**James Frijitani** (Azusa Pacific University), The Beast(s) of the Apocalypse: Albrecht Dürer and the Biblical Culture of the Laity.

**Barbara Haeger** (Ohio State University), Revelation and Insight in Two Paintings by Rubens.

**Walter Melion** (Emory), Pictorial Artifice as a Meditative Hinge in Jan David's *Paradise of the Bridegroom and Bride ... and Marian Garland* of 1607.

**Michel Weemans** (École des Beaux-Arts, Bourges; École des Hautes Études, Paris), Saint Jerome Scopus: Herri met de Bles's *Penitent Saint Jerome*.

**Elizabeth Tobey** (National Sporting Library), The Influence of Stradanus's Equili Series on Early Modern Artists' Depictions of Horses.

**Ingrid Carwright** (Western Kentucky University), High and Low Horses: Early Modern Equine Culture and Commerce at the Valkenburg Horse Fair.

**Eva Allen** (Independent), Prints and Drawings as Compositional Aids for Paintings in the Art of Jan Miense Molenaer.

**Alison Kettering** (Carleton College), Rembrandt and the Male Nude.

**Amy Frederick** (Case Western Reserve), Why so sad? Melancholia and Saskia in Rembrandt's Graphic Oeuvre.

**Tatiana String** (University of North Carolina, Chapel Hill), Tudorist Representations of Henry VIII.

**Jennifer Welsh** (Davidson College), Saints in Pieces and Relics in Print: German *Heiltumsbücher* and Pre-Reformation Piety.

**Jessica Veith** (New York University), Seventeenth-Century Profile Portraits in the Netherlands: Some Observations.

**Ricardo de Mambro Santos** (Willamette University), Lands of Light: The Paradigm of 'Pictorial Quality' (schilderachtich) in Karel van Mander's Art and Theory.

**Jennifer Newlands** (Johnson County Community College and University of Missouri), The Marie de' Medici Cycle by Rubens: A New Perspective.

**Diana Withee** (San Diego), The Reichsjägermeister's Tapestry: Weaving as Conspiracy.

**Lynette Bosch** (SUNY Geneseo), Mannerism and Neuroaesthetics.

**Allison Evans** (Duke), Structure and Success: The Antwerp Tapestry Market in the 1500s.

**Denise Hartmann** (University of Toronto), Austrian Late Gothic Micro-Architecture: The Pulpit at St. Stephen's in Vienna (ca. 1505).

**Ivana Rosenblatt** (Ohio State University), Envisioning the Roles of the Christian Artist and Christian Viewer: An Analysis of Maerten de Vos's *St. Luke Painting the Virgin*.

**Guitta Lamsechi** (University of Toronto), Hybrid Nature and the Mnemonics of Civic Identity.

### **Gestaltete Gefühle. Strategie, Transformation und Rezeption von Emotionen im Mittelalter**

Kunstgeschichtliches Institut, Johann Wolfgang Goethe-Universität, Frankfurt, October 21-23, 2010.

**Heike Schlie**, Affektdarstellung und Affektübertragung durch das spätmittelalterliche Bild.

**Berenike Berentzen**, *Die Himmelfahrt Mariae* von Nicolaus Hagenower: Überlegungen zu Aufstiegskonzeptionen der Emotion und Erkenntnis in Schrift und Bild.

**Klaus van Eickels**, Mittelalterliche Repräsentation von Freundschaft in Bild und Text.

**Hubertus Lutterbach**, Himmlische Ruhe in höllischem Trubel? Der Heilige Antonius in den Versuchungen als ikonographisches Schlüsselmotiv des 15. Jahrhunderts.

**Martin Büchsel**, Das Schächerfragment des Meisters von Flémalle – Reue und Erkenntnis. Ein Beispiel emotionaler Selbstkontrolle.

**Johanna Scheel**, 'Ad exercitandum devotionis affectum?' Fragen an das altniederländische Stifterbild.

**Christine Kratzke**, Das Lächeln der Madonna.

### **Kunst des Mittelalters**

Mittelalterkreis, Germanisches Nationalmuseum, Nürnberg, October 22-24, 2010.

Selection:

**Beata Hertlein and Julia Feldtkeller**, Das Welgerichtsportal der Sebalduskirche in Nürnberg.

**Katharina Georgi**, Kunstwerke für die Andacht. Gebetbuch-Illustration der Pleydenwurff-Wolgemit-Werkstatt.

**Thomas Schindler**, Lieb und Leid zu teilen: 'Gesätze' Funeralkultur im spätmittelalterlichen Handwerk.

**Berit Wagner**, 'So well wier ess fersuchen'. Der deutsche Kunsthandel des Spätmittelalters unter besonderer Berücksichtigung von Nürnberg.

**Xenia Stolzenburg**, Die spätmittelalterliche Ausstattung der Dominikanerkirche in Frankfurt/Main.

### **Kunstgeschichte in beeld: het belang van reproducties voor de kunstwetenschap, 18de eeuw tot heden**

Koninklijke Bibliotheek, The Hague, October 28, 2010. Organized by the RKD and the Vrije Universiteit on the occasion of the publication of Ingrid R. Vermeulen, *The Rise of the Illustrated History of Art in the Eighteenth Century*. Amsterdam University Press.

**Ingrid Vermeulen** (VU), Het achttiende-eeuwse prentenkabinet als kunsthistorisch laboratorium.

**Paul van den Akker** (VU), Gestileerde illustraties en het wezen van de kunst.

**Mirjam Hoijsink** (UvA), Beeldvorming: de biografie van de vroegste Leidse collectie klassieke pleisterbeelden (1818-1827).

**Suzanne Laemers** (RKD), 'Ein wertvolles Hilfsmittel': de fotoverzameling van Max J. Friedländer (1867-1958).

**Michiel Franken** (RKD), Schilderijen doorgelicht: de bijdrage van het röntgen- en infraroodonderzoek aan de kunstgeschiedenis.

**Frits Scholten** (RM/VU), De anatomie van het beeld: neutronen-radiografisch onderzoek naar bronssculptuur.

**Huigen Leeftang** (RPK), Zijn originelen nog nodig? Onderzoekservaringen in digitale prentenkabinetten.

**Rudi Ekkart** (RKD), De kunsthistoricus en zijn plaatjes: gisteren, vandaag en morgen.

### **The Anjou Bible. A Royal Manuscript Revealed**

Museum M, Leuven, November 1-2, 2010.

Arthistorical lectures:

**Lieve Watteuw** (Illuminare KU Leuven), The Anjou Bible Revealed. Research and Discoveries.

**Pierre Delsaert** (University of Antwerp), Arras College Library Leuven. The Academic Habitat of the Anjou Bible for Three Centuries.

**John Lowden** (Courtauld Institute of Art), The Anjou Bible in the Context of Illustrated Bibles.

**Cathleen Fleck** (Washington University), Patronage, Art, and the Anjou Bible in Angevin Naples (1266-1350).

**Alessandra Perriccioli** (Università degli Studi di Napoli Federico II), Cristophoro Orimina: An Illuminator at the Angevin Court of Naples.

**Victor M. Schmidt** (University of Utrecht), The Stuttgart Panels of the Apocalypse: Iconography and Function.

**Nicolas Bock** (University of Lausanne), A Kingdom of tone. Angevin Sculpture in Naples.

### **Machinae Spirituales. Barokke retabels in de Zuidelijke Nederlanden. Situering binnen de Europese context en bijdrage tot de geschiedenis van de religieuze beleving in de 17de eeuw/ Les retables baroques dans les Pays-Bas méridionaux. Mise en contexte européen et contribution à une histoire formelle du sentiment religieux au XVIIe siècle**

Koninklijke Musea voor Kunst en Geschiedenis, Brussels, November 18-19, 2010.

**Pierre Loze** (Association du Patrimoine artistique, Brussels), L'influence de Rubens sur l'évolution des retables.

**Natasja Peeters** (Koninklijk Legermuseum, Brussels/Vrije Universiteit Brussel), L'unité dans la diversité. Les pièces d'autel peintes des corporations à la cathédrale d'Anvers vers 1600.

**Valérie Herremans** (Koninklijk Museum voor Schone Kunsten, Antwerp), Typology of the Southern Netherlandish Altarpiece c. 1617-1685.

**Natália Marinho Ferreira-Alves** (Universidade de Porto), Les retables baroques du Portugal. Influences, iconographie et style.

**Maïte Barrio** (Conservatrice-restauratrice, San Sebastian), Du baroque classique au baroque rococo: évolution des retables à partir des exemples de l'église San Esteban de Oiartzun.



**Valérie Herremans** (Koninklijk Museum voor Schone Kunsten, Antwerp), Iconography of the Southern Netherlandish Altarpiece c. 1585-1685.

**Myriam Serck-Dewaide, Erika Babeloo, Jana Sanyova** (Institut royal du Patrimoine artistique, Brussels), Matériaux et couleurs, altérations et conservation. Le rôle de la polychromie dans les retables baroques.

**Pierre-Antoine Fabre** (École des Hautes Études en Sciences Sociales, Paris), Résistance du polyptyque: le retable et l'esprit du Concile (XVIe-XVIIe siècles).

**Ralph Dekoninck** (Université catholique de Louvain), *Dispositio et elocutio*. Homologies structurelles et iconologiques entre retables et frontispices dans les anciens Pays-Bas au XVIIe siècle.

**Frédéric Cousinie** (Université de Rouen), Gloire et glorification des saints: de Rome à Paris.

**Michel Lefftz** (Facultés universitaires Notre-Dame de la Paix, Namur), Les Cieux descendus sur Terre. Transformations dans la scénographie des retables d'autels de style baroque et rococo dans les anciens Pays-Bas méridionaux et la principauté de Liège.

**Brigitte D'Hainaut-Zveny** (Université libre de Bruxelles),

Les retables baroques: moyens formels d'une 'délocalisation' du sacré.

**Joost Vander Auwera** (Koninklijke Musea voor Schone Kunsten van België, Brussels), Format and the Devotional Experience of Nearness and Distance in Baroque Altarpieces.

**Anne Le Pas de Secheval** (Université de Paris 10), Anne d'Autriche, l'abbé Olier et le frère Fiacre: de la vision mystique à la commande artistique, entre pratiques dévotives et enjeux politiques.

**Maarten Delbeke** (Universiteit van Leiden/ Universiteit van Gent), The Altar and the Idol: Aedicules for Miraculous Statues in the 17th Century.

## Conference Review

### Art, Music, and Spectacle in the Age of Rubens

The one-day M. Victor Leventritt Symposium at the Harvard Art Museums, *Art, Music, and Spectacle in the Age of Rubens* on April 17, 2010, celebrated the 375th anniversary



of the Joyous Entry of the newly appointed governor to the Southern Netherlands, Prince Cardinal-Infante Ferdinand, the younger brother of King Philip IV of Spain, into Antwerp in 1635. Antien Knaap, Theodore Rousseau Postdoctoral Fellow in the Department of Paintings, Sculpture, and Decorative Arts, also organized a small exhibition, *Rubens and the Baroque Festival*, that was installed in an alcove on the fourth floor of the Sackler building arranged around Rubens's oil sketch of 1635, *The Voyage of the Cardinal-Infante Ferdinand of Spain from Barcelona to Genoa in April 1633, with Neptune Calming the Tempest*. Shown among other exhibits was a copy of the *Pompa Introitus Ferdinandi*, published in Antwerp in 1642, with a text by Jan Caspar Gevaerts and etchings by Theodoor van Thulden. The volume was open to the *Stage of Welcome*, where the Fogg modello served as preliminary sketch to Rubens's (and assistants) very large canvas originally in the left wing, now preserved in Dresden.

During several lectures, Van Thulden's etching was shown enriched thanks to Photoshop with color inserts of the sections of the original *Pompa* that are still extant to allude to its former state. [The reconstruction, illustrated above, was composed by Antien Knaap.] The symposium opened the evening before with a fanfare of trumpets and other musical instruments of the time played on such occasions, though we no longer know exactly what was played during the *Joyous Entry*. The program, selected by Louis Peter Grijp (Utrecht University), continued with political songs pro or contra the Cardinal-Infante and ended in a finale where everyone was invited to sing De Geusen of 1638 (*The Beggars*).

The morning session, chaired by Jeffrey Muller (Brown University), heard Jonathan Israel (Institute for Advanced Study, Princeton) lecture about Antwerp and the fight for domination of the world trade system (1572-1650), where he stressed the efforts after 1625 to circumvent the blocking of the Scheldt by the Dutch through building a canal, the 'Fossa Eugeniana, later Mariana' engineered by Jan van den Wouwere (Woverius), that would connect the Rhine with the Maas and permit trade through Antwerp, a project that failed. Peter Miller (Bard Graduate Center) spoke on Peiresc and the Flemings; Bart Ramakers (Groningen) on the vernacular tradition in Rubens's *Pompa*, explained that the Latin used in Rubens's images was directed toward the court and the educated elite while the *tableaux vivants* by the rederijkers were meant for the enjoyment of the average Antwerp citizen; and Anne Woollett (The J. Paul Getty Museum) discussed Rubens's preliminary works for the *Stage of Welcome*, among them the oil sketch of *The Meeting of Ferdinand, King of Hungary, and the Cardinal-Infante Ferdinand of Spain at Nördlingen* in the J. Paul Getty Museum that corresponded to the Fogg Rubens sketch. It was Rubens's preliminary sketch to his (and assistants) large canvas in Vienna for the *Stage of Welcome's* right wing.

Chair of the first afternoon session was Richard Tarrant (Harvard). Michael Putnam (Brown University) compared Virgil's stanzas with closely related texts in Gaspar Gevaertius's explanations accompanying the *Pompa Introitus Ferdinandi* publication of 1642. Carmen Arnold-Biucchi, Demarete Curator of Ancient Coins at Harvard, alluded to eighty-five coins illustrated in the *Pompa Introitus*, spread over thirty-seven pages, and commented on the classical imagery on coins displayed in the exhibition, emphasizing their antiquarian and numismatic sources. Ivan Gaskell, Margret S. Winthrop Curator, Harvard Art Museum, chaired the final afternoon session. Frank Feh-

renbach (Harvard) spoke on 'Mirror Images: Rulers and Living Statues in Triumphal Entries', while Caroline van Eck (Leiden University) discussed the grotesque elements in the *Pompa Introitus* and pointed among others to Sebastiano Serlio's (1475-1554) designs of gates in his *Extraordinario libro di architettura* as a possible source for Rubens's arches.

Anne-Marie Logan  
Easton, Connecticut

## Opportunities

### Call for Papers: Conferences

#### **GOLD!**

Boston University, March 5, 2011.

The 27th annual Boston University Graduate Student Symposium on the History of Art and Architecture invites submissions that explore all things gold. This Symposium will consider the use, over-use and re-use of gold both from a material and a symbolic viewpoint.

Possible topics include, but are not limited to the following: gold in religious art and architecture; mythology; funerary art; metalwork such as jewelry, filigree, and repoussé; numismatics; archaeology; gold as it pertains to trade and the economy; images of the Gold Rush and other exploration fueled by gold; thievery and obsession with gold as well as Fool's Gold and gold diggers; treasure hunts and shipwrecks; representations and examples of the Golden Standard, Golden Mean, and Golden Ratio; Golden Ages such as the Dutch Golden Age or the Gilded Age of America; trophies and awards; gold's decorative applications such as mosaics, gold leaf, enamel, and manuscript illumination; alchemy; gold in High and Low culture; the industrial and technological applications of gold; and the real and imagined value of gold especially as it contributes to the preservation or destruction of art.

We welcome submissions from graduate students at all stages of their studies, working in any discipline. Please email your CV and a one-page abstract to Lana Sloutsky, Symposium Coordinator, at [lsoutsk@bu.edu](mailto:lsoutsk@bu.edu) by December 1, 2010. We will notify selected speakers by January 1, 2011.

#### ***The Printed Image within a Culture of Print: Prints, publishing and the early modern arts in Europe, 1450-1700***

Research Forum, Courtauld Institute of Art, University of London, April 9, 2011.

From the fifteenth through the seventeenth century, the advent of print utterly changed the production of images. A repertoire of images of all kinds, from the crudest woodcut to the most virtuosic engraving, from broadsides of wonders and prodigies to pictures reproducing famous paintings and sculptures, was put into the hands of both image-makers and consumers of images. New possibilities for allusion and intertextuality came into being thanks to this bridge between the image and its publics. And the publication of printed images,

a commercial venture, widened the spectrum of those who bought images, producing new kinds of viewers and readers.

This one-day conference focuses on the relations between print culture and the visual arts as a whole, looking not only at the artist's print as produced by the *peintre-graveur*, but at the relations between the entire spectrum of print and what we think of now as 'fine art'.

Since the 1990s when the studies of Roger Chartier inspired work across many historical disciplines, much has been claimed for the impact of printed media on social, intellectual and cultural life in early modernity. The study of popular culture, the history of *mentalités*, book history and reception studies across a diverse range of periods and cultures have all profited from opening up the area known loosely as print culture. Art historical studies, however, have not often referred to this body of research. Bringing together some of the disciplines that study print culture to focus on the image and the printed text opens up new questions of concern to historians and literary historians as well as to students of the art print.

We invite papers across the disciplines of print studies. Issues that we suggest are relevant include:

- printed images used within legal or educational contexts, in ceremonies and festivities ('thesis' prints, for example)
- the effect of printed images on the readership of books, political pamphlets, broadsides and ballads
- the printed image incorporated within other media, such as paintings or architecture
- the publication of artists' biographies and printed portraits of artists, changing relations between artists and their publics
- the publication of collections: the gathering of paintings, sculpture, and printed images accruing new significance through their dissemination in print
- publication and the discourse of the arts in early modernity: the effect of print on artists' biographies, manuals on the crafts of image making, or critical reflections about the nature of artistic beauty
- printed text and printed image: the dialogue and argument between word and image within printed publications

The conference grows out of a panel organized for the College Art Association annual conference, to be held in New York City in February 2011. Many more people proposed talks than could be accommodated there, and we hope that this second call for papers will allow participation by those who cannot attend the gathering in New York.

Proposals may be sent by email by Jan. 10, 2011, to sheila.mctighe@courtauld.ac.uk or by mail to Dr. Sheila McTighe, Emily Gray and Anita Sganzerla, Courtauld Institute of Art, University of London, Somerset House, the Strand, London WC2R 0RN UK

## Call for Articles: Journals

### ***Journal of Historians of Netherlandish Art (JHNA)***

The Journal of Historians of Netherlandish Art ([www.jhna.org](http://www.jhna.org))

announces the submission deadline for its sixth issue, summer 2011.

Please consult the journal's Submission Guidelines at [www.jhna.org/index.php/submissions](http://www.jhna.org/index.php/submissions)

JHNA is an open-access, peer-reviewed journal published twice per year. Articles focus on art produced in the Netherlands (north and south) during the early modern period (c. 1400-c.1750), and in other countries and later periods as they relate to this earlier art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, art conservation, museum studies, historiography, technical studies, and collecting history. Book and exhibition reviews, however, will continue to be published in the *HNA Newsletter*.

The deadline for submission of articles for Issue 3: 1 is March 1, 2011.

Alison M. Kettering, Editor-in-Chief

Molly Faries, Associate Editor

Jeffrey Chipps Smith, Associate Editor

### ***Dutch Crossing: Journal of Low Countries Studies***

We invite scholars from all disciplines to submit original articles via the journal's submissions tracking system. All submissions are blindly peer-reviewed and modifications may be required. Contributions should be in English, be accompanied by a 300 word abstract and provide translations of quotations in Dutch. The journal's styleguide, full editorial policy and a cumulative index of all articles from 1977-2009 are available on the journal's website.

We are also planning to launch special theme issues of *Dutch Crossing* from 2010 onwards, when the journal's publication frequency will be raised to three issues per year. Apart from history, art history, literature and language we are interested in such topics as philosophy, visual arts, socio-linguistics, and popular culture. Proposals for themed issues may be sent to the editors: [editors@dutchcrossing.org](mailto:editors@dutchcrossing.org). Past thematic issues have been produced on such topics as Anglo-Dutch relations in the 17th Century; Williamite Scotland and the Dutch Republic; contemporary Dutch women writers; Frisian culture; Landscape Painting; and Literary Translation and Medieval Drama.

### ***Information on Subscription***

Since 2009, *Dutch Crossing* is published by Maney Publishing (London, Leeds, Cambridge, Mass.) and is available both online (via IngentaConnect) and in print (ISSN 0309-6564). It is indexed and abstracted by a growing number of international indexing and abstracting services, including the Periodicals Index Online and the British Humanities Index (ProQuest), Current Abstracts and TOC Premier (both Ebsco) and the Modern Language Association (MLA). Some free content is available on IngentaConnect.

Individuals may subscribe to the journal at preferential rates by becoming a member of the Association for Low Countries Studies (ALCS) whose journal *Dutch Crossing* has become in 1997. Current membership fees, including subscription to *Dutch Crossing* are £31 (UK), \$55 (US) or €40 (EU). Membership requests can be sent to [A.C.Evans@sheffield.ac.uk](mailto:A.C.Evans@sheffield.ac.uk).

A recommendation letter to libraries is available on Maney's website.

## Fellowships

### **HNA Fellowship for Scholarly Research, Publication or Travel: 2011-12**

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.

Applications should be sent, preferably via e-mail, by **December 1, 2010**, to Amy Golahny, Vice-President, Historians of Netherlandish Art. E-mail: [golahny@lycoming.edu](mailto:golahny@lycoming.edu). Address: 608 West Hillside Ave, State College PA 16803.

### **The Otto Naumann/American Friends of the Mauritshuis Fellowship**

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

Applicants are invited to submit a letter with a detailed description of the project and two letters of recommendation before **April 1, 2011** to [americanfriends@mauritshuis.nl](mailto:americanfriends@mauritshuis.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

**Antje-Fee Köllermann, *Conrad Laib: Ein spätgotischer Maler aus Schwaben in Salzburg (Neue Forschungen zur Deutschen Kunst, 8)*. Berlin: Dietrich Reimer Verlag, 2007. 204 pp, illus. ISBN: 978-3-87157-217-3.**

Antje-Fee Köllermann's book on Conrad Laib is a magisterial study of his signed paintings and various other works that have been attributed to the artist over the centuries. While this study relies heavily on formal analysis and stylistic comparison in dating Laib's paintings, establishing their chronology, and determining his artistic origins and development, Köllermann also provides an overview of the iconography, patronage, original location (if known) and function of each work discussed. The author's discussion of style sets itself apart from earlier scholarship in the level of detail. By focusing on minute details of costume, facial expression, motifs and the organization of pictorial space, the author relies heavily on visual evidence to support her conclusions.

Similar to the study of other German artists of the time, for which there is scant documentary evidence, the author grapples with the question of Laib's artistic origins. While it is certain that he was in Salzburg in 1447, the creation date of Laib's wall paintings in the Franciscan church, it is unlikely that he began his career there, but rather in his native southern Germany. From Enslingen, Laib's name appears in tax records in the nearby city of Nördlingen. Designated as tax free and with reference made to his profession *moler* or painter, Laib was already an established master before setting up a workshop in Salzburg. The author posits that Laib was active in Nuremberg, and she supports the attribution of the *Epitaph of Katharina Löffelholz* in St. Sebald to him. Swabian and Franconian influences remained strong in his paintings prior to arriving in Salzburg.

Consideration is also given to Laib's artistic development. In comparison to his earlier works, which were influenced by southern German art, Laib's paintings that were executed in Salzburg are decidedly more Netherlandish in character. (He was also fully aware of developments in art in northern Italy

and freely adapted Italian motifs.) What motivated this shift in style? Köllermann posits that Laib's new stylistic tendencies were likely a result of his contact with Hans Multscher (particularly his *Wurzach Altarpiece*) and the stained glass in the Besserer chapel in Ulm's Münster. Whether or not he visited the Netherlands is difficult to assess. According to Köllermann's chronology, he could have visited the Netherlands in the late 1430s.

As suggested above, one of the author's goals was to create a chronology of Conrad Laib's documented and attributed works. Köllermann achieves by first establishing the basic features of Laib's style through a thorough analysis of his documented works: the *Crucifixion* from Salzburg (1449) and the *Crucifixion* in Graz – a later work (1457). Through careful comparison of artistic influences and iconographical motifs, she places the artist in Nuremberg early in his career. Based on the aforementioned artistic dependence on the recent art in Ulm, he would have visited the city before going to Salzburg. Among his earliest works in Salzburg are representations of *St. Primus* and *St. Hermes* (dated 1446) and the 1447 Franciscan wall paintings cited earlier. Based on the patronage of the Graz *Crucifixion*, the author suggests that Laib spent some time in Graz toward the end of his career.

In the creation of a chronology and in her analysis of Laib's attributed works, Köllermann acknowledges the existence of a workshop and raises questions about the participation of his assistants. She also asks whether Laib immediately became the master of his own workshop upon his arrival in Salzburg or else worked for some time as a journeyman. Concerning workshop practices, of particular interest is her analysis of Laib's repetition of the basic contours of figures and their scale (from his Salzburg *Crucifixion*) in his later *Crucifixion* in Graz. She attributes this practice not only as stemming from the need for efficiency but also as a fundamental element for creating the clarity that is so characteristic of his method for creating pictorial space.

Focusing on a point of contention in the Laib scholarship, Köllermann revisits the various interpretations of the artist's inscriptions on both the Salzburg and Graz *Crucifixions*. Concerning the adoption and adaptation of Jan van Eyck's famous motto, *als ich chun*, directed toward the crucified Christ by way of its placement (on the saddle cloth of the rider's horse under the cross; a figure with whom the artist identified himself), an educated viewer would have understood it as an expression of artistic pride and as his desire to compete with the famous Netherlandish artist. Similar to the conclusions drawn from her stylistic analysis, this study of the artist's inscriptions reveals an artist who was multi-faceted, clever, self-aware, and conscious of the latest artistic styles.

Amy Morris

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**Janez Höfler, *Der Meister E.S. Ein Kapitel europäischer Kunst des 15. Jahrhunderts*. Regensburg: Schnell & Steiner, 2007. 2 vols. Text: 291 pp, 291 b&w illus.; Plates: 318 illus. ISBN 978-3-7954-2027-7.**

Despite several important monographic exhibitions, notably Alan Shestack's five-hundredth anniversary exhibition of the artist's death (Philadelphia, 1967) and Holm Bevers's one-man show (Munich, 1986), the anonymous pioneer engraver Master E.S. has not received a true life-and-works monograph of his entire oeuvre since the initial gathering of his output a century ago by Max Geisberg and Max Lehrs (thirty entries by Lehrs in the bibliography, led by his landmark nine-volume critical catalogue of early German engravings, occupy more than two full pages). Of course, as his *Notname* indicates, we know this very distinctive and prolific (318 prints according to this catalogue) graphic artist only by his initials, which chiefly appear in works judged to be late in his career, only eighteen in number and many of them dated to 1466-67. All of the rest of his attributions remain just that, some of them surviving in unique impressions; however, they are solid for the most part, and his foundational place in the early history of prints (e.g. in Landau and Parshall's *Renaissance Print, 1470-1550*; 1994) remains secure.

Höfler brings rigor and order to the accumulation of attributions and surmises about biography. A consistency emerges, if not a firm relative chronology, which still must depend heavily on technical mastery. Höfler discerns at least two decades of activity with several distinct phases (Chapter III, Appendix I), and he considers the first prints to originate perhaps as early as circa 1440. While sometimes his earnest efforts at relative chronology involve micro-comparisons of motifs and can be argued, he does confidently and convincingly localize Master ES to the Upper Rhine, i.e. between Basel and Strasbourg.

Even the crucial letters E and S, which do not always appear together in the master's work, might stand for something other than the name of the artist, in spite of our habits of reading them as initials of a name from the MS of Martin Schongauer. For example, his well-known trio of engravings for a five-hundredth anniversary celebration at the Swiss monastery of Einsiedeln in 1466 might just as easily explain his use of an E. That site also proves important because it is the first known instance of a graphic artist making prints on commission, a potentially lucrative undertaking that links engravings to pilgrim souvenirs, a major late medieval commercial industry.

The example of Schongauer suggests to Höfler that our usual hypothesis, often taken as confirmed, that early engravers were trained as goldsmiths, might need rethinking. Unfortunately, unlike Schongauer, he still cannot make connections to any specific painted associated with Master E.S. He does note (p. 137, figs. 39-40) a painted Passion cycle from Haldern (now in Münster), ascribed to the Master of Schöppingen from Westphalia, which manifestly derives from ES print models, though since it is undated (currently considered ca. 1460), it does not help much with chronology or more precise localization. Höfler also discerns in the prints some Netherlandish painting influence, certainly evident later in Schongauer along the Rhine artery, even though most earlier German scholars resisted this link, because they had a nationalist bias against losing their man to a different national origin.

Höfler also denies that the artist ever copied from prior models, or at least no more than other artists of his time,

though this tone smacks a bit of the special pleading for originality that seems inherent to any monographic study of a single artist, especially one as influential as Master E.S. He devotes a final chapter to *Rezeption*, but there copies and influence are more often confined to painters than to printmakers, especially that thieving magpie, Israhel van Meckenem, who actually reused some E.S. plates in addition to making copies after his works (a list of lost engravings appears as Appendix II).

Discussion of the oeuvre occupies the center of the book, chiefly in Chapter IV (*Das Werk*), subdivided according to themes after an initial discussion of artistic origins. Chapter V discusses further how the master had a particular inclination towards the modeling of figures, often with echoes of the contemporary sculptural vocabulary of Upper Rhenish carvers, derived ultimately from Netherlandish painting. This compelling analysis, with the kind of media crossover that Jeffrey Chipps Smith discusses around German sculpture of the following century, is one of the highlights of Höfler's study, though he is at pains to deny any influence from the greatest of the contemporary sculptors in the same region, Nicolaus Gerhaert of Leyden (pp. 121-31), even while convincingly connecting (pp. 129-32) the early carved works of Michael Pacher to Master ES.

That naturalism of rounded figures and drapery remains the strongest legacy of Master E.S. to printmaking, and his ambitious, if sometimes stylized or flawed efforts to convey convincing interior or landscape spaces. But his links to art of the Netherlands is another important and lasting quality of the master's output. With a full – and fully illustrated, with comparisons – catalogue of the entire oeuvre, Janez Höfler reasserts those foundational contributions to the history of engraving by this prized and accomplished, if anonymous Master, still known as E.S.

Larry Silver

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## Sixteenth Century

**Pamela H. Smith, *The Body of the Artisan: Art and Experience in the Scientific Revolution*. Chicago: University of Chicago Press, 2004. 408 pp, 28 color pls. ISBN 978-0-226-76399-6 (cloth), 978-0-226-676423-8 (paper).**

In his *Nova Reperta* (c. 1590-1693), a visual repertory of the modern age's inventions, Jan van der Straet used the same pictorial strategies to present innovations in alchemy, medicine and painterly techniques: artisans and their apprentices engage in collaborative work in enclosed laboratory spaces, handling, mixing, boiling and transforming natural substances into chemical solutions, medicinal drugs, and colorful pigments. In the *Body of the Artisan*, Pamela Smith powerfully argues that the Northern Renaissance and the early modern scientific revolution both stemmed from the manual labor of such artisans, weaving into one narrative the achievements of such painters as Jan van Eyck, Robert Campin, and Albrecht Dürer, the craftsmen Bernard Palissy and Wenzel Jamnitzer, alchemists Cornelis

Drebbel and Johann Rudolf Glauber, and physicians Paracelsus and Franciscus de Boë Sylvius.

Artists, physicians, and artisans shared the goal of imitating, emulating, and manipulating nature. Accordingly, Smith's narrative starts with the birth of painterly naturalism in fifteenth-century Netherlands, recounting how Flemish artists proclaimed their ability to observe and carefully mirror nature and nature's processes in their altarpieces, portraits, and books of hours. Landscapes, plants, animals and people were portrayed with increasing attention to detail, and naturalism also became a trend in the production of devotional and magical imagery. Smith recounts that a lifelike image of Christ on the cross did not simply represent Jesus more truthfully; for practitioners of magic it could also help summon angels and spirits more forcefully than a less exquisitely executed picture. Northern Renaissance artists were increasingly aware of their newly-gained authority over visual observation, and reflected on their own achievements in their works of art. Mirrors within paintings, studies of St. Luke portraying the Virgin, and the genre of the self-portrait reveal how painters thought about their own profession.

*The Body of the Artisan* claims that artists and artisans imitated *natura naturans*, nurturing and productive nature in action. When creating lifelike images of nature, artisans followed nature's own creative processes. The sixteenth-century ceramist Bernard Palissy's lifecasts of frogs, snakes and lizards were produced in a kiln by baking a mixture of clay and glazes in a mold – a mode of production analogous to how nature generated these animals through putrefaction in decaying soil. Art and nature created life and competed with each other in the same process of heating up a mixture of soil, salts and ashes. In creating such lifecasts, the artisan's bodily engagement with matter was exhausting and laborious, but resulted in a better understanding of nature's own workings and secrets. Smith calls the knowledge accumulated in this way *artisanal epistemology* – a form of tacit knowledge (to use Michael Polányi's term) of nature's creative power acquired through bodily exertions, which cannot easily be reduced to theoretical statements. For Smith, this knowledge lay behind and established connections between the artistic success of the Northern Renaissance and the new philosophy of the scientific revolution, which relied on both observing and transforming nature. Moreover, in an explicitly Weberian twist, this worldly engagement with nature was also a novel method for artisans to commune with God and to seek redemption.

In addition to establishing the importance of artisanal knowledge, *The Body of the Artisan* is also a social history of the arts and the sciences. Smith forcefully argues that fifteenth- and sixteenth-century artisans carved out a new social identity and distinguished themselves from university-trained philosophers or the humanist culture of scholarship. The most vocal advocate of this new identity might well have been Paracelsus, who in the course of his itinerant career left no traditionally-minded scholar unscathed as he influenced a host of early modern surgeons and alchemists. According to Smith, even Dürer, an artist generally singled out for his humanist leanings, could be reinterpreted as an integral member of the artisanal culture of his native Nuremberg.

By the seventeenth century, the social status of the artisanal engagement with nature underwent a transformation. University-trained physicians, curious gentlemen, and philosophers joined artisans in proclaiming the primacy of new

philosophy, ocular observation, and an experimental approach to natural knowledge, and they competed as interpreters of nature. Painters and natural philosophers both agreed that knowledge could only be acquired through the senses, which were still prone to error and deception. While espousing artisanal knowledge, these new philosophers thus reasserted their superiority over artisans: nature revealed its secrets only to a modest, dispassionate and rational soul, embodied in neo-stoic, gentlemanly philosophers. Only such minds could control and overcome the potential failure of the senses. The artisans, whose senses were deemed to have been deceived by their bodily passions and commercial interests, were again excluded from dealing with natural knowledge.

Smith's argument is sweeping, bold, and convincing, encompassing three hundred years in just as many pages. Her cast of characters includes the most famous Northern painters and sculptors of the period, as well as lesser-known alchemists, medical practitioners, and even some extraordinary shoemakers, such as Hans Sachs and Jakob Böhme. These artisans were the product of the collective workshops of early modern crafts guilds, but they also transcended those origins by proclaiming their individual authorship and authority over nature. For Smith, these practitioners drove the scientific revolution, so she is less interested in extending her argument to reconsider the role of traditional heroes, such as Copernicus, Galileo, or Kepler.

Since the publication of *The Body of the Artisan*, Smith has supplemented the book's general argument with numerous case studies of alchemy and goldsmithing; additionally, historians of science Harold Cook and Lissa Roberts, for example, have discussed extensively how the growth of commerce fostered growing acceptance of experimental, material knowledge in the seventeenth century, and how artisanal epistemologies could interact with more theoretical study of nature. In sum, *The Body of the Artisan* is on its way of becoming a classic of early modern studies, powerfully showing how the history of science and art history should be studied together as part of a new disciplinary field.

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**Liesbeth M. Helmus, *Schilderen in opdracht: Noord-Nederlandse contracten voor altaarstukken 1485-1570*. Utrecht: Centraal Museum, 2010, 463 pp, 98 b&w illus. ISBN 978-90-5983-021-9.**

In recent years there has been a great upsurge of interest in the marketing of Netherlandish art. A critical resource for these studies is documentary information, especially that provided by contracts relating to the commissioning and selling of art works. Although these contracts often have a formulaic character, their specifications about issues such as scale, cost, delivery, quality, and iconography can offer valuable insights into the processes of production and sale, as well as the nature of the relationship between buyer and artist. Helmus's book is conceived as an examination of one body of contracts, those for North Netherlandish painted altarpieces from the late fifteenth century through the late sixteenth century. These documents

have never been considered as a group before, and there is much useful information that emerges from their study here.

The book is divided into two parts. Part 1 is a more general consideration of contracts from both the North and South Netherlands, and for both painted and sculpted altarpieces. I understand that in Part 1, the author wanted to set the more specific study of North Netherlandish contracts for painted altarpieces (which she examines in Part 2) into a broader context. But since Part 1 forms a very substantial chunk of the book (and is nearly as long as Part 2), it could be seen as detracting from the book's focus on North Netherlandish painted works – or perhaps as a sign that the book might have been better presented with a somewhat different focus.

Part 1 begins with a justification for treating altarpieces as a distinct category. Here the author's discussion of the usage of the term "altarpiece" in the documents, which is supported by the documentation cited in Appendix 1, is a welcome addition to the discourse on the altarpiece as a genre. Also helpful is the author's quantitative study of the number of altars in the North Netherlands in the sixteenth century. Helmus's estimate of a total 8,500-9,500 altars is a mind-boggling figure, even if not all altars were equipped with altarpieces and some of them were furnished with older altarpieces. This figure indicates that altarpieces were an even more substantive part of northern art production than many of us might have previously thought.

The first part of the book also explains the basic structure of the contract as a legal document and sets up useful distinctions between employment contracts (*arbeidscontracten*, in which longer-term relations between patron and artist were established), sales contracts (*koopcontracten*, which generally related to sales on the market) and commission contracts (*aanemingscontracten*, that is, commissions for a single work of art to be made). The author goes on to consider the commission contract in some detail, reviewing the main specifications and issues treated in these contracts. The information provided here is generally well known to scholars who have worked with such contracts, but it is valuable to have the material reviewed systematically, as it is here. However, it would have been more helpful to those less familiar with these documents for Helmus to have provided translations of the Middle Dutch quotes in this section. Moreover, most scholars, regardless of their experience in reading contracts, would have benefitted from a more sustained explication of some of the trickier terminology used in the documents – particularly terms relating to discussions about quality.

The book's discussion of pricing is one of the strongest sections of Part 1. Here Helmus calculates average prices for altarpieces in the fifteenth and sixteenth centuries, and furnishes comparative prices for sculpted and painted works (indicating that sculpted works, especially those of stone, were the costlier and painted ones the cheaper of the two). The most fascinating result from this study of pricing, however, is Helmus's well-argued claim that only in the sixteenth century did the price of altarpieces reflect the status and fame of the artist. Previously size and the cost of the materials were practically the sole determinants of price, independent of the specific artist executing the work. Such economic evidence confirms the generally-held notion that there was a distinct shift – and increase – in the status of the northern artist in the sixteenth century.

In Part 2 of the book Helmus turns to the contracts for North Netherlandish painted altarpieces. Although Helmus

located 66 contracts for North Netherlandish altarpieces, only 19 relate specifically to painted altarpieces; and since some of these relate to the same project, the second part of this book focuses on about 12 altarpieces. These include four altarpieces by famous artists, Jan van Scorel and Maerten van Heemskerck, with the rest by more obscure painters, namely the brothers Simonsz van Waterlant, Athonis Jansz van der Goude, Jan Deys, Ernst Maler, and Crispijn van den Broeck. The author treats the documents and altarpieces one by one, generally without drawing relations between them. So it was not clear to me what value accrued to – and what results emerged from – the book's specific focus on contracts for North Netherlandish painted altarpieces. The fact that Part 1 was not limited in this way and that the appendix includes redactions of all 66 documents suggests to me that the way the author circumscribes the content of Part 2 is somewhat artificial and overly confining.

This is not to say that there were not items of interest in the discussion of the individual altarpieces treated in Part 2. For example, in many cases Helmus provided charts that record all the payments and note the total sum paid to the artist; these are particularly useful for the larger and more complex commissions, such as Heemskerck's huge altarpiece for the Church of Saint Lawrence in Alkmaar. This section of the book also contains a fascinating treatment of Jan Deys's altarpiece for the Church of Saint Barbara in Culemborg, a commission which illustrates, rather poignantly, the pragmatic impact of iconoclasm. Deys received the commission for this altarpiece in 1557, but the work was destroyed soon thereafter in the iconoclastic riots of 1566; in 1570 a new contract was drawn up for a second altarpiece, with the same iconographic program (and likely following the same design) as the one that had been destroyed. In a further sad note, this second altarpiece only lasted five years before the Church of Saint Barbara was Reformed and all the altarpieces removed. Nevertheless, for the most part, the content in Part 2 of this book appears to be of interest primarily to those working on the specific altarpieces treated in the section, rather than to those concerned more generally with North Netherlandish painting or altarpieces.

The book ends with a lengthy 14-part appendix, which forms a fabulous resource for further scholarship on this topic. Included in the appendix is a section on terminology, which catalogues the use of various terms in documents, including the term "altarpiece" (as noted above), as well as terms used to reference the medium of painting, terms used for the *caisse* (or case) of sculpted altarpieces, and lists of North Netherlandish churches. Appendix 5 contains a pretty lengthy comparative chart of prices for various documented altarpieces – and even lists the currency equivalencies – so it is of tremendous help for those interested in nitty-gritty economics of art. The bulk of the appendix is given to summaries of the 66 contracts for North Netherlandish altarpieces. This is a very handy section, because it not only summarizes the contents of the documents, but also gives references to sources that publish the documents in their entirety. It would have been even better, however, if the documents were fully transcribed in the book, so that the full 66 contracts for North Netherlandish altarpieces could all be provided in one place. Still the last appendix does include full transcriptions of the documentation for all the painted altarpieces treated in Part 2.

Overall the book is quite well produced. Although illustrations are not a critical feature for a more document-centered study like this, the book does contain a good number of decent



black and white illustrations. It is particularly nice to see included here reproductions of some of the original contracts – including one with a schematic diagram of the planned altarpiece.

Lynn F. Jacobs

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**Walter S. Melion, *The Meditative Art: Studies in the Northern Devotional Print 1550-1625 (Early Modern Catholicism and the Visual Arts Series, 1)*. Philadelphia: Saint Joseph's University Press, 2009. I + 431 pp, 157 illus. ISBN 978-0-916101-60-2.**

This ponderous quarto is in some respects both a summation and an extension of Walter Melion's work of the past two decades, in which he has identified and analyzed instances of what he calls "meditative image-making" in Netherlandish prints of the late sixteenth and early seventeenth centuries. The eight individual case studies (plus a substantive introduction and epilogue) comprised by the book have not been previously published, but Melion returns to some of his favored objects of analysis, such as the plates of the *Evangelicae historiae imagines* (1593), mostly by the Wierix brothers after Bernardino Passeri, appended to Jerónimo Nadal's *Adnotationes et meditationes in Evangelia* (here the appearances of the risen Christ), and Hendrick Goltzius's engraved series of the *Life of the Virgin* (1593-1594), as well as introducing other prints, print series, and book illustrations, including the plates by Boëtius à Bolswert in Antonius Sucquet's *Via vitae aeternae* (1620); and several further works by Hieronymus Wierix, including two series: *Iesu Christi Dei Domini Salvatoris nostri infantia* (perhaps 1600-1610), and *Septem Psalmi Davidici* (1608; one plate is engraved by Antoon Wierix). Goltzius's drawing of the *Adoration of the Magi* (1605) and Otto van Veen's *Carrying of the Cross* altarpiece (c. 1610) expand the discussion into other media, but they are viewed in the context of the print tradition whence they emerged.

Melion's long-standing concern has been with artworks that can be shown to thematize their own production and function. In this volume he has selected works "that call attention to their status as images, using the theme of pictorial artifice to heighten the soul's awareness of its own image-making powers" (p. 3) – powers exemplified by Christ in His own figuration as *imago Dei*, sanctioned by the Incarnation. The prints both represent and prompt the soul's devotional activity.

Melion adduces instances in which artists and writers commented on meditative images, such as Christopher Plantin's prefaces to Benito Arias Montano's *Humanae salutis monumenta* (1571), wherein the publisher explains the utility of the images and their relations to the texts in this novel scriptural emblem book. But he also draws attention to texts in which the language of pictorial practice is applied to meditative practice – thus Luis Granada in his *Libro de la oración* (English trans. 1582) says that "we must then figure and represente everie one of these matters [concerning the Passion] in our imagination" – and in which meditation is likened to viewing a painting, as in Franciscus Costerus's preface to his *De vita et laudibus Deiparae Mariae Virginis* (1588). Furthermore, Melion extracts from texts and images less explicit connections between picturing and devotion, both in production (for example, in his Protean feat of imitation in the *Life of the Virgin*, "Goltzius tropes the imitative

process, using it to convey the soul's conversion of itself into an image of the beloved, whose likeness it craves" [p. 372]) and in viewing (we are reminded repeatedly of the role of sight in meditation; thus, for example, our viewing of the *Christi Iesu vitae admirabiliumque actionum speculum*, which is embedded in Montano's *Divinarum nuptiarum conventa et acta* of 1573/74, doubles that of *Sponsa* who contemplates in a mirror images of the life of Christ, her spouse, in the *Acta*). We are also reminded of the ways in which protagonists within compositions fix the viewer's relationship to the narrative; thus Saint Joseph "functions for Goltzius as a prototype of the ideal votary who meditates with his eyes, mind, and heart" and is "a type of the pious viewer" (pp. 199-200).

Evoking an emblematic apparatus, the analysis typically proceeds through a juxtaposition of the selected images with textual works of devotion, some of which were already juxtaposed by their makers and others of which are Melion's reasoned choices. Most of the texts are Jesuit; the most prominent exception is, perhaps, the *Vita Christi* of the fourteenth-century Carthusian Ludolph of Saxony, which was of considerable import in the sixteenth century. The images are never simply illustrations of the texts, even when that seems to be their ostensible function, as in the works appended to Nadal's *Adnotationes*. Rather, one might say that they illustrate and elucidate the texts to the same extent that the texts illustrate and elucidate the images. Melion's work is not a matter of deciphering iconography, which is in most instances not particularly obscure, but rather of discovering and explicating the rich parallels and shared tropes (shared sometimes by explicit design and sometimes through a common genealogy of practice) in the meditative programs of complementary images and texts. He offers exceptionally close and subtle readings of both images and texts, attending carefully, as far as the images are concerned, to the formal elements that are deployed to serve the works' function of mobilizing the viewer's eyes, mind, and heart.

*The Meditative Art* is an important contribution not only to our understanding of the function of images in (Jesuit) spirituality and to our understanding of the print culture of the Netherlands (especially Antwerp) in the late sixteenth and early seventeenth century (whose extraordinary significance to a more "mainstream" art history is still underappreciated), but also as a model for the close reading of images in conjunction with mutually illuminating texts. This volume inaugurates a series, entitled *Early Modern Catholicism and the Visual Arts*, by Saint Joseph's University Press, which has in recent years published several significant works in the history of art (not least of which are three volumes of translations from Nadal's *Adnotationes* with the relevant illustrations and substantive introductory essays by Walter Melion), each carefully produced and well illustrated. We hope that subsequent volumes in the series can match the high quality and import of Melion's *Meditative Art*.

James Clifton

Sarah Campbell Blaffer Foundation

**Christof Metzger, et al., *Daniel Hopper. Ein Augsburger Meister der Renaissance.* [Cat. exh. Pinakothek der Moderne, Munich, November 5, 2009 – January 31, 2010.] Munich: Staatliche Graphische Sammlung/Deutscher Kunstverlag, 2009. 568 pp, col. plates, b&w illus. ISBN 978-3-4220-6931-2.**

The exhibition at the Graphische Sammlung, Munich, dedicated to Augsburg printmaker Daniel Hopper (c.1470-1536) reveals the field's fresh appreciation for artists formerly perceived as 'derivative,' as well as for neglected centers of production like sixteenth-century Augsburg. Modern preferences for originality have relegated Hopper to the role of chief 'plagiarizer' for his etched copies of German and Italian prints, even though he has been credited as the 'inventor' of the printed etching. His often ragged etched line has been criticized for lacking the elegance of a Dürer engraving, and his aptitude for ornament has left him unfairly marginalized in the literature. Yet after monographic exhibitions on Master E.S. (1986), Martin Schongauer (1991), and Israhel van Meckenem (2003) at the Graphische Sammlung, Hopper at last takes his deserved place as a Renaissance master among the most important early German printmakers.

Hopper was clearly successful, as his tax records reveal. He moved to increasingly exclusive neighborhoods, received a coat of arms from Emperor Charles V, and was buried honorably in Augsburg Cathedral. His work appears in distinguished sixteenth-century inventories (e.g., of humanist Conrad Peutinger, Habsburg Archduke Ferdinand, and Ferdinand Columbus), and his sturdy iron plates permitted posthumous re-printings (notably by David Funck in 1684 and Carl Wilhelm Silberberg in 1802). The Munich catalogue restores Hopper to his historical prominence and offers a new catalogue raisonné to supplant the Hollstein volume of 1986. This richly illustrated catalogue now fully displays Hopper's technical mastery of the etching medium, while it also offers a more complete picture of Hopper's work in other materials, such as gouache, woodcut book illustration, and etched armor design. This catalogue successfully brackets the imponderable questions that have dominated Hopper scholarship – about the origins of etching and the likelihood of a trip to Italy – to shift discussion to more productive issues: Hopper's use of the etching technique, his dissemination of styles and motifs (Renaissance and otherwise), and the esteem accorded to artistic imitation.

Christof Metzger's impressive catalogue begins with four essays, each about a different aspect of Hopper's career: his drawings, his relationship to the armor industry, and his role as head of a workshop with a legacy evident in the business-savvy careers of his copyist sons Lambert and Hieronymus. In his opening essay, Metzger himself presents what we really know about Hopper's career. The author discovered in Bologna an unpublished Hopper etching plausibly identified as the Battle of Théroüanne (Aug. 7, 1479) – remarkably signed with full name in the plate and dated largely on stylistic grounds to c.1493, making this perhaps the earliest known etching on paper. This new work, suitably showing the young Archduke Maximilian's first decisive military victory over the French, confirms our presumptions about Hopper: he was making printed etchings by 1500, well before Dürer and his own securely dated etchings during the second decade of the 1500s.

Dating and chronology, however, continue to be unresolved issues with Hopper's printed oeuvre. Though often

marked with a recognizable DH monogram and the pinecone emblem of Augsburg, only six prints bear dates, at least one of which (*Tabernacle of the Adler Family* [H.28]) may refer to the dedication date of the object portrayed, rather than the date of the etching itself. While the Bologna print is an exciting find and does seem to pre-date 1500, it nonetheless renews questions about the wisdom of assigning dates solely on stylistic grounds for an artist who seems particularly adept at deploying different styles, depending on the model imitated or the subject and audience addressed. If anything, the catalogue visibly demonstrates the astounding range of Hopper's manner, which encompasses gothic vine tendrils, Italianate grotesques, line etching, dark ground dot patterns (the so-called 'Hopper style'), and which includes copies after Andrea Mantegna, Marcantonio Raimondi, and Lucas Cranach, among others.

Essays by Achim Riether and Freyda Spira show Hopper's link to other media: preparatory drawings and etched armor, respectively. On one hand, Hopper is portrayed as representative of craftsmen at the time. His workshop practices (sons Lambert and Hieronymus are the subject of a fourth essay by Tobias Gütthner) also involved collaborations with a number of sculptors, goldsmiths, book publishers, and armorers. Even his deep knowledge of *all' antica* and Italianate motifs (from prints, medals, armor, paintings) are properly set within the context of Augsburg, a city with trading ties to Italy and with a number of other artists working in a Renaissance style similar to Hopper.

On the other hand, the reader is left with a clear picture of Hopper's artistic distinctiveness. The extent of his network with metalworkers and armorers, the city's prominent humanists, and the imperial court surpasses that of standard craftsmen. His vast knowledge of visual sources may stem from conventional training, but his awareness of the print medium as suitable for translating designs into new form, and his development of a market for them, seems utterly modern. In that business sense, he is the true successor of Israhel van Meckenem, matched only by his contemporaries Hans Burgkmair and Albrecht Dürer. Whereas etching has been characterized as a 'false start' for figures like Burgkmair and Dürer, this catalogue makes clear that for Hopper etching remained a central activity to which he was singularly committed, even when he was working with other media or collaborating with other artists.

Contributors to the catalogue convey Hopper's technical mastery, from his line-work etchings to the dot-patterned silhouetted backgrounds that required at least two bitings in acid. Still worth considering is how and why Hopper's labor-intensive engagement with etching – as 'inventor,' copier, designer, and purveyor of artistic taste – was so successful, even though ultimately it would not define the medium's worth among artists (especially painters) or among collectors, who instead would come to value etching as an expressive outlet of artistic virtuosity not unlike drawing (Michael Cole, ed., *The Early Modern Painter-Etcher*, 2006).

The nature of copying so central to Hopper's artistic practice is most effectively illustrated in the weighty catalogue section, where one can see images of a range of sources for Hopper's prints, drawings, and armor designs in individual catalogue entries. However, the format of the catalogue – with written entries and comparative material in a separate section from Hopper's images (which are out of order and follow Hollstein's system instead) – hinders easy use and requires frequent back-and-forth page-turning. Despite these drawbacks of format, the catalogue information improves considerably upon

Hollstein by updating the literature, transcribing full inscriptions, providing accurate plate dimensions, and identifying all of the printing campaigns of Hopfer's plates. This information is directed to print specialists, who also will appreciate the extensive addenda on watermarks, concordances with Bartsch and Hollstein volumes, and archival sources relating to the artist.

This impressive catalogue will remain a crucial reference on Hopfer for years to come, but also may be a springboard for further publications on central issues of the period that Hopfer's career so beautifully represents: prints as a medium and technology for translating Renaissance style and motifs; cross-fertilization among prints, sculpture, painting, and armor; fluid boundaries between copying, artistic imitation, and early modern views of authorship and mastery; and the suitability of etching to meet the expectations of a changing society. More attention is needed on the artist's presumed audience(s) and the market for his work, and on situating him in a social, Reformation, and political context. However, this catalogue will remain valuable in presenting Hopfer as a figure perched between the medieval and modern periods, as both craftsman and artist, and as creative copyist and resourceful innovator. No longer will Daniel Hopfer be discounted as merely 'derivative.'

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***Cranach und die Kunst der Renaissance unter den Hohenzollern. Kirche, Hof und Stadtkultur.*** [Cat. exh. Schloss Charlottenburg und Evangelische Kirchengemeinde St. Petri- St. Marien, Berlin, October 31, 2009 – January 24, 2010.] Berlin: Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg, Staatliche Museen zu Berlin, Stiftung Preussischer Kulturbesitz und Deutscher Kunstverlag, 2009. 368 pp, b&w and color illus. ISBN: 978-3-422-06910-7.

This impressive book breaks much new ground in the art and architectural history of Renaissance Berlin-Brandenburg. The Hohenzollern electors' territorial expansion, religious choices, and dynastic fashioning set the scene for palace construction, church rebuilding, embellishment of interiors, and transformation of images. Their shift from Catholicism to Lutheranism to Calvinism is evidenced in epitaphs, altarpieces, portraits, drawings and documents. The exhibition was designed around Berlin's roughly eighty Cranach paintings, a third of which had been in the Hohenzollern collections since the sixteenth or seventeenth centuries. The first part of the book consists of thirteen outstanding essays discussing various themes connected with the exhibition, which was held at two venues – one in Charlottenburg Palace, the other in St. Marienkirche. The second part consists of a profusely illustrated and richly annotated catalog.

The introductory essay by Elke Anna Werner provides a superb thematic introduction to the exhibition. The cultural blossoming of Berlin began with the Hohenzollern's move to the Mark Brandenburg, where they campaigned to secure land and electoral titles. Elector Johann Cicero (1455-1499) was the first to be buried in Brandenburg. After his death in 1499, his sons Joachim I (1499-1535) and Albrecht (1490-1545) stimulated far-reaching Renaissance changes. Joachim I brought

well-known scholars to Berlin. Albrecht, who became Cardinal of Brandenburg, ordered religious works from the Cranach workshop, including the 1523/25 *Passion* series for his church in Halle. While Joachim I remained Catholic, his son Joachim II followed Luther in 1539 after his father's death. His major rebuilding program for the palace on the Spree included the nearby Dominican Church, which was outfitted magnificently with reliquaries and epitaphs. He also commissioned a 1537/38 Cranach *Passion* series, more Lutheran in spirit than the earlier one at Halle.

Maria Dieter discusses the epitaphs funded by Berlin's patricians for the Nicolaikirche. Beliefs regarding the Lord's Supper are explained: Luther's avowal of the literal presence of Christ in the Eucharist, emphasized in Brandenburg, is set against Calvin's insistence on only a symbolic, spiritual presence. The continuing importance of ecclesiastical adornment is seen in the rich church interior, preserved in a 1616 epitaph for Johann Kötteritz and Caritas Distelmaier.

Andreas Cante lays archival groundwork for the study of various Renaissance artists in the employ of the Hohenzollerns: Jacopo De' Barbari worked for Johann Cicero; Hans Hasenfleisch is recorded as painter to Joachim I; the Leipzig painter Hans Krell delivered no less than forty-nine works; Michel Ribestein's monumental painted epitaphs reveal Classical and Italian influences with complex Lutheran iconography. From the late 1550's, Italian painter Giovanni Battista Perini and architect Francesco Chiaramella were called in. The most significant Renaissance sculptor in Berlin was Hans Schenck (or Scheusslich).

Four essays focus on Cranach: Dieter Koepplin discusses *Christ's Descent into Limbo* in the context of why Cranach's workshop, which produced numerous Lutheran paintings, continued to create Catholic altarpieces for Joachim II, who had converted to the new faith. Martin Warnke sees a partly dead, but still sprouting tree-trunk painted by the aging Cranach in his 1546 *Fountain of Youth* (the year of Luther's death) as a symbol of hope and renewal. In Werner Schade's essay, *Venus With a Jeweled Belt*, long given to Cranach the Younger, is reattributed to a seventeenth-century follower, Heinrich Bollandt. And new results from technical studies of paintings by Cranach and his workshop are reviewed in a paper by conservators Mechthild Most and colleagues.

Two essays address architecture: Martin Müller uses seventeenth-century engravings of Brandenburg and images of castles and palaces in Cranach landscape backgrounds to re-imagine buildings destroyed through renovations, expansions and wartime losses. Guido Hinterkeuser considers genealogical/dynastic relationships among ruling families in following the flow of architectural ideas between Saxony, Franconia and Berlin.

In an essay on Hohenzollern mortuary monuments from the Vischer workshop, Sven Hauschke notes similarities between the tomb sculpture of Frederick the Wise at Wittenberg, based on a drawing by Cranach, and the tomb sculpture of John Cicero in Berlin, conjecturing that Cranach also participated in the design of the latter. Horst Bredekamp and Eva Dolezel relate the Berlin Museums and *Kunstkammer* collections to an intellectual Utopia called *Sophopolis*, proposed by Swedish governor Bengt Skytte to Elector Friedrich Wilhelm in 1667.

Discussing the evolution of the Brandenburg court, Walter Neugebauer observes that palace construction grew from

dynastic necessity. Even hunting lodges were used as council chambers. And Manfred Rudersdorf and Anton Schilling discuss the gradual conversion to Calvinism by Johann Sigismund in 1613, and the split – and finally accommodation – between the Electorate and patricians.

The catalog portion of the book has two sections, one for the Charlottenburg exhibition and one for the St. Marien exhibition – altogether eleven parts – each with an introductory chronology. The first part covers the ascendancy of the Hohenzollerns from 1515-1571, and includes major Cranach portraits of electors; a part on the Franconian lineage includes an impressive painted genealogical tree; among palace embellishments is the sole self-portrait by Cranach the Elder; church decorations include the *Passion* series; numerous artifacts exemplify the consolidation of the Reformation in Brandenburg from Johann Georg in 1571 through the 1620 death of Johann Sigismund, and the Hohenzollerns within the European power struggles of 1608-1620. The second section covers the collections of St. Marien church: spectacular works by Michel Ribestein and Hans Schenck; a 1563 manuscript testifying to Joachim II's faith; letters from Philipp Melanchthon; and documents concerning Johann Sigismund's conversion to Calvinism in 1613, with treatises on the use of images in this "Second Reformation."

Gerd Bartoschek provides a valuable "Appendix" registry of Berlin Renaissance artists compiled from a 1786 document by Friedrich Nicolais. Finally, a Hohenzollern genealogical overview completes this handsome and scholarly catalog, which provides a wealth of fundamental resources for future research.

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**Christopher P. Heuer, *The City Rehearsed: Object, Architecture, and Print in the Worlds of Hans Vredeman de Vries (The Classical Tradition in Architecture)*. London: Routledge, 2008. 298 pp, 118 b&w illus., 4 color pls. ISBN 978-0-415-43306-8.**

The Dutchman Hans Vredeman de Vries (1526-1609) is generally acknowledged as the 'father of architectural painting' or the progenitor of the art of perspective, a designer who utilized the tradition of Vitruvius and Serlio as raw material for architectural and ornamental inventions. The theme of this fascinating and experimental artistic biography is to capture more fully Vredeman's own opinion on the nature and worth of his art. Heuer does not limit his inquiries to the life and works of the artist, but questions Vredeman's project through the wisdom of the great cultural philosophers of the twentieth century: Benjamin, Adorno, Riegl, Panofsky, and others who thought deeply about art in the age of reproducible images and image-averse societies. But primacy is given to revealing statements by the artist, culled from such disparate sources as verses written for a Chamber of Rhetoric, self-referential statements in the front-matter of his print albums, autobiographical overtones in Karel van Mander's biography, and, finally, the archival notice of his failed bid for a professorship at the University of Leiden – an event in 1604 that opens the book.

Long dismissed as a deviser of ornament, a growing consensus (tempered somewhat by Heuer, p. 213) sees the designer-painter, whose career also included engineering and urban

planning, as a *uomo universale*, well versed in both the liberal and mechanical arts. The art of perspective was Vredeman's expertise. But his genius lay in invention, the talent to turn architectural elements into a stream of visual novelties, and to use perspective for the creation of bunsetting images, which Heuer concludes 'do not model architectural projects: they are the projects' (p. 212).

Vredeman left posterity 27 illustrated volumes, containing 483 prints after his designs, as well as a not-yet-fully-catalogued oeuvre of easel paintings with architectural scenes. None of his large-scale works, including large *trompe l'oeil* paintings, has survived. His prints of the five architectural orders and his exercises in curling strapwork, angular interlaces, and slanted obelisks diffused the Vredeman de Vries style to cities and buildings from Tallinn to Peru. Heuer successfully replaces the name Vredeman as a mere label for an ornamental style with the personality of an artist coping with the contradictions of his era, as his application to the professorship in Leiden reveals. Likely the university was looking for someone to advance the theory and practice of perspective, not for someone who used perspective as a form of recombinant art (a favorite term in this book). Out of touch with new scientific developments, Vredeman's distinctive synthesis between the pictorial and the mechanical was becoming out-of-date.

He was much better understood by Karel van Mander, whose biography in the *Schilder-boeck* was probably based on a letter written by the subject himself. Early in his career this artist interiorized his Vitruvius by copying Pieter Coecke van Aelst's publication of an illustrated Serlio, just as Pieter Bruegel is said to have swallowed up the panoramic views of the Alps to fashion his *Large Landscapes* (1555-56). Thus the landscape artist (Bruegel) and the Vitruvianist (Vredeman) discovered safe (value-free) subjects, landscape and perspective, at a crucial moment in the artistic history of the Low Countries. Vredeman's publishers were seeking a decorative vocabulary of Vitruvian forms to project the virtue of civil society without advertising the contested doctrines of faith or state.

Heuer divides his book into two parts. Part One, 'Performances of Order,' considers what pictures of empty architecture were supposed to mean. Performance creates a semiotic link with *Scenographia* (1560), a book of stage designs that exemplifies Vredeman's vision of 'unbuilt architecture in the world of things.' Order refers to the five classical orders that structure Vitruvian forms. Part Two, 'Perspective and Exile,' focuses on the artist's career, as he zigzagged in and out of the Low Countries and the Holy Roman Empire. It probes a relationship between strategies of self-effacement (in an age where dissimulation was a matter of survival) and the properties of perspective, which propel a carefully constructed view towards an annihilating vanishing point. This nexus between propelling sight and nullification may justify the hypothesis, not pursued by the author, that these architectural exercises are rhetorically related to spiritual exercises.

Many topics and themes are touched upon in the chapters within the two parts. Chapter One, 'Unbuilt architecture in the world of things,' moves from a 'rhetoric of choice,' manifest in a picture of *Christ in the Home of Mary and Martha*, to the role of perspective and the aperçu that its science is useful in representing standing buildings and imagined architectural scenery but is not part of architectural practice. Chapter Two, 'Antwerp the City Rehearsed,' presents textual proof of Vredeman's oratory as a member of the Peony Chamber in Mechelen and later

of the Violieren in Antwerp. Heuer uses the sham architecture in rederijker cultural practice as a prism for Vredeman's empty stages and unbuilt cities. Heuer even relates the thoroughfares of the Scenographia to the equally deserted country roads in the *Small Landscapes* prints (1555), images emptied of doctrine that put sight itself on stage.

The next chapter, 'Guidebook to Chaos' (invoking Gombrich's *The Sense of Order*), turns to Vredeman's grotesques and treats them as limitless fruits born from Vitruvian roots. Particularly flamboyant among Vredeman's motifs, his strapwork lacked ancient antecedents and appeared supremely modern. Heuer concludes Part One with a reiteration of the term *parergon*, central to Gombrich's discussion of pictorial genres, particularly landscape, to denote a classical term of categories remote from the core, including presumably Vredeman's reduction of architecture to its basic elements.

'Vanishing Self' (Chapter Four) initiates the biographical theme of Part Two. Using the concept of 'Confessional Travel,' Heuer speculates on Vredeman's nicodemism and whether he was a member of the Family of Love, the secretive sect that fostered confessional concealment among the humanists of Antwerp. Many scholars have faltered on the importance of the Family of Love in the lives of Antwerpians, and I concur with Perez Zagorin who suggests a looser circle rather than a movement of radical dissidence (Neo-Stoicism as a unifying discourse in late Renaissance culture is absent in Heuer's text). Many Netherlanders in the later sixteenth century were non-aligned practitioners of Christian perfection who adhered to the principle of conformity in matters of state, but to spiritual autonomy without confessionalism.

Heuer finishes Chapter Four with the suggestion that Van Mander's biography of Vredeman was a near-autobiography, based on an exchange of letters. The text contains a veritable catalogue of *trompe l'oeil* paintings, called 'perspects,' a word not otherwise known in Van Mander's lexicon and presumably coined by the painter himself. Heuer concludes by positing one-point perspective as a figure for autobiographical self-effacement: the reticence of the artist whose art conceals art.

'Hidden Terrors,' Chapter Five, focuses on Vredeman's final work, *The Book of Perspective* of 1604. Popular because of the illustrations, but useless as instruction, these perspectives suggest to Heuer a 'pictorial anxiety,' especially in plate 29 (the cover image), which aligns a one-point perspective with a recumbent human figure in brutal foreshortening. Vredeman's fictional worlds of the book's title 'revel in troubling alternatives to the notion of art as history' (p. 213).

*The City Rehearsed* is intellectually ambitious and embedded in contemporary discourse on the ambiguous power of images. There are some shortcomings, including the absence of a list of illustrations. Its allusive titles make it difficult to assess the contents of its six chapters and curb navigation of the text. The text is littered with a host of misspellings and faulty transcriptions of the sources. This book courageously blends biography, historiography, modern theory, a close reading of images and their sources to create an exciting new model for the life and works of artists of the past.

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**Katja Schmitz-von Ledebur, *Die Planeten und ihre Kinder. Eine Brüsseler Tapissereienserie des 16. Jahrhunderts aus der Sammlung Herzog Albrechts V. in München* (Studies in Western Tapestry, 3). Turnhout: Brepols, 2009. 166 pp., col. plates, b&w illus. ISBN 978-2-503-52354-5.**

Almost as soon as he succeeded his father, William IV (1493-1550), Duke Albrecht V of Bavaria (1528-79), cousin and in-law of the Habsburgs, transformed the Munich court into a center of patronage and collecting. He founded the court library and the *Kunstkammer*, following them with the *Antiquarium*, a collection of Roman (and supposedly Roman) sculpture placed in its own, purpose-built structure. Not surprisingly, one of Albrecht's advisers, Samuel Quiccheberg (1529-67), authored the first theory of collecting.

Thanks in part to current scholarly interest in theory and in collecting, Munich's ducal court has recently been the focus of several fundamental publications that make source material more widely available than ever before. Going online to the Bayerische Staatsbibliothek to click through ducal manuscripts, such as the *Kleinodienbuch* of Duchess Anna (Cod. icon. 429), brings home the extreme luxury of Albrecht's court and demonstrates how art history is enriched by our greater awareness of objects that Renaissance patrons most valued, but that modern scholarship has tended to neglect.

Among such later ignored, but once prized, objects are tapestries, and Albrecht shared the interest of other Renaissance princes in these luxurious weavings of wool, silk, and precious metal thread. Katja Schmitz-von Ledebur makes this clear by publishing (pp. 16-18) a 1571 inventory that opens with series of large tapestries, mostly narratives but also including "twelve pieces with the Bavarian arms, among them ten very large" (p. 16: zwelf stuckh mit Bayrischen wappen, darunter sind zehen gar groß). There are other armorial works; "seventeen dorsals with verdure" (p. 17: sibentzehen spalier mit laubwerch); and tapestries described as being used for covering tables, benches, beds, coaches, and sleighs, but nevertheless decorated, for example with "a bowl of fruit in the middle" (p. 17: hat in der mit ain schissl mit fruchten) or "all kinds of animals" (p. 17: von allerlay thiern). The inventory records pieces from the Netherlands, Hungary, Turkey, and an old one, dated 1493, that had been made in Munich.

Among the over 160 tapestries are "seven pieces [with] planetary stories, each six Brabant ells high" (p. 17: siben stuckh von der planeten histori, jedes sechs Prabantisch elln hoch), the series that forms the topic of this study based on Schmitz-von Ledebur's dissertation (Bonn, 2000). Listed in inventories of the Ducal Residence in 1638 and 1707, but not in 1769, Albrecht's planetary tapestries went from Schloss Nymphenburg into the Bayerisches Nationalmuseum in 1858. The "planetary stories" show each deity riding across the sky above a scene depicting activities associated with him or her. This composition conforms to the standard type, but, as Schmitz-von Ledebur demonstrates, in this case it ultimately derives from the 1531 woodcut series attributed to the Nuremberg artist, Georg Pencz (1500-50). The author also shows the importance of these prints to numerous tapestry series, which with passing time somewhat disguised their debt to Pencz through increasingly Italianate figures and composition.

Schmitz-von Ledebur's chief aim is to date the Munich

tapestries to the 1550s and to argue for their close connection to Michiel Coxcie (1499-1592). Civic marks prove that the tapestries were made in Brussels, and their weavers' marks place them in the same shop as other pieces, but Schmitz-von Ledebur is dealing with a complex problem. Since the works make their first documentary appearance in that 1571 list, she has no written records to use in her argumentation and must rely on a rigorous formal analysis, asking several questions: what visual sources did the designer use? how did he group his figures and place them in each composition? are there comparable pieces of known date? to what period does the design of the borders correspond? The borders are particularly important to her argument, but her concern with dating the works pervades much of Schmitz-von Ledebur's book.

Before she builds her convincing argument, Schmitz-von Ledebur provides a series of overviews that add to the reader's understanding of the tapestries. This is a carefully structured book, with one section seamlessly leading to the next, and it includes technical data on each piece, as well as a listing of archival material that will ease the task of future researchers. Putting Albrecht forward as their patron, the author examines astrology and astrological imagery at the duke's court (perhaps too briefly) before she proceeds to a discussion of the *Planetenkinder* theme in art history. The most exhaustive chapters she devotes to individual tapestries. Each opens with an iconographic survey of the planetary god in question. Schmitz-von Ledebur then carefully reads each tapestry's composition, pursuing even the smallest details and linking individual figures and actions to specific visual sources. Her iconographic discussion includes an analysis of the cartouches lying in each tapestry's borders, and she shows that the subject extends beyond the main composition.

Schmitz-von Ledebur thus demonstrates methodical looking, and reading these sections of the book can be hard going. Despite the black-and-white illustrations accompanying the text, one continually wishes to see the tapestries themselves, even as the author's careful descriptions also cause the reader to wonder how the tapestries' original audience looked at them. Did the designer of these very large works, each of them over four meters in height, mean for viewers to approach them, to look at them up close, to delight in the wealth of detail in the multiple levels of the composition? Schmitz von Ledebur does not deal with this question, leaving it to others, but her book will be the one to which those scholars will first turn.

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## Seventeenth-Century Flemish

***Kurfürst Johann Wilhelms Bilder. Vol. I: Sammler und Mäzen.*** Edited by Reinhold Baumstark with contributions by Reinhold Baumstark, Marcus Dekiert, Hubert Glaser, Oliver Kase and Christian Quaeitzsch. Munich: Hirmer Verlag, 2009. 422 pp, 360 color illus., 7 b&w. ISBN 978-3-7774-6075-8.

***Kurfürst Johann Wilhelms Bilder: Vol. II: Galerie und Kabinette.*** Edited by Reinhold Baumstark, catalogues by Christian Quaeitzsch (Düsseldorfer Galerie) and Oliver Kase (Gemäldekabinette). Munich: Hirmer Verlag, 2009. 254 pp, 680 b&w illus. ISBN 978-3-7774-2051-6.

***La Galerie Électorale de Dusseldorf. Die Gemäldegalerie des Kurfürsten Johann Wilhelm von der Pfalz in Düsseldorf.*** Reprint of the Basel edition of 1778, published by the Bayerische Staatsgemäldesammlungen, Munich, with an introduction by Reinhold Baumstark. Munich: Hirmer Verlag, 2009. 118 pp, 55 b&w illus. ISBN 978-3-7774-7015-3.

These three publications accompanied an exhibition in the Alte Pinakothek, Munich (February 5 – May 17, 2009) to commemorate the 350<sup>th</sup> birthday of Johann Wilhelm von der Pfalz (1658-1716) from the house of Wittelsbach, Duke Palatine of Neuburg, Jülich and Berg (1679), Elector Palatine (1690), Duke of Upper Palatine and Cham (1707-14), and one of the foremost collectors in Europe. Johann Wilhelm held court in Düsseldorf where he built one of the first galleries to exhibit his large collection of Flemish, Dutch, and Italian paintings, a so-called 'Kunsthäus', completed in 1714. This exhibition documenting Johann Wilhelm's art collection in Munich followed the slightly earlier one held in Düsseldorf in late 2008-early 2009 – *Himmlich, Herrlich, Höfisch* – which concentrated on the paintings formerly in the Elector's collection that were still in Düsseldorf, among them Rubens's large *Assumption of the Virgin* and *Venus and Adonis*.

The exhibition in the Alte Pinakothek with the well-written and lavishly illustrated catalogues follows the Elector's collecting activities from the mid-1680s to the installation of around 350 works in the specially built art gallery or *Kunsthäus* in 1714. It continues with those of Johann Wilhelm's younger brother and successor, Karl III Philipp (1661-1742) after the move of about 250 small paintings to Mannheim in 1730-31, and of the latter's nephew and successor Karl Theodor (1724-99). After Karl Theodor became Elector of Bavaria in 1777 he settled in Munich. Upon his death, the collections of the Palatine and the Bavarian Electors were merged between 1799 and 1806 into the Royal Bavarian collections and integrated in 1836 into the holdings of the Alte Pinakothek.

The 46 paintings by Rubens and his studio formed the core of the collection and rivaled only the holdings of the Spanish Royal court. 29 of these works are still accepted as originals. It supposedly was Rubens's *Battle of the Amazons* that inspired Johann Wilhelm to begin collecting art. Equally impressive are

the more than 20 paintings by Van Dyck (14 are still accepted today). Rembrandt's *Passion* cycle and Raphael's *Holy Family* from the Canigiani collection (a gift from Johann Wilhelm's father-in-law, Cosimo III de Medici), are other highlights. Among contemporary artists, Johann Wilhelm greatly admired the work of Adriaen van der Werff (1659-1722) from Rotterdam, his court painter for nearly twenty years, who is represented by close to 40 paintings. For decorations in his private apartments and the newly built castle Bensberg the Elector commissioned Antonio Bellucci (1654-1726) and Giovanni Antonio Pellegrini (1675-1741) from Venice (today in the Bayerische Staatsgemäldesammlungen, Munich). Instrumental in the paintings' acquisition was the Dutch artist Jan Frans van Douven (1656-1727), since 1682 Johann Wilhelm's court painter, who installed the collection in the *Kunsthhaus*, unfortunately pulled down in the nineteenth century.

The Elector also involved his close relatives in securing works as well as his second wife, Maria Luisa, who was instrumental in the negotiations leading to the acquisition of Rubens's *Last Judgement*, the enormous altar in the Neuburg Jesuit church that his grandfather, Wolfgang Wilhelm had commissioned from Rubens in 1616. Johann Wilhelm was among the first to collect altarpieces; in the process he was required to have a copy painted of the altar he was purchasing to replace the original in the church. For a detailed account on the formation of Johann Wilhelm's collection see Susan Tipton, "La *Passion mia per la pittura*," *Münchener Jahrbuch der bildenden Kunst*, 3rd series, vol. LVII, 2006, pp. 71- 331, who publishes the documents regarding the acquisition and exchanges of the many works of art.

In 1719, three years after Johann Wilhelm's death, appeared the first printed catalogue of the Elector's art collection by Johann Georg Karsch (died 1753), the gallery's director, dedicated to Elector Karl III Philipp. Besides the paintings, Karsch's inventory also mentioned precious tables and small bronze and ivory sculptures (see Kornelia Möhlig, *Die Gemäldegalerie des Kurfürsten Johann Wilhelm von der Pfalz-Neuburg (1658-1716) in Düsseldorf*, [Ph.D. diss. Bonn], Cologne, 1993). The second, a visual inventory of the art Johann Wilhelm collected, was a folio of engravings that reproduced all the paintings hanging in the Düsseldorf *Kunsthhaus* and in the large staircase leading up to it from the castle: *Estampes du catalogue raisonné et figuré des tableaux de la galerie électorale de Dusseldorf* (Basel, 1778) with engravings by the Basel publisher and engraver Christian von Mechel (1737-1817) and a catalogue in French by Nicolas de Pigage (1723-1796). The publication, originally in a text and plate volume, was dedicated to Elector Karl Theodor von der Pfalz (1724-99).

The folio opens with an allegorical frontispiece honoring Karl Theodor, followed by the plan, façade and cross section of the *Kunsthhaus* (plates A-D) and twenty-six plates of engravings, each reproducing mostly between 8 and 20 paintings in their original, rather spacious hanging, often arranged around a large center piece with smaller works placed more or less symmetrically along either side. The first two rooms included primarily Flemish paintings anchored by De Crayer's high altar from the Augustinian church in Brussels, among Johann Wilhelm's last acquisitions, surrounded by the more than twenty works by Van Dyck, among them *Susanna and the Elders*, a *Lamentation*, two Saint Sebastians, and several fine portraits. Additional works exhibited at the beginning were by Snyders, Fyt, Van Egmont, Van Thulden, and Jordaens. The Dutch school

was represented by Jan Weenix, Bloemaert, and Honthorst with an occasional Italian painting (Titian, Giordano, Palma); the latter school was predominant in Room 3. Here we find paintings by Raphael, the Carracci, Tintoretto, Veronese, several by Luca Giordano and a lone work by Poussin. Among the eight Rembrandts in Room 4 were the *Passion* paintings, the *Adoration of the Shepherds*, and two portraits (now called Bol), together with no less than 23 works by Adriaen van der Werff, among them the fifteen for the *Mysteries of the Rosary*. In midst of these we find Titian's *Portrait of a Young Man*, Jordaens's *Satyr Visiting the Peasant*, Guido Reni's *Assumption of the Virgin*, and Velazquez's *Young Nobleman*, one of the few Spanish works in the *Kunsthhaus*. In Room 5 at the end, all 46 Rubens paintings were shown, reproduced on five plates. The remaining four plates reproduce 70 small-scale paintings installed on panels that covered the windows.

Von Mechel recorded the 358 paintings exhibited in the *Kunsthhaus* in small engravings on 26 large plates in accordance with their hanging, the *Galerie Électorale de Dusseldorf*. Each work is reproduced in fine detail in the order they were installed in the five rooms, identified with the artist's name and a number that corresponded to the 1719 Karsch inventory. The present folio facsimile edition reproduces the hanging of 1763 after the collection was newly installed by the then gallery director and painter Lambert Krahe (1712-90). The first Düsseldorf installation, according to Karsch, showed Rubens's enormous *Last Judgement* – his largest painting and one of five monumental works by the artist – in the centre hall with the *Kunsthhaus* built around it. In the 1778 publication the hanging was rearranged so that the visitor was greeted in the first room by Van Douven's large equestrian portrait of Johann Wilhelm above the door and then proceeded slowly to Room 5, the high-point at the end where all the Rubens paintings were installed. The De Pigage-Von Mechel volume also includes engravings after seven allegorical paintings in grisaille by Johann Georg Karsh that decorated the gallery's staircase.

The 2009 facsimile publication ends with a list of the 358 works arranged by inventory number with references to plates, artists, title, medium and size, and the present location (pp. 98-113). An alphabetical list of the artists with a brief mention if attributions differed from those found in De Pigage's 1778 catalogue – primarily among the Italian works and some by Rubens – concludes the volume.

Christian Quaeitzsch catalogues these works fully in *Kurfürst Johann Wilhelms Bilder*. Vol. II: *Galerie und Kabinette*, recording 337 paintings seen there until 1719 (pp. 21-133). All are illustrated in black and white and listed alphabetically by artist, title, medium and size, current inventory numbers, and references beginning with the first catalogue by Gerhard Joseph Karsch of 1719 up to the recent Munich catalogues of 2005 (Neuburg), 2006-09. Paintings that were auctioned or lost were illustrated whenever possible from Von Mechel's engravings. After the Elector's death in 1716, some 160 paintings were added between 1719 and 1778 (pp. 135-55, nos. 338-398) and incorporated into the Düsseldorf gallery for a total of 398 works; all are again illustrated in black and white where possible or shown in Von Mechel's 1778 engravings. During the preparation of the exhibition it could be established that only 76 paintings were missing; 17 are still known but no longer in the Alte Pinakothek, while nine were auctioned in 1851 and some were lost during the war or deaccessioned.

Another group of 253 small-scale paintings was installed

in two private rooms in the Düsseldorf castle and transferred in 1730 to the newly built castle in Mannheim where they again were installed in similar rooms (*Kabinette*). Thanks to four pen drawings dated 1731, now generally attributed to Johann Philipp von der Schlichten (1681-1745), Karl Philipp's court painter, that Everhard Korthals Altes discovered in the Doucet collection at the library of the Art History Institute (INHA), Paris (*The Burlington Magazine*, CXLV, March 2003, pp. 206-18), it was possible to reconstruct that part of the collection as well. The pen and ink drawings show us their original frame-to-frame hanging that likely reflected the earlier one in the Düsseldorf castle. Landscapes (66) and genre scenes (41) predominate besides religious subjects which were installed as a group on one wall (57).

Oliver Kase catalogues this collection of small-scale paintings in *Kurfürst Johann Wilhelms Bilder*. Vol. II: *Galerie und Kabinette* (pp. 157-251). The reconstruction shows that of the 253 works reproduced in the drawings in 1731, only 143 could be identified in the Bayerische Staatsgemäldesammlungen, fifteen in the Bayerisches Nationalmuseum, while 79 works are lost. Kase's catalogue illustrates all the works and lists them alphabetically by artist with the relevant information to various collection catalogues and, if known, present-day locations. Here Von der Schlichten's small pen sketches are used for illustration of missing works. A good many of these paintings are now exhibited in the Staatsgalerie Neuburg an der Donau which opened in 2005, published in *Flämische Barockmalerei*, a catalogue by Konrad Renger and Nina Schleif (reviewed earlier in the HNA Newsletter). Both the De Pigage-Von Mechel publication of 1778 and the four pen-and-ink drawings of 1731 provide an excellent visual record of the installation of art collections in the eighteenth century.

While *Kurfürst Johann Wilhelms Bilder*. Vol. II: *Galerie und Kabinette* documents the paintings in Johann Wilhelm's collection proper, Vol. I: *Sammler und Mäzen* publishes five essays on the Elector's art collecting and its appreciation: Hubert Glaser situates Johann Wilhelm and his collection in his time; Reinhold Baumstark discusses the Elector not only as an avid art collector but also as a patron of many Dutch and Italian artists, as for example Adriaen van der Werff who contributed more than forty works, among them fifteen for the *Mysteries of the Rosary*. The Elector also commissioned the Venetian artists Antonio Bellucci and Giovanni Antonio Pellegrini with extensive decorations in the private apartments of the Düsseldorf castle and the newly built hunting castle Bensberg (1705-10), including some twelve large hunting pieces and three ceiling decorations by Jan Weenix (ca. 1642-1719). All these paintings are today in the Bayerische Staatsgemäldesammlungen. Christian Quaeitzsch discusses how Johann Wilhelm – who was educated by Jesuits – and his art collection were received among the European courts and how it affected his standing. Furthermore he describes the extensive allegorical decorations by Pellegrini and Bellucci in the Düsseldorf castle and castle Bensberg. Marcus Dekiert recounts the move under Elector Karl III Philip von der Pfalz (died 1642) of some 250 small-scale paintings from the two *Kabinette* and Johann Wilhelm's private rooms to the newly built castle in Mannheim, finished in 1730, while the collection in the *Kunsthau*s remained behind in Düsseldorf. Discussed as well are the four drawings by Von der Schlichten, mentioned above, which reproduce the paintings in their new installation in Mannheim. The pen sketches again include artists' names (in red ink) and numbers which correspond more or less to the 1730 inventory drawn up during the move.

Among the 'cabinet' paintings were no fewer than twenty-six works called Jan Brueghel the Elder and ten painted in collaboration with other artists, seven by Adriaen Brouwer, several by Hans Rottenhammer, Adam Elsheimer (3), Gerard Dou (5), the elder Van Mieris (8), Van der Neer (15) and other Dutch *fijnschilders*. Rachel Ruysch (1664-1750), appointed in 1708 as *Cabinetsmalerin*, is represented by several fine still lifes. Korthals Altes furthermore discovered an early printed catalogue, *Detail des Peintures du Cabinet Electoral de Dusseldorf* in Wolfenbüttel with another similar one located in the Bayerisches Hauptstaatsarchiv, Munich, that seem to reflect this early Mannheim collection; this indicated that the paintings were opened to special visitors for viewing. (Also printed in vol. 2 of Jan van Gool's *De nieuwe Schouburg...*, 1751).

Oliver Kase, finally, selected texts referring to paintings in the Düsseldorf Gallery, foremost the "Galeriebriefe" by Wilhelm Heinse, published in 1776-77 in the *Teutscher Merkur*, reprinting some excerpts. His essay ends with color plates of a selection of paintings by the court painters that lead to the catalogue proper of the 150 exhibits shown in Munich, drawn above all from the Mannheim 'cabinets' (pp. 339-89). A selection of 58 works by Düsseldorf court painters, among them Buys, Van Douven, Van der Werff, and Rachel Ruysch concludes the volume. References to the early collection catalogues up to 1838 and a general bibliography follow without an index; however a concordance of all the paintings listed in the catalogues from 1719 until today, their present attributions and locations, is published on the museum website as [www.pinakothek.de/alte-pinakothek/information/publikationen/JW\\_Listen.pdf](http://www.pinakothek.de/alte-pinakothek/information/publikationen/JW_Listen.pdf).

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## Seventeenth-Century Dutch

**Peter van den Brink, Jaap van der Veen et al., *Jacob Backer (1608/9-1651)*. [Cat. exh. Museum Het Rembrandthuis, Amsterdam, November 29, 2008 – February 22, 2009; Suermondt-Ludwig-Museum, Aachen, March 12 – June 5, 2009.] Zwolle: Waanders Uitgevers, 2008. 270 pp, 339 illus. ISBN 978-90-400-8565-9.**

To secure a place in the history of art, it was not always useful to have been considered Rembrandt's pupil. Few seventeenth-century painters were as unfortunate posthumously as Jacob Backer. Due to Thoré-Bürger's sloppy reading of a Dutch source, Backer was long held to be one of Rembrandt's adepts who, moreover, failed to emerge from the master's shadow. Although the error was set right in the 1980s, it took art historians three decades to adjust.

This book is a revisionist biography, thorough oeuvre catalogue, and passionate homage. It begins by noting that Backer's contemporaries saw him as one of the century's greatest artists. The speed of his technique may have been one reason. In a mere two decades, he built a sizeable oeuvre of portraits, character heads, and history pieces. The new catalogue identifies



135 authentic works; a separate DVD lists a great many others known from prints and archives.

Jaap van der Veen's biographical essay makes the most of the meager documents on a painter who never married or encountered legal quandaries. It speculates that Backer's first Amsterdam teacher was Jacob Pynas, who may have shared his Mennonite beliefs. The artist then approached Lambert Jacobsz. in Leeuwarden to acquire the principles of Rubensian history painting. Upon returning to Amsterdam, various of his innovations were successful, including portraits *all'antica*, arcadian scenes inspired by Guarini's drama, and uncanny Biblical scenes. Scaling the social ladder, Backer's finest hour was a commission for the Stadtholder's palace: a maidenly personification of the Dutch Republic, Italianate in symbolism but clad in red, white, and blue. We glimpse some of the master's self-esteem when another princely patron demanded a price estimate in advance. Backer, alluding to his hurt pride as budding courtier, answered that "he could not do this and was not wont to do so, but he would demonstrate to be acting honestly." Despite such pretensions he ultimately failed to reach the top end of the market.

Peter van den Brink's essay, exploring all aspects of Backer's art, identifies many hitherto unknown works and brings the master's qualities as a portraitist to the fore. In history painting, it recognizes Rubens rather than Rembrandt as his example. Prints in particular provided models for dialogue scenes involving half figures. Backer reused the same hands, faces, and poses in different settings; this observation provides a *raison d'être* for works that have usually been interpreted as character heads.

A series of drawings reveals how Backer sat next to Govaert Flinck and Jacob van Loo making "academy figures", studies from the nude. He probably thought out historical narratives in advance and drew his models in appropriate poses. This method seems to underlie the painting *Venus, Adonis, and Amor* (Fulda) and the monumental *Diana and her Nymphs* (St. Petersburg). The latter work, now recognized as a Backer, is the master's tribute to no one less than Titian, improving wittily on the image tradition. The painting shows Diana's naked back close at hand. We, the viewers, are put in Actaeon's position: the goddess is about to turn her head. In a second, she will discover our presence and set her dogs on us.

Backer, a "good colorist", "understood well how to make a good nude", to quote his Antwerp colleague Jean Meyssens. Lively brushwork, especially in representing flesh, was probably his main asset. Van den Brink's detailed analysis relishes the artist's *joie de peindre*. It is unlikely that Backer used assistants since he had such a swift brush. (Yet, one is sometimes reminded of Michelangelo's retort, when Vasari boasted about finishing his work so quickly: "So it appears!") A contemporary reported that one could arrive in Backer's studio and have one's portrait done, including the hands, collar, and fur, on the same day. A catalogue entry by Michiel Franken suggests that this report was more than an anecdote, analyzing how precise wet-in-wet brushstrokes exploit the ochre ground for the middle tones. One of Backer's finest works, however, does not display such bravura but depicts a woman in elaborate dress as a pensive Muse Euterpe. Due to its "unparalleled evocation of swishing satin," the portrait is among the most beautiful of the Dutch Golden Age, as Bob van den Boogert concludes.

The book adequately reconstructs why Backer's contempo-

raries held him in such esteem. It is therefore an important contribution to our knowledge of one of the most exciting decades for history painting in Amsterdam, the 1640s.

Backer's works must have made an impact on his pupils in particular, including Jan van Noordt, and colleagues such as Flinck and Ferdinand Bol. This realization opens up avenues for further research, which is highly desirable if only for further nuancing such a contested notion as 'Dutch classicism.'

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**Friedrich Scheele and Annette Kanzenbach (eds.), *Ludolf Backhuysen. Emden 1630 – Amsterdam 1708*. [Cat. exh. Ostfriesisches Landesmuseum Emden, Emden, November 30, 2008 – March 1, 2009.] (*Veröffentlichungen des Ostfriesischen Landesmuseum Emden* 27). Munich/ Berlin: Deutscher Kunstverlag, 2008. 180 pp, 83 colour illus., 5 b&w illus. ISBN 978-3-422-06875-9.**

The singular achievement of Ludolf Backhuysen as the Dutch Golden Age's master of the monumental tempest first received its full due with a monographic exhibition in Emden and Amsterdam, his native and adoptive cities, in 1985. Backhuysen's scholarly recognition was subsequently crowned with the publication of a handsome monograph by Gerlinde de Beer in 2002, based on the author's dissertation at the Christian-Albrechts-Universität in Kiel in 1993. The Ostfriesisches Landesmuseum recently marked the 300<sup>th</sup> anniversary of the artist's death with another monographic exhibition. Although separated by 25 years, this project explicitly seeks to avoid duplicating that effort. Instead it takes a strikingly specific tack, in addressing the social and professional context of Backhuysen's career as an artist. This angle provided an opportunity to present rare and less-accessible objects that bring the artist to life as a person. It follows the lead of the objects from the museum's own collection, which make up about half of the exhibition, the rest lent from three major institutions in Amsterdam.

Modest in size, this exhibition presents 45 works under 34 catalogue numbers. Sixteen paintings and two "pen paintings" join fourteen drawings, one page of calligraphy, and a dozen prints, 11 of them from the celebrated series *D'Y Stroom en Zeegezichten*. Of the paintings, just two serve to represent the large-scale stormy seascapes on which rest Backhuysen's fame. Several others present facets of the artist's biography, the most intriguing example that of a view of the Mosselsteiger on the Y, which possibly includes a combined Backhuysen and De Hooghe family portrait; it is here presented together with the pen-and-wash study for it. Social history and political context color many of the other selections as well, including *The Y Seen from the Mosselsteiger or the Bothuisjes*, as well as a large tableau showing Admiral Michiel de Ruyter assuming command of the combined fleet. The paintings display a wide variety, even including an early pair of Biblical histories. By contrast, the drawings, highlighted by the exquisite *Caulking the Hull of a Warship* from the Amsterdams Historisch Museum, underline Backhuysen's achievement through specialization.

The emphasis on context is carried over into the essays, which cover nearly half of the catalogue's pages, and examine

in considerable detail several facets of the role and position of Backhuysen's works and career. Very helpful is Peter Sigmond's wide overview of the rise of Dutch marine painting, focusing on the military/historical scene and relevant ideological divisions in the Dutch navy, with an addendum on Backhuysen's contribution. Annette Kanzenbach's essay focuses on Backhuysen's monumental *Self-Portrait* for the *Kunstkamer* in the City Hall in Amsterdam. Building on Eymert-Jan Goossens and Bert van de Roemer's re-introduction of this significant but little-discussed exhibition space to the scholarly literature in 2004, Kanzenbach exhaustively articulates the *Self-Portrait*'s various academic assertions that applied to the newly-opened, semi-public gallery. This point does not dispel the impression that Backhuysen was also exerting the social status he had achieved with a non-academically oriented specialty, as well as with calligraphy, also presented prominently. There remains room for other contexts in shaping its interpretation, such as other self-portraits.

Comparably extensive is the discussion by Karl Arndt of the artist's biography by Arnold Houbraken. Arndt astutely notes some of the specific conditions of Houbraken's project, including the short time he could allot to it, and his campaign of written solicitations of information and related dependence on informants. Houbraken's account of the artist's preparations for his own funeral is weakly interpreted as praise for his piety, but the wider reading of the *Great Theatre* and Houbraken's life and thought offered by Hendrik Horn reveals Houbraken to be a rationalist, interested in critical thinkers such as Lodewijk Meijer and Balthasar Bekker; he was more likely drawn to this story because of Backhuysen's cool concern for earthly matters such as good wine for his pallbearers. The author astutely zeroes in on Houbraken's exposition of a theoretical concern for fixed mental and physical images of transient phenomena, such as Backhuysen's depictions of the turbulent sea: Houbraken raises this point more famously with respect to Rembrandt's elusive mastery of emotions. The anecdote about the artist heading out into a storm to observe the waves is well known, and of course problematic, but at the same time not to be dismissed. It does address the question of Backhuysen's conspicuous achievement in the convincing representation of this transient natural phenomenon. As Arndt notes, Houbraken contrasts it with Gerrit Dou's depiction of immobile objects (he returns to this criticism of Dou elsewhere in his book, it should be noted).

This exhibition engages the viewer with a variety of objects, and delivers on its promise to plumb the context of Backhuysen's career, thus appealing to the historically-inclined scholar as well as the layperson. The biographical element takes centre stage, and ties together divergent topics, from his self-portraits to Houbraken's account of his life and work.

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Henk van Nierop, Ellen Gravowsky, Anouk Janssen (eds.), *Romeyn de Hooghe: De verbeelding van de late Gouden Eeuw*. With introductory essay by Henk van Nierop and contributions by Anna de Haas, Henk van Nierop, Inger Leemans, Joke Spaans, Michiel van Groesen, Donald Haks, Meredith Hale, Adri K. Offenbergh, Huigen Leeflang, Garrelt Verhoeven, Piet Verkruisje, Elmer Kolfin, Paul Knolle, Marc Hamelers, Truusje Goedings, Margriet Eikema Hommes, Piet Bakker and Dirk Jan Biemond. [Cat. exh. Bijzondere Collecties van de Universiteit van Amsterdam, December 10, 2008 – March 8, 2009.] Zwolle: Waanders Publishers, 2008. 310 pp, 150 color, 50 b&w illus. ISBN 978-90-400-8557-4.

Joseph B. Dallett, *Romeyn de Hooghe. Virtuoso Etcher*. Edited by Andrew C. Weislogel, with a contribution by Tatyana Petukhova LaVine. [Cat. exh. Herbert F. Johnson Museum of Art, Cornell University, Ithaca (NY)], August 8, 2009 – October 11, 2009.] Ithaca (NY): Herbert F. Johnson Museum of Art, Cornell University, 2009. 96 pp, 65 illus. (mostly in color). ISBN 978-1-934260-11-1.

The Dutch etcher Romeyn de Hooghe (1645-1708) enjoyed a glorious career in the latter half of the seventeenth and the early years of the eighteenth centuries. Undoubtedly, he was the most successful printmaker of his age in Holland with an oeuvre of over 4,300 etchings comprising of mostly book illustrations and *circa* 800 loose prints. He is mostly known for his depictions of historical events but, in two exhibitions that celebrated the 300th anniversary of his death in 1708, he is shown to have been a much more versatile etcher and even an all-round artist. The exhibition at the Special Collections department of the University of Amsterdam comprised largely of prints and books from their own holdings and the Herbert F. Johnson Museum of Art at Cornell University displayed a selection of Romeyn de Hooghe etchings from the famous Joseph B. Dallett collection. The two accompanying publications are in a way complementary. The Amsterdam book is a collection of essays on diverting aspects of De Hooghe's life and art by various specialists. The Cornell publication, compiled by the collector and scholar Joseph B. Dallett himself, is traditionally organized with a short introduction followed by 57 full color photographs with their own catalogue notes offering in depth studies of individual prints.

Although the title of the Amsterdam exhibition, *Romeyn de Hooghe. De verbeelding van de late Gouden Eeuw*, presents the artist as a chronicler of the later Dutch Golden Age (the word *verbeelding* being a pun, meaning both 'depiction' and 'imagination'), the publication pays homage to him in most other aspects of his life, thought and art as well. Besides, as an appendix, an updated short title list is given of printed books that contain illustrations by De Hooghe. The first set of essays is mostly dedicated to the artist's life and ideas. More than once, it is stressed that his glorious career stands in contrast with his personality as described in contemporary sources, mainly satirical texts and pamphlets. He was portrayed as a blasphemer, a pornographer and a thief. But how could a man as terrible as

Romeyn de Hooghe have received so many important commissions? Or rather, should the satirical texts mentioned above be used as documentary sources in the way it is done by some of the authors? The artist's deeds were especially criticized in *Het Boulonnois hondtie* of 1681, probably by Govert Bidloo. He is accused of being a kleptomaniac, a fiddler, a forger and a fornicator. The author and the artist were well acquainted since at least as early as 1675 and they appear to have continued their collaboration for many years after the publication of the text. Was there really a fight between the two friends as serious as to justify such grave accusations? Or were the accusations in Bidloo's text deliberately so outrageously exaggerated as to ridicule charges of much lighter offences? Did the author simply try to help his friend? Also Romeyn's output as printmaker is used to reach conclusions on the artist's thoughts and preferences. From the large number of pro-House-of-Orange prints, one could possibly count him as member of the *Orangist*-league. But is it safe to assume he was sympathetic to the Jewish cause from just a few etchings with specific Jewish subjects? It is sometimes too easily forgotten that De Hooghe was an artist by profession who had to earn his daily living by his work.

The artist's versatility as an etcher is stressed in essays on portrait prints, news prints, political prints, satirical prints and maps and other topographical prints. Of course, the distinction between these genres is arbitrary and, perhaps, anachronistic but the various authors remind us of this fact regularly. In fact, some of Romeyn de Hooghe's most famous prints are clever combinations of the aforementioned genres. Lesser known aspects of Romeyn de Hooghe's life and art are discussed in a further set of essays dedicated to his plans for a school of design, his paintings and his designs for decorative arts, respectively. Several legal documents regarding the founding of the school of design give detailed insights on De Hooghe's didactic ideas. Not only printmaking was going to be taught. Drawing, painting, sculpture and pattern making (for decorative arts) were considered just as important. Moreover, an education in the arts was supposed to be provided for both the children of the city's nobility as well as for orphans and other needy. The division of work in De Hooghe's studio becomes clear from the detailed documentation on the painted decorations in the town hall of Enkhuizen, one of his large-scale painting projects. Romeyn proves to have been the designer and overseer rather than the painter. The actual execution was left largely to workshop assistants and/or hired hands.

The Cornell publication provides many elaborate and well documented catalogue texts and the choice of etchings shows most aspects of De Hooghe's career. In most cases, prints were chosen that are not discussed or only briefly mentioned in the Amsterdam catalogue. The focus of the notes is on iconography. Notwithstanding the clear explanations of the prints' subject matter, sometimes an elaboration on the circumstances of the publication of an individual work is badly missed as well as a discussion of De Hooghe's imagery in the light of iconographic traditions. On the other hand, in a few cases, new information is brought forward. For instance, two new devotional manuals can now be added to the aforementioned short title list, an edition of Thomas a Kempis' *De Imitatione Christi* printed in Cologne in 1669 and one printed in the same town in 1670 (cat. nos. 6 and 7).

Both exhibition catalogues offer a thorough inside into Romeyn de Hooghe's life and art. None of them pretends to be a definitive study on the artist. The Amsterdam publication was

written for the larger public but, at the same time, provides a *status quaestiones* in De Hooghe studies and a starting point for further research while the Cornell publication provides much additional information. The well-documented and eloquently composed texts bring so many new aspects to light that, inevitably, at the same time they also raise new questions.

Jaco Rutgers  
Amsterdam

## New Titles

**Areford**, David S., *The Viewer and the Printed Image in Late Medieval Europe (Visual Culture in Early Modernity)*. Burlington, VT: Ashgate, 2010. ISBN 978-0-754-66762-9, \$125. To be reviewed.

**Barockmalerei an Maas und Mosel. Louis Counet und die Lütticher Malerschule**. Trier: Stadtmuseum Simeonstift, 2009. ISBN 978-3-930866-30-4. – Exhibition Stadtmuseum Simeonstift, Trier, 2009.

**Block Friedman**, John, *Brueghel's Heavy Dancers: Transgressive Clothing, Class, and Culture in the Late Middle Ages*. Syracuse: Syracuse University Press, 2010. ISBN 978-0-8156-3215-3.

**Bod**, Rens, Jaap Maat, Thijs Weststeijn (eds.), *The Making of the Humanities*. Vol. 1: *Early Modern Europe*. Amsterdam: Amsterdam University Press, 2010. ISBN 978-90-8964-269-1, euro 44.50

**Bondgenoten of tegenpolen. Samenwerking tussen kunstverzamelaars en musea in Nederland**. Ed. by Ineke van Hamersveld and Truus Gubbels. The Hague: Vereniging Rembrandt, 2010. ISBN 978-90-6650-099-0, euro 34.

**Bruijnen**, Y., *Jan Rombouts. The Discovery of an Early Sixteenth-Century Master (Ars Nova)*. Turnhout: Brepols, 2010. ISBN 978-2-503-52569-3, euro 120.

**Buchanan**, Iain, *Habsburg Tapestries (Studies in Western Tapestry, 4)*. Turnhout: Brepols, 2010. ISBN 978-2-503-51670-7, euro 100.

**Burmeister Kaaring**, David, *Det kunstfaerdige billede: Haarlem-Manieristerne 1580-1600*. Copenhagen: Statens Museum for Kunst, 2009. ISBN 978-8-7920-2339-1. – Exhibition catalogue.

**Chapman**, H. Perry, Joanna Woodall (eds.), *Envisioning the Artist in the Early Modern Netherlands (Netherlands Kunsthistorisch Jaarboek/ Netherlands Yearbook for History of Art, 59)*. Zwolle: Waanders, 2010. ISBN 978-90-400-7683-1.

**Cherry**, Peter, John Loughman, Lesley Stevenson, *In the Presence of Things: Four Centuries of European Still-Life Painting. I: 17th-18th Centuries*. Lisbon: Fundacao Calouste Gulbenkian, 2010. ISBN 978-97-2884-4870-6. – Exhibition Museu Calouste Gulbenkian, Lisbon, February 12 – May 2, 2010. Previously listed without catalogue information.

**Cranach und die Kunst der Renaissance unter den Hohenzollern. Kirche, Hof und Stadtkultur**. Berlin: Deutscher Kunstverlag, 2009. ISBN: 978-3-422-06910-7. – Exhibition Schloss Charlottenburg and Evangelische Kirchengemeinde St. Petri-St. Marien, Berlin, October 31, 2009 – January 24, 2010. Reviewed in this issue.

**Cruz, Laura**, *The Paradox of Prosperity: The Leiden Booksellers' Guild and the Distribution of Books in Early Modern Europe*. New Castle: Oak Knoll Press, 2009. ISBN 978-1-5845-6235-1.

**Cuttler, Charles D.**, *Hieronymus Bosch: Late Works*. London: Pindar Press, 2009. ISBN 978-1-9045-9744-0, \$240.

**DaCosta Kaufmann, Thomas**, *Arcimboldo: Visual Jokes, Natural History, and Still-Life Painting*. Chicago: University of Chicago Press, 2010. ISBN 978-0-226-42686-0, \$65.

**Derolez, Albert**, *Corpus Catalogorum Belgii VII: The Surviving Manuscripts and Incunables from Medieval Belgian Libraries*. Brussels: Koninklijke Vlaamse Academie van België, 2009. Euro 57.

**Díaz Padrón, Matias**, *Rubens' Vertumnus and Pomona and the Lower Summer Apartments at the Alcázar in Madrid*. Madrid: El Viso, S.A. Ediciones, 2009. ISBN 978-84-95241-68-9, euro 58.

**Duverger, E.**, *Antwerpse Kunstinventarissen*, vol. 14: Index Onderwerpen (*Fontes Historiae Artis Neerlandicae I*). Brussels: Koninklijke Vlaamse Academie van België, 2009. Euro 36.

**Eberhard Cotton, Giselle** (ed.), *La Collection Toms*. Lausanne: Fondation Toms Pauli; Sulgen: Niggli Verlag, 2010. ISBN 978-3-72120-731-6 (English). – Exhibition Musée des Tissus et des Arts Décoratifs, Lyons, May 21 – June 20, 2010.

**Fischel, Angela**, *Natur im Bild. Zeichnung und Naturerkenntnis bei Conrad Gessner und Ulisse Aldrovandi*. Berlin: Gebr. Mann Verlag, 2009. ISBN 978-3-7861-2610-2.

**Frederiksen, Rune**, and Eckart Marchand (eds.), *Plaster Casts. Making, Collecting and Displaying from Classical Antiquity to the Present*. Berlin: De Gruyter, 2010.

**Fritzsche, Claudia**, *Der Betrachter im Stilleben: Raumerfahrung und Erzählstruktur in der niederländischen Stillebenmalerei des 17. Jahrhunderts*. Weimar: VDG, 2010. ISBN 978-3-8973-9647-0, \$60.

**Goossens, Eymert-Jan**, *Het Amsterdamse Paleis. Schat van breed en penseel*. Zwolle: Waanders, 2010.

**Groenveld, S.**, *Het Twaalfjarig Bestand (1609-1621): de jongelingsjaren van de Republiek der Verenigde Nederlanden*. The Hague: Haags Historisch Museum, 2009. ISBN 978-90-7255-005-7.

**Haag, Sabine**, Elke Oberthaler and Sabine Pénot, *Vermeer: Die Malkunst*. Vienna: Residenzverlag, 2010. ISBN 978-3-70173-187-9. – Exhibition Kunsthistorisches Museum, Vienna, January 25 – April 25, 2010. Previously listed without catalogue information.

**Hardwick, P.**, *The Playful Middle Ages. Essays in Memory of Elaine C. Block (Medieval Texts and Cultures of Northern Europe, 23)*. Turnhout: Brepols, 2010. ISBN 978-2-503-52880-9, euro 80.

**Harmanni, Richard**, *Juriaan Andriessen (1742-1819): A Beautiful View*. Zwolle: Waanders, 2009. ISBN 978-90-400-7653-4. – Exhibition, Museum Van Loon, Amsterdam, October 2, 2009 – January 4, 2010. Previously listed without catalogue information.

**Hartig, Paul** (ed.), *Prinzessin Luise von Mecklenburg-Strelitz: Die Reise an den Niederrhein und in die Niederlande 1791: Tagebuch einer späten Königin von Preussen*. Munich: Deutscher Kunstverlag, 2010. ISBN 978-3-4220-6974-9, \$27.

**Hartkamp-Jonxis, Ebeltje**, *Weaving Myths: Ovid's Metamorphoses and the Diana Tapestries in the Rijksmuseum*. Amsterdam: Rijksmuseum, 2009. ISBN 978-90-8689-050-7, – Exhibition Bon-

enfantenmuseum, Maastricht, March 13 – September 13, 2009. Previously listed without catalogue information.

**Hayward, M.**, and P. Ward (eds.), *The Inventory of King Henry VIII: Textiles and Dress*. London: Harvey Miller/ Turnhout: Brepols, 2010. ISBN 978-1-905375-42-4, euro 140.

**Hengelhaupt, Uta**, *Splendor und Zier. Studien zum Altarbau und zur kirchlichen Innenausstattung am Beispiel des Hochstiftes Würzburg unter den Fürstbischöfen Johann Gottfried von Guttenberg (1684-1698) und Johann Philipp von Greiffenklau (1699-1719)*. Regensburg: Schnell und Steiner, 2008. ISBN 978-3-7954-2075-8.

**Hoch-Gimber, Miriam**, *Die Mainzer Malerfamilie Hoch. Leben und Werk im Wandel der Zeit – ausgehend vom Barock bis hin zur Romantik*. Pieterlen: Peter Lang, 2010. ISBN 978-3-631-60102-0, CHF 44.

**Huys Janssen, Paul**, *Gekoesteede schoonheid: Kunst uit Brabantse privébezit*. Zwolle: Waanders, 2010. ISBN 978-90-400-7699-2, \$49.50. – Exhibition Noordbrabants Museum, 's-Hertogenbosch, May 22 – August 29, 2010. Previously listed without catalogue information.

*The Inventories of Charles V and the Imperial Family*. Under the direction of Fernando Checa Cremades. 3 vols. Madrid: Fernando Villaverde Ediciones S.L., 2010. ISBN 978-84-937083-1-3, euro 800.

**Johann Heinrich Schönfeld**. *Welt der Götter, Heiligen und Heldenmythen*. Cologne: DuMont 2009. ISBN 978-8321-9243-3. – Exhibition Zeppelinhafenmuseum Friedrichshafen and Staatsgalerie Stuttgart.

**Jöhnk, Carsten**, and Annette Kanzenbach (eds.), *Schein oder Wirklichkeit? Realismus in der niederländischen Malerei des 17. Jahrhunderts*. Bremen: Hachmann, 2010. ISBN 978-3-9394-2981-4, \$35. – Exhibition Ostfriesisches Landesmuseum, Emden, May 21 – September 5, 2010. Previously listed without full catalogue information.

**Kania, Katrin**, *Kleidung im Mittelalter. Materialien, Konstruktion, Nähtechnik. Ein Handbuch*. Cologne: Böhlau, 2010. ISBN 978-3-412-20482-2.

**Kloek, Wouter**, *Pieter Aertsen en de wereld op zijn kop*. Amsterdam: Nieuw Amsterdam, 2010. ISBN 978-90-8689-061-3, euro 15.

**Kockerols, Hadrien**, *Les gisants du Brabant wallon*. Namur: Les éditions namuroises, 2010. ISBN 978-2-93-378-83-1: www.pun.be

**Koldewey, Eloy, et al.**, *Stuc. Kunst en techniek*. Zwolle: Waanders, 2010.

**Kroesen, J.E.A.**, and V.M. Schmidt (eds.), *The Altar and Its Environment, 1150-1400 (Studies in the Visual Culture of the Middle Ages, 4)*. Turnhout: Brepols, 2010. ISBN 978-2-503-53044-4, euro 95.

**Kroesen, J.E.A.**, *Staging the Liturgy: The Medieval Altarpiece in the Iberian Peninsula*. Leuven: Uigeverij Peeters, 2009. ISBN 978-90-429-2116-0.

**Krüger, Manfred**, *Albrecht Dürer. Mystik, Selbsterkenntnis, Christussuche*. Stuttgart: Verlag Freies Geistesleben, 2009. ISBN 978-3-7725-2375-5.

*Kunst als Herrschaftsinstrument. Böhmen und das Heilige Römische Reich unter den Luxemburgern im europäischen Kontext*. Ed. Jiri Fajt, Andrea Langer. Munich/Berlin: Deutscher Kunstverlag, 2009. ISBN 978-3-422-06837-7.

**Leson, Richard, and Thomas Kren, *Old Testament Imagery in Medieval Christian Manuscripts*. Los Angeles: The J. Paul Getty Museum, 2010. – Exhibition June 1 – August 8, 2010.**

**Maaz, Bernhard, *Cranach in der Gemäldegalerie Alte Meister Dresden*. Berlin/Munich: Deutscher Kunstverlag, 2010. ISBN 978-3-422-07009-7, euro 15.**

**Maes, G., and J. Blanc (eds.), *Les Échanges artistiques entre les anciens Pays-Bas et la France (Museums at the Crossroads, 21)*. Turnhout: Brepols, 2010. ISBN 978-2-503-53095-6, euro 75.**

**Marx, Barbara, and Peter Plaßmeyer (eds.), *Sehen und Staunen. Die Dresdner Kunstkammer von 1640*. Berlin/Munich: Deutscher Kunstverlag, 2010. ISBN 978-3-422-07012-7, euro 78.**

**Martens, Didier, *Peinture flamande et goût ibérique XV-XVI siècles*. Brussels: Le Livre Timperman, 2010. ISBN 978-90-77723-96-8, euro 48.**

**Meijer, Bert, *Repertory of Dutch and Flemish Paintings in Italian Public Collections*. Vol. III: Piedmont and Valle d'Aosta. 2 vols. Florence: Centro Di, 2010. ISBN 978-88-7038-443-7, \$300.**

**Millenium 23, 2009/1-2: *De kartuize van Scheut en Rogier van der Weyden*. Turnhout: Brepols, 2010. ISBN 978-2-503-51670-7, euro 100.**

**Morgan, Nigel, and Stella Panayotova (eds.), *Illuminated Manuscripts in Cambridge: A Catalogue of Western Book Illumination in the Fitzwilliam Museum and the Cambridge Colleges. Part 1: the Frankish Kingdoms, Northern Netherlands, Germany, Bohemia, Hungary Austria, the Meuse Region and Southern Netherlands*. 2 vols. London/Turnhout: Harvey Miller/Brepols, 2009. ISBN 978-1-905-37547-9, £150. To be reviewed.**

**Muller, W., *La nature, rythme et danse des saisons (Profane Arts of the Middle Ages, 4)*. Turnhout: Brepols, 2010. ISBN 978-2-503-53094-9, euro 60.**

**Neville, Kristoffer, *Nicodemus Tessin the Elder: Architecture in Sweden in the Age of Greatness (Architectura Moderna)*. Turnhout: Brepols 1010.**

**Opacic, Zoë, and Achim Timmermann (eds.), *Architecture, Liturgy and Identity (Studies in Gothic Art)*. Turnhout: Brepols, 2010. ISBN 978-2-503-53167-0, euros 100.**

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**Pietrogiiovanna, Mari, *Disegni fiamminghi e olandesi*. Milan: Electa, 2010. ISBN 978-88-8370-7625-2, \$82.50. – Exhibition Galleria dell'Accademia, Venice, April 1 – June 20, 2010.**

**Pilosì, L., and Timothy Husband (eds.), *The Art of Collaboration: Stained-Glass Conservation in the 21st Century (Corpus Vitrearum USA)*. London: Harvey Miller/ Turnhout: Brepols, 2010. ISBN 978-1-9053**

**Plomp, Michiel, et al., *From New York with Love: The Draw-***

*ings Collection of Matthijs de Clercq*. Haarlem: Teylers Museum, 2010. Published in conjunction with an exhibition at the Teylers Museum, June 10 – September 19, 2010.

**Pokorska-Primus, Malgorzata, *Katalog Gabinetu Rycin Pau w Bibliotece Naukowej Pau i Pan w Krakowie. Szkoła Niderlandzka XVI, XVII, XVIII w. Czesc V, 1: Philips Galle*. Cracow: Polska Akademia Umiejetnosci 2010. ISBN 978-83-7676-028-5, euro 50. Polish text with English summary.**

**Prague and Bohemia. *Medieval Art, Architecture and Cultural Exchange in Central Europe*. Ed. by Zoë Opacic. Leeds: Maney Publishing, 2009. ISBN 978-1-906540-58-6.**

**Prud'Homme van Reine, Ronald, *Opkomst en ondergang van Nederlands gouden vloot: Door de ogen van de zeeschilders Willem van de Velde de Oude en de Jonge*. Amsterdam: Uitgeverij De Arbeiderspers, 2009. ISBN 978-90-295-6696-4, \$33.**

**Renouard de Bussierre, Sophie (ed.), *Rembrandt dal Petit Palais di Parigi*. Milan: Silvana, 2009. ISBN 978-88-3661-321-2, \$33. – Exhibition Fondazione Magnani Rocca, Parma, March 15 – June 28, 2008. Previously listed without catalogue information.**

**Restellini, Marc, and Helene Desmazieres (eds.), *L'Âge d'Or hollandais de Rembrandt à Vermeer avec les trésors du Rijksmuseum*. Paris: Pinacothèque de Paris, 2009. ISBN 978-2-3586-7004-3, \$87.50. – Exhibition Pinacothèque de Paris, Paris, October 7, 2009 – February 7, 2010. Previously listed without catalogue information.**

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**Riegel, Nicole, *Die Bautätigkeit des Kardinals Matthäus Lang von Wellenburg (1468-1540) (Tholos, Kunsthistorische Studien, 5)*. Munich: Rhema Verlag, 2009. ISBN 978-3-930454-75-4.**

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**Roberts, Daniela, "Imago Mundi". *Eine ikonographische und mentalitätsgeschichtliche Studie, ausgehend von Hans Holbein d.J. The Ambassadors*. Hildesheim: Georg Olms Verlag, 2009. ISBN 978-3-487-13493-2.**

**Sachs, Hans, and Jost Amman, *A 16th-Century Book of Trades: Das Ständebuch*, introduced and translated by Theodore Rabb. The Society for the Promotion of Science and Scholarship, Inc., distributed by the University of Washington Press, 2010. ISBN 978-0-930-66428-2, \$50.**

**Sachs, Hans, and Jost Amman, *Das Ständebuch*. Vol. 1: *Text*; vol. 2: *Materialien*. Ed. By Per Baerentzen, Hans Blosen, Harald Pors. Aarhus: Aarhus Universitetsforlag, 2009. ISBN 978-87-7934-411-2, \$144.**

**Schavemaker, Eddy, *Eglon van der Neer (1635/36-1703). His Life and Work (Aetas Aurea, XXII)*. Doornspijk: Davaco Publishers, 2010. ISBN 978-90-70288-18-4, euro 250.**

**Schleif, Corine, and Volker Schier, *Katarina's Windows. Donation and Devotion, Art and Music, as Heard and Seen through the Writings of a Birgittine Nun*. University Park: The Pennsylvania State University Press, 2009. ISBN 978-0-271-03369-3. To be reviewed.**

**Seelig, Gero, *Die holländische Genremalerei in Schwerin:***

*Bestandskatalog Staatliches Museum Schwerin*. Petersberg: Imhof, 2010. ISBN 978-3-8656-8614-5, \$52.50. – Exhibition “Scheinbar vertraut: niederländische Genrebilder in Schwerin,” Staatliches Museum Schwerin, July 2 – October 3, 2010. Previously listed without catalogue information.

**Shalev-Eyni, S.**, *Jews among Christians. Hebrew Book Illumination from Lake Constance (Studies in Medieval and Early Renaissance Art History, 41)*. London: Harvey Miller/ Turnhout: Brepols, 2010. ISBN 978-1-905375-09-7, euro 100.

**Shawe-Taylor, Desmond**, with contributions by Jennifer Scott, *Dutch Landscapes [in the Royal Collection]*. London: Royal Collection Publications, distributed by the University of Chicago Press, 2010. ISBN 978-1-905686-25-4, \$33.

**Sheriff, Mary D.** (ed.), *Cultural Contact and the Making of European Art since the Age of Exploration (Bettie Allison Rand Lectures in Art History)*. Chapel Hill: The University of North Carolina Press, 2010. ISBN 978-0-8078-3366-7, \$35.

Contents: Mary D. Sheriff, Introduction; Claire Farago, On the Peripatetic Life of Objects in the Era of Globalization; Julie Hochstrasser, Remapping Dutch Art in Global Perspective; Christopher M.S. Johns, Travel and Cultural Exchange in Enlightenment Rome; Mary D. Sheriff, The Dislocations of Jean-Etienne Liotard, Called the Turkish Painter; Elisabeth A. Fraser, Images of Uncertainty. Delacroix and the Art of Nineteenth-Century Expansionism.

**Sitt, Martina**, *The Golden Age Reloaded: Die Faszination niederländischer Malerei des 17. Jahrhunderts: Sammlungen der Villa Vauban und des Rijksmuseums Amsterdam*. Cologne: Wienand, 2010. ISBN 978-3-8683-2024-4, \$72.50. – Exhibition Villa Vauban – Musée d’Art de la Ville de Luxembourg, May 1 – October 31, 2010. Previously listed without catalogue information.

**Steland, Anne Charlotte**, *Herman van Swanevelt (um 1603-1655). Gemälde und Zeichnungen*. 2 vols. Petersberg: Imhof, 2010. ISBN 978-3-8656-8388-5, \$160.

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**Sullivan, Margaret**, *Bruegel and the Creative Process, 1559-1563*. Aldershot: Ashgate, 2010. ISBN 978-0-7546-6979-1, \$115.

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**Trepesch, Christof** (ed.), *Maler von Welt. Johann Heinrich Schönfeld im Bestand der Kunstsammlungen und Museen Augsburg*.

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**Van de Velde, Carl** (ed.), *Classical Mythology in the Netherlands in the Age of the Renaissance and the Baroque – La mythologie classique aux temps de la Renaissance et du Baroque dans les Pays-Bas. Proceedings of the International Conference, Antwerp 19-21 May 2005*. Leuven: Peeters, 2009. ISBN 978-90-429-2052-1, \$95.

**Van der Elst, André**, and Michel de Bom, *Le vol de l’Agneau mystique. L’histoire d’une incroyable énigme*. Brussels: Editions Jourdan, 2009. ISBN 978-2-87466-086-3, euro 22.

**Van der Stighelen, Katlijne**, *Vrouwenstreken. Onvergetelijke schilderessen uit de Lage Landen*. Tielt (Belgium): Lannoo, 2010. ISBN 978-90-209-8870-3, euro 30.

**Van der Stighelen, Katlijne**, and B. Watteeuw (eds.), *Pokerfaced. Flemish and Dutch Baroque Faces Revealed*. Turnhout: Brepols, 2009. ISBN 978-2-503-52564-8, \$135.

**Van Hout, Nico**, and Arnout Balis, *Rubens doorgelicht. Meekijken over de schouder van een virtuoos*. Antwerp: Ludion, 2010. ISBN 978-90-5544-965-1, euro 25.

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