

historians of netherlandish art

NEWSLETTER

AND REVIEW OF BOOKS

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

Vol. 28, No. 2

November 2011



Niclaus Gerhaert von Leyden (ca. 1430-1473), *Saint George*, Strasbourg, 1462. Detail.
Walnut with original polychromy, height ca. 150 cm.
Evangelische Pfarrkirche St. Georg, Nördlingen.

Photo: Rühl & Bormann

Exhibition Liebighaus Skulpturensammlung, Frankfurt am Main

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HNA Newsletter
ISSN 1067-4284

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NEWSLETTER

From the President

Dear colleagues and friends,

Autumn leaves are falling and the holiday season is imminent as we send this Newsletter to press. Our members are busy as ever, and there is much news to report.



We have been honored this year with a generous gift from the Paul and Anne van Buren Fund of the Maine Community Foundation in support of our Fellowships for Scholarly Research, Publication and Travel. The donation comes in memory of Anne Hagopian van Buren (1927-2008), a respected scholar of medieval and early Netherlandish art and a founding member of HNA. Her husband, Rev. Paul van Buren, a noted theologian, died in 1998. For a tribute to Anne's life and scholarship, please see the obituary written by Elizabeth Moodey for the November 2008 issue of the *HNA Newsletter* (archived on our website). Anne's last important project resulted in a beautiful catalogue and exhibition at the Morgan Library in New York, *Illuminating Fashion: Dress in the Art of Medieval France and the Low Countries*. The show closed on September 4, 2011, but the on-line version can still be seen at: www.themorgan.org/collections/works/IlluminatingFashion/default.asp. This donation secures the immediate future of our fellowship program, which has already provided subsidies for a variety of important books and other scholarly projects by our members.

Applications are accepted until December 1 each year. Please see the notice below and on our website (under Opportunities) for details of the 2012 competition.

You will shortly be receiving voting instructions for this year's elections for the Board of Directors. We are grateful to Dagmar Eichberger, Matt Kavalier, and Anne Woollett for their service as Board members over the past four years. Like the Republican Party, we have a plethora of eager volunteers: the ballot will list eleven candidates for three open Board positions. Please be sure to cast your electronic vote! As usual, the winners will be announced and will take office at our members' meeting in February.

The current issue of the *HNA Review of Books* contains a rich array of book reviews, for which we thank both our reviewers and our field editors, all of whom have kindly volunteered their time and expertise. After nine years, Jacob Wisse has retired as field editor for fourteenth- and fifteenth-century topics to concentrate on other responsibilities. We are grateful to Jacob for such long and valuable service. Henry Luttikhuisen has stepped in as interim editor until a formal appointment can be made at the spring Board of Directors meeting.

The annual conferences of our sister societies are enriched this year by numerous sessions featuring chairs or speakers who are HNA members. Among these, we are especially proud that at the Sixteenth-Century Society in Fort Worth in October, not one but two plenary lectures were given by HNA members: Diane Wolfthal and current Board member Shelley Perlove. At the College Art Association in Los Angeles in February, please join us for the HNA-sponsored session chaired by Ann Jensen Adams, and for our festive annual reception and members' meeting, scheduled for Friday, Feb. 24, 5:30 to 7:00 in the Santa Barbara Room of the Westin Hotel. And wherever you go to speak, research, or network with colleagues, please spread the word that HNA is always happy to welcome new members!

Met vriendelijke groeten

Stephanie

In Memoriam



**Adele S. Gilbert
(1939-2011)**

Collector of seventeenth-century Dutch and Flemish paintings, Adele Gilbert passed away on July 9 following a struggle with cancer. With her husband of over fifty years, Dr. Gordon Gilbert, she joined the Historians of Netherlandish Art at its founding. They began collecting Dutch and Flemish seventeenth-century paintings after taking a year-long course together in 1975 on her initiative. They usually bought at auction, traveling to New York from their home in St. Petersburg, Florida, to view the Old Master sales. They regularly visited the annual European Fine Art Fair in Maastricht, and also acquired key works from New York dealers, including a very fine Hendrick de Clerck, *Mars and Venus*, from fellow HNA member and supporter, Jack Kilgore.

Working deliberately, and as a harmonious team, Adele and Gordon patiently built a fine collection of paintings hung densely in their shaded, waterside home. A large Mel-

chior de Hondecoeter canvas of birds in the stairwell is the first painting that greets visitors. The climax is the Hendrick van Vliet, *View of the Interior of the Nieuwe Kerk, Delft, from Beneath the Organ Loft at the Western Entrance* (1662). Adele and Gordon lent this great work to the Metropolitan Museum of Art, New York, and the National Gallery, London, for Walter Liedtke's extraordinary exhibition, *Vermeer and the Delft School* in 2001 (cat. no. 84). Adele and Gordon's last addition to the collection is a poignant double portrait of a man and woman by Michiel van Mierevelt, bought at auction in January, 2011. The male sitter holds a tulip bulb in one hand and a single tulip bloom in the other, implying both mutability and resurrection.

Adele studied the field assiduously. She researched possible purchases with great care, an enthusiasm her neurologist husband valued highly, encouraged, and shared. Yet Dutch and Flemish art was but one of her domains. Educated at Simmons College, where she majored in biology, she became a biofeedback therapist, and, at the age of 55, took a Master's degree in Mental Health Counseling. In 1996, she became a volunteer Mental Health Counselor at Gulf Coast Jewish Family Services, giving regular workshops on the treatment of addictive disorders. She also used her professional and personal skills as a facilitator at the South Pinellas County Holocaust Survivor Support Group. A quiet, even rather shy person, Adele was undemonstratively compassionate, and doubtless brought great comfort to many people.

Adele was devoted to her family: her husband, their daughters Benette and Stefanie, their son Benjamin, their six grandchildren, and her brother, William Schwartz. This care extended to those fortunate enough to experience her kindness as a hostess.

A sailboat long remained outside the Gilbert home on Boca Ciega Bay, for she and Gordon enjoyed sailing together in younger days. Perhaps that appreciation of the pleasures – and perils – of the ocean in part prompted Adele's awareness of her affinity with Dutch and Flemish culture. Whether or not this is the case, it is as a contributor to the common enjoyment of Dutch and Flemish paintings through their loans to museums – including the St. Petersburg Museum of Art, where the Gilbert Collection is currently exhibited (see below) – that HNA members have great reason to be grateful to Adele Gilbert.

Ivan Gaskell

Harvard University Art Museums

HNA News

HNA at CAA Los Angeles, February 22-25, 2012

Titled *Affect and Agency: The Netherlandish Portrait (1400-1750)*, the HNA-sponsored session is chaired by Ann Jensen Adams (UC Santa Barbara). For the program, see under *Scholarly Activities: Future Conferences*.

Following the HNA session, the business meeting and reception will take place Friday, February 24, 5:30-7:00, at the Westin Bonaventure Hotel, 404 South Figueroa Street, Santa Barbara C room. A shuttle bus from the Convention Center where the sessions take place will take you to the hotel.

Book Review Editor

Jacob Wisse resigned from his position as 14th- and 15th-century field book editor after serving nine years. Henry Lutikhuisen has been appointed by the president as the interim editor until the board meeting at CAA in February 2012 when the board will vote on the appointment.

JHNA

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces the submission deadline for its summer 2012 issue.

Please consult the journal's Submission Guidelines.

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 the spring/summer 2012 issue is **March 1, 2012**.

Alison M. Kettering, Editor-in-Chief

Molly Faries, Associate Editor

Jeffrey Chipps Smith, Associate Editor

HNA Fellowship for Scholarly Research, Publication or Travel: 2012-13

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, 2011**, to Amy Golahny, Vice-President, Historians of Netherlandish Art. E-mail: golahny@lycoming.edu. Address: 608 West Hillside Ave, State College PA 16803.

Personalia

Josua Bruyn, 1923-2011

Josua Bruyn, who passed away on June 10, 2011, is remembered above all as the co-founder, together with Jan van Gelder, Bob Haak, Pieter van Thiel and Simon Levie, of the Rembrandt Research Project. Bruyn's participation in it is well remembered and impacted our perception of Rembrandt significantly since the inception of the Project in 1968. He brought together a group of art historians to study ALL the paintings of Rembrandt. This was founded upon his realization that verification of authorship on the basis of visual evidence could be achieved only if those who participated were familiar with the same works of art and with all the data that was gathered from their investigation.

The first time I visited the Institute of Fine Arts at Utrecht University, the door was opened by a student who was a year older than me and whom I did not know: Joos Bruyn. He went on to become Rector of Amsterdam University and a dominant scholar known for his ability to organize complex scholarly undertakings as well as to initiate valuable projects in the museum world. Joos was undoubtedly a leader among the post-war generation of Dutch art historians. He participated in so many aspects of the field that he was always visible: he was a university professor and one of the most active members of many professional organizations, among them the Vereniging Rembrandt and the Prins Bernhard Fonds.

The field owes a great debt to Joos Bruyn and his contributions will long be remembered.

Egbert Haverkamp-Begemann

Institute of Fine Arts, New York University

Donna Barnes is Professor Emerita at Hofstra University.

Marisa Bass, formerly of Harvard University, is Lecturer and Mellon Postdoctoral Fellow at Columbia University.

Ivan Gaskell, Margaret S. Winthrop Curator, Harvard University Art Museums, has been appointed Professor of Cultural History at the Bard Graduate Center in New York as of January 2012.

Ann Sutherland Harris (University of Pittsburgh) is among thirty women whose contribution to art history was recognized by ArtTable, a national organization for professional women in the visual arts.

Anne D. Hedeman, University of Illinois, Urbana-Champaign, has received a 2011 John Simon Guggenheim Memorial Foundation Fellowship in medieval history.

Amy Powell (UC Irvine) has received an ACLS Fellowship for 2011. She will be researching a paper on "The White-washed Image: Iconoclasm and Seventeenth-Century Dutch Landscape." She also was named Samuel H. Kress Senior Fellow for 2011-12 at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington.

Anke van Wagenberg has been appointed Curator at the Academy Art Museum in Easton, MD, as of October 1, 2011.

Lisa Vergara is Professor Emerita of Art History at Hunter College and the Graduate Center, CUNY.

Edward Wouk has been appointed Chester Dale Postdoctoral Fellow in the Department of Prints & Drawings at the Metropolitan Museum of Art.

Exhibitions

United States and Canada

Story and Symbol: Dutch and Flemish Paintings from the Collection of Dr. Gordon and Adele Gilbert. Museum of Fine Arts, St. Petersburg (Florida), September 17 – December 4, 2011. Areas of special interest: Mannerism (Cornelis van Haarlem, Bloemaert, Hendrick de Clerck, Wtewael); Biblical subjects (a.o. Master of the Female Halflengths, Herri met de Bles, Van den Eeckhout, Adriaen van Stalbemt, Bramer, Houbraken, Bloemaert); Church interiors (Hendrick van Vliet, Emanuel de Witte); Portraits (Van Mierevelt, Moreelse, Maes, Hals); Landscapes (Potter, Van Goyen, Aert van der Neer, Adriaen van de Velde, Hondecoeter, Jan Both); Genre (Jan Steen, Dirck Hals, Ochtervelt, Van Brecklenkam, Molenaer, Van de Venne); Still Life (De Heem, Abraham van Beyeren); Mythology (Wtewael, Ferdinand Bol, Cornelis van Haarlem, Hendrick de Clerck).

A Pioneering Collection: Master Drawings from the Crocker Art Museum. Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, September 16 – December 11, 2011.

Prints and the Pursuit of Knowledge in Early Modern Europe. Harvard Art Museums, Cambridge, Mass., September 6 – December 11, 2011; Mary and Leigh Block Museum of Art, Northwestern University, Evanston, January 17 – April 8, 2012. Organized by Susan Dackerman. Catalogue with essays by Susan Dackerman, Claudia Swan, Katharine Park, Suzanne Karr Schmidt and Loraine Daston; see the review in this issue. For the symposium, see under *Scholarly Activities*.

The Mourners: Medieval Tomb Sculptures from the Court of Burgundy. Fine Arts Museum, Legion of Honor, San Francisco, August 21, 2011 – January 1, 2012; Museum of Fine Arts, Richmond, January 20 – April 15, 2012. Previously at the Metropolitan Museum of Art, Dallas Museum of Art, Minneapolis Institute of Art, and LA County Museum, Los Angeles.

The Invention of Glory: Afonso V and the Pastrana Tapestries. National Gallery of Art, Washington DC, September 18, 2011 – January 8, 2012; Meadows Museum, Dallas, February 5 – May 13, 2012; San Diego Museum of Art, San Diego, June 10 – November 9, 2012; Indianapolis Museum of Art, Indianapolis, October 5, 2012 – January 6, 2013.

Drawings by Rembrandt, His Students and Circle from the Collection of Maida and George Abrams. Bruce Museum, Greenwich, September 24, 2011 – January 8, 2012. With catalogue by Peter Sutton. A symposium took place October 1, 2011, with Peter Schatborn, William Robinson, Gregory Rubinstein and George Abrams.

Magnificent Vision: Two Centuries of European Masterworks from the Speed Art Museum. Philbrook Museum of Art, Tulsa, OK, October 9, 2011 – January 8, 2012. Includes Rubens and Rembrandt.

Caravaggio and His Followers in Rome. Kimbell Art Museum, Fort Worth, October 16, 2011 – January 8, 2012. With catalogue, to be reviewed. The exhibition opened at the National Gallery of Canada, Ottawa.

Rembrandt Paintings in America. North Carolina Museum of Art, Raleigh, November 1, 2011 – February 1, 2012; Cleveland Museum of Art, Cleveland, February 19 – May 28, 2012; Minneapolis Institute of Arts, June 24 – September 2012. Co-curated by Dennis Weller. With catalogue.

A Divine Light: Northern Renaissance Paintings from the Bob Jones University Museum and Gallery. Frist Center for the Visual Arts, Nashville, September 9, 2011 – February 5, 2012.

Rembrandt and Degas: Two Young Artists. Sterling and Francine Clark Art Institute, Williamstown, November 13, 2011 – February 5, 2012. Previously at the Rijksmuseum, Amsterdam.

Rembrandt and the Face of Jesus. Detroit Institute of Arts, November 20, 2011 – February 12, 2012. Curated by Lloyd DeWitt, Blaise Ducos and George Keyes; with catalogue, to be reviewed. Previously at the Louvre, Paris, and the Philadelphia Museum of Art.

Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eljk van Otterloo Collection. Museum of Fine Arts, Houston, November 13, 2011 – February 12, 2012. The exhibition opened at the Mauritshuis. With catalogue by Quentin Buvelot, Zwolle: Waanders, ISBN 978-90-400-7744-9, euros 28.

Rembrandt's World: Dutch Drawings from the Clement C. Moore Collection. The Morgan Library & Museum, New York, January 20 – April 29, 2012. With catalogue by Jane Shoaf Turner.

Rembrandt Prints in the Morgan Library. Cleveland Museum of Art, February 19 – May 28, 2012.

Elegance and Refinement: The Still-Life Paintings of Willem van Aelst. Museum of Fine Arts, Houston, March 11 – May 28, 2012. The exhibition will go to the National Gallery of Art, Washington. With catalogue by Tanya Paul, James Clifton, Julie Berger Hochstrasser and Arthur Wheelock, Rizzoli, ISBN 978-0-8478-3821-9, \$60.

Peter Paul Rubens: Impressions of a Master. The John and Mable Ringling Museum of Art, Sarasota, February 16 – June 3, 2012. Prints after compositions by Rubens from the Koninklijk Museum voor Schone Kunsten, Antwerp. For the

symposium on the Eucharist series, see under *Scholarly Activities*.

Diamonds in the Rough: Discoveries in the Bader Collection. Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, June 18 – August 12, 2012. Curated by David de Witt.

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

Europe and Other Countries

Austria

Wintermärchen: Winter-Darstellungen in der europäischen Kunst von Bruegel bis Beuys. Kunsthistorisches Museum, Vienna, October 18, 2011 – January 8, 2012.

Brueghel, Rubens, Jordaens. Masterpieces of European Painting from the Hohenbuchau Collection. Liechtenstein Museum, Vienna, May 27, 2011 – January 10, 2012. With publication by Peter Sutton, *The Hohenbuchau Collection. Holländische und Flämische Gemälde aus dem Goldenen Zeitalter*. Vienna: Christian Brandstätter Verlag, ISBN 978-3-85033-571-3, euro 59.

Cornelis Cornelisz. van Haarlem: zwei hochkarätige Leihgaben aus dem Rijksmuseum Amsterdam zu Gast im Kunsthistorischen Museum. Kunsthistorisches Museum, Vienna, June 15, 2009 – January 15, 2012. *The Massacre of the Innocents* (1590) and *Bathsheba at Her Bath* (1594).

Kunstschätze des Mittelalters. Ferdinandeum, Innsbruck, until January 15, 2012.

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

Belgium

Palazzo Rubens. The Master as Architect. Rubenshuis, Antwerp, September 10 – December 11, 2011. With catalogue, ISBN 978-90-6153-116-6, euro 35. To be reviewed.

A Rubens Drawing from the Burchard Collection for the Royal Museums of Fine Arts. Royal Museums of Fine Arts of Belgium, Brussels, September 29 – December 18, 2011. A double-sided sheet with *The Carrying of the Cross* and *Christ Presented to the People* (recto) and *Hippodamia Seized by the Centaur Eurytus and Hercules and the Bull* (verso). Shown together with related works from the museum. With a flyer and shorter notice. See also the article by Joost Vander Auwera and Stefaan Hautekeete in *The Rubenianum Quarterly* 2011: 2. With a pamphlet by Sabine van Sprang.

Theodoor van Loon (ca. 1582-1649): Newly Restored Paintings. Royal Museums of Fine Arts of Belgium, Brussels, September 29 – December 18, 2011. With a publication by Irene Baldriga, Sabine van Sprang, Jana Sanyova, Hélène Dubois, Catherine Van Herck and Marie-Annelle Mouffe.

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

Miniatures flamandes. Bibliothèque Royale de Belgique, Brussels, September 30 – December 31, 2011; Bibliothèque Nationale de France, Paris, March 27 – July 1, 2012. With catalogue by Bernard Bousmanne and Thierry Delcourt, Paris: BNF Editions, ISBN 978-2-7177-2499-8, euro 49. For the symposium, see under *Past Conferences*.

Regards sur le bleu. Turquoise, saphir, lapis et autres minéraux bleus dans l'art et l'archéologie. Musée provincial des Arts anciens du Namurois, Namur, September 90, 2011 – January 15, 2012.

Van chirurgijns tot pestheiligen. Ziek zijn in Brugge in de 16de en 17de eeuw. Memling in Sint-Jan – Hospitaalmuseum, Bruges, September 29, 2011 – February 26, 2012.

Meesterwerken in het MAS. Vijf eeuwen beeld in Antwerpen. Museum aan de Stroom, Antwerp, May 17, 2011 – **December 30, 2012.** In conjunction with the opening of the new museum. Curated by Nico Van Hout.

Reunie: van Quinten Metsijs tot Peter Paul Rubens: meesterwerken uit het Koninklijk Museum terug in de Kathedraal. Onze-Lieve-Vrouwekathedraal, Antwerp, June 5, 2009 – **January 1, 2013.**

Jordaens en de antieken. Koninklijke Musea voor Schone Kunsten van België, Brussels, **October 12, 2012 – January 27, 2013;** Fridericianum (Museumslandschaft Hessen), Kassel, **March 1 – June 16, 2013.**

England

Vermeer's Women: Secrets and Silence. Fitzwilliam Museum, Cambridge, October 5, 2011 – January 15, 2012. Curated by Betsy Wiesenman; with catalogue.

Mantegna to Matisse: Master Drawings from the Courtauld Gallery. The Courtauld Gallery, London, June 14 – September 9, 2012; The Frick Collection, New York, October 2, 2012 – January 27, 2013. Organized by Colin Bailey, Peter Jay Sharp and Stephanie Buck; with catalogue.

Estonia

Tracing Bosch & Bruegel: Four Paintings Magnified. Kadrioru Kunstimuseum, Eesti Kunstimuseum, Tallinn, October 22, 2011 – March 15, 2012.

France

Daniel Sarrabat (1666-1748). Monastère royal de Brou, Bourg-en-Bresse, September 24, 2011 – January 8, 2012.

Fascination baroque. La sculpture baroque flamande dans les collections publiques françaises. Musée Département de Flandre, Cassel, October 15, 2011 – January 29, 2012.

L'Âge d'Or hollandais. La collection Kremer. Pinacothèque de Paris, October 27, 2011 – March 25, 2012.

La baroque en Flandres: Rubens, Van Dyck, Jordaens. 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). Previously at the Musée des Beaux-Arts, Rouen.

Miniatures flamandes. Bibliothèque Nationale de France, Paris, March 27 – July 1, 2012. The exhibition opened at the Bibliothèque Royale de Belgique, Brussels (see above).

Germany

Vom Dunkeln ins Licht. Alte Meister in der Sammlung Würth. Johanniterhalle, Schwäbisch Hall, January 1, 2009 – December 31, 2011.

Himmlicher Glanz. Raffael, Dürer und Grünewald malen die Madonna. Gemäldegalerie Alte Meister, Dresden, September 6, 2011 – January 8, 2012.

Meisterhaft. Von Cranach d.Ä. bis Kobell. Reiss-Engelhorn-Museum, Mannheim, until January 8, 2012.

Märkische Kunst. Bilderwelt des Mittelalters. Kutschstall Am Neuen Markt, Potsdam, September 9, 2011 – January 8, 2012.

Riemenschneider im Chor. Das Bode-Museum Berlin zu Gast. Johanniterhalle, Schwäbisch Hall, June 28, 2011 – January 8, 2012.

Dürer - Cranach - Holbein. Die Entdeckung des Menschen. Das deutsche Porträt um 1500. Kunsthalle der Hypo-Kulturstiftung, Munich, September 16, 2011 – January 15, 2012. With catalogue, Hirmer, ISBN 978-3-7774-3701-9, euro 40. Previously at the Kunsthistorisches Museum, Vienna.

Zeichnen im Zeitalter Bruegels. Niederländische Zeichnungen des 16. und 17. Jahrhunderts. Kupferstichkabinett, Staatliche Kunstsammlungen Dresden, November 3, 2011 – January 22, 2012.

Rembrandt gespiegelt. Meisterwerke der Radierkunst. Suermondt-Ludwig-Museum, Aachen, November 12, 2011 – February 5, 2012.

Die niederländische Savanne. Alte Meister – Neue Kunst. Staatliches Museum, Schwerin, November 18, 2011 – February 5, 2012.

Von Schönheit und Tod: Tierstillleben von der Renaissance bis zur Moderne. Staatliche Kunsthalle, Karlsruhe, November 19, 2011 – February 19, 2012.

Lichtgefüge. Das Licht im Zeitalter von Rembrandt und Vermeer. Gemäldegalerie Alte Meister Museumslandschaft Hessen, Schloss Wilhelmshöhe, Kassel, November 18, 2011 – February 26, 2012.

Nicolaus Gerhaert. Der Bilhauer des Mittelalters. Liebighaus Skulpturensammlung, Frankfurt, October 27, 2011 – March 4, 2012. With catalogue, Michael Imhof Verlag, euro 35.

Reise in die Bücherwelt. Herzogin Anna Amalia Bibliothek, Weimar, April 9, 2011 – March 11, 2012. With publication ed. by Michael Knoche, Böhlau, ISBN 978-3-412-20692-5, euros 20.

Der Bloemaert Effekt: Farbe im Goldenen Zeitalter. Staatliches Museum Schwerin, February 24 – May 28, 2012. Previously at the Centraal Museum, Utrecht (see below). With catalogue.

Eleganz und raue Sitten: Cornelis Bega (1631/32-1664). Suermondt-Ludwig-Museum, Aachen, March 15 – June 10, 2012; Gemäldegalerie, Staatliche Museen Berlin, July 1 – October 2, 2012.

Der frühe Dürer. Germanisches Nationalmuseum, Nürnberg, May 24 – September 2, 2012. With catalogue.

Schätze des Glaubens. Meisterwerke aus dem Dom-Museum Hildesheim und dem Kunstgewerbemuseum Berlin. Bode-Museum, Berlin, until September 30, 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.

Brueghel: Paintings by Jan Brueghel the Elder in the Alte Pinakothek. Alte Pinakothek, Munich, January 1 – April 30, 2013.

In Augsburg erdacht, für Hildesheim gemacht. Exponate aus dem Dom-Museum Hildesheim. Diözesanmuseum, Augsburg, until April 27, 2014.

Japan

Communication: Visualizing Human Connection in the Age of Vermeer. Bunkamura Museum of Art, Tokyo, December 23, 2011 – March 14, 2012. The exhibition opened in Kyoto.

Paintings from the Mauritshuis. Tokyo Teien Metropolitan Art Museum, Tokyo, July – mid-September 2012; City Art Museum, Kobe, until January 2013. By 2014, after touring the US, the works will be back for the opening of the renovated Mauritshuis.

Latvia

Oriental Porcelain and the Netherlands: Interaction between East and West in the 17th Century. The Art Museum Riga Bourse, Riga, August 22 – December 4, 2011.

The Netherlands

Rubens, Van Dyck en Jordaens: Vlaamse schilders uit de Hermitage. Hermitage Amsterdam, September 17 – December 1, 2011. With catalogue by N. Gritsaj, ISBN 978-90-78653-27-1, euro 30.

Dali Meets Vermeer. Mauritshuis, The Hague, September 15 – December 11, 2011.

Dutch Girls: Holland's Golden Top Models. Rijksmuseum, Amsterdam-Schiphol, September 7 – December 12, 2011.

Johan Maurits & Frans Post: Twee Nederlanders in Brazilië. Rijksmuseum, Amsterdam, September 20 – December 12, 2011.

Portretfabriek Van Mierevelt: ontdek de hand van de meester. Stedelijk Museum Het Prinsenhof, Delft, September 24, 2011 – January 8, 2012. With catalogue by Anita Jansen, Rudi Ekkart and Johanneke Verhave, Zwolle, Waanders. ISBN 978-90-400-7824-8, euro 39.50

In het voetspoor van Rembrandt: Hollandse schilderkunst uit privé bezit. Museum Het Rembrandthuis, Amsterdam, October 1, 2011 – January 8, 2012.

Conversation Piece III: John Currin (1962) ontmoet Cornelis van Haarlem. Frans Hals Museum, Haarlem, October 7, 2011 – January 8, 2012.

Bartholomeus van der Helst: de verbeelding van de macht. Amsterdam Museum, October 1, 2011 – January 22, 2012.

Rijk leven. Van Hogendorp, Van Rijkevorsel & de Rotterdamse elite. Museum Rotterdam, October 11, 2011 – January 29, 2012. The lifestyle and pomp of the 19th-century Rotterdam elite is reconstructed in the Schielandhuis, the 17th-century city palace, the main location of the Museum Rotterdam.

Het Bloemaert-effect: kleur en composite in de Gouden Eeuw. Centraal Museum, Utrecht, November 11, 2011 – February 5, 2012; Staatliches Museum Schwerin, February 24 – May 28, 2012.

Schetsen van Schoonheid. museumgoudA/ Het Catharina Gasthuis, Gouda, November 23, 2011 – April 9, 2012. The 16th-century cartoons by Dirck Crabeth are shown alongside the windows.

De Gouden Eeuw viert feest. Frans Hals Museum, Haarlem, November 11, 2011 – May 6, 2012. With catalogue by Anna Tummers, Herman Roodenburg, Thijs Weststeijn et al., Rotterdam, NAI, ISBN 978-90-5662-835-2, euro 27.50

De weg naar Van Eyck. Museum Boijmans Van Beuningen, Rotterdam, October 13, 2012 – January 13, 2013.

De Collectie Verrijkt: Peter Paul Rubens, St. Teresa of Avila Interceding for Bernardino de Mendoza on Loan from the Koninklijke Museum voor Schone Kunsten, Antwerp. Museum Boijmans van Beuningen, Rotterdam, April 16, 2011 – April 2013. This is part of the two-year program during which the museum's collection is enriched with masterpieces on loan from collections in the Netherlands and abroad.

Paintings from the Mauritshuis. Gemeentemuseum, The Hague, April 24, 2012 – 2014. Over 100 works from the Mauritshuis will go on display during the renovation of the museum, including Vermeer's *View of Delft*, Potter's *Bull*, and Rembrandt's *Anatomy Lesson of Dr. Nicolaes Tulp*. Other major works, including Vermeer's *Girl with the Pearl Earring*, will be on tour (see under Japan).

Het portraat historië in de Nederlandse schilderkunst. Dordrechts Museum, Dordrecht, January 1, 2013 – December 31, 2014.

Museum and Other Institutional News

Amsterdam: The Rembrandthuis Museum celebrated its 100th anniversary June 10, 2011. At the same time Rembrandt's rediscovered *Portrait of Eleazar Swalmius* (1637) was placed on loan for seven years from the Koninklijk Museum voor Schone Kunsten, Antwerp.

Antwerp

The name of the Rubenianum has been changed to Centrum Rubenianum. The Centrum is best known for the editing and publishing of the *Corpus Rubenianum Ludwvig Burchard*.

The Rubenianum acquired the rich documentation of Pierre de Séjournet, mainly photographs and books on sixteenth- to eighteenth century Flemish and Dutch painting. It is especially rich in the documentation of lesser-known artists. Pierre de Séjournet de Rameignies (1933-2010) was a lawyer

with a passionate interest in the art of the Low Countries. The Rubenianum is preparing an online inventory of the collection.

Bruges: The Memling in Sint-Jan Hospitaal museum acquired a drawing of the *Coronation of the Virgin* by Cornelis Schut (1597-1655). It is a preparatory study for the painting in the Potteriemuseum, convent. Drawing and painting were shown together for the first time until August 7, 2011.

Flemendorf, Vorpommern: *The Epitaph for Apollonia Heinlein* (d. 1513) with the *Holy Kinship* which had been lost since the secularization of religious works at the beginning of the 19th century, has been found in the town of Flemendorf in Vorpommern, installed in the high altar from ca. 1730 of the local church. The epitaph, most likely by a Dürer follower, was painted for the Dominican church in Nuremberg. (B. Kunkel and G. Weilandt, in: *Kunstchronik*, August 2011.)

Frankfurt: Despite intensive efforts, the Städel Museum was not able to purchase Holbein's famous *Madonna of Burgermeister Jacob Meyer* which had been on loan to the Städel since 2003. The owner of the work, the Erbgemeinschaft nach Prince Ludwig von Hessen und bei Rhein, sold it to the German industrialist Reinhold Würth. It is hoped that it will be exhibited in the Johanniterhalle of the collection Würth in Schwäbisch Hall.

Ghent: In 2010, Van Eyck's renowned *Ghent Altarpiece* was subjected to an urgent conservation treatment within the Villa Chapel in St. Bavo's Cathedral in Ghent. To enable this work, the altarpiece was temporarily dismantled, which in turn made it possible to undertake a technical documentation campaign, funded by the Getty Foundation. This project generated a wealth of high-definition digital images that will be integrally placed on the internet, which will allow anyone to study these paintings in microscopic magnification, and to peek under the paint surfaces by means of Infrared reflectograms (IRRs) and X-radiographs.

The first part of this project is now on line. Twenty IRR assemblies are available in full resolution for anyone to study and download through a special preview website: <http://vaneyck.kikirpa.be>. Through innovative use of web technology, the user is enabled for the first time ever to study the underdrawings of any two panels of the *Ghent Altarpiece* side by side.

The future, comprehensive web site is a collaborative project of the Royal Institute for Cultural Heritage (KIK/IRPA), Lukasweb, and the Vrije Universiteit Brussel, and is funded through additional support from the Getty Foundation and with support from the Nederlandse Organisatie voor Wetenschappelijk Onderzoek (NWO). This site will also be hosted by KIK/IRPA and is scheduled to be on line by January 1, 2012.

Karlsruhe: The Staatliche Kunsthalle acquired Jan de Bray's *David and the Return of the Ark of the Covenant*, 1670, from the Earl of Wemyss. The painting had been on loan to the Ferens Art Gallery in Hull which failed to raise the necessary funds for its acquisition. The De Bray is the latest in a series of sales by the Earl. Among Netherlandish works, Cornelis van Haarlem's *Saint Sebastian* was sold to the Prince of Liechtenstein last year.

Los Angeles: A half-length portrait of a man from the estate of the late actress Elizabeth Taylor which for decades was thought to be by an imitator of Frans Hals is now considered to be by the master himself. The case was made by Ben Hall, head of Christie's Old Masters, New York.

Paris: The first international art fair dedicated to Old Master paintings opened to the public November 4-8, 2011, at the renowned Palais de la Bourse. The event was devised by ten leading Parisian dealers who invited ten colleagues from London, Amsterdam, Zurich, Rome, Madrid and New York.

The Hague

The Mauritshuis will be closed for major renovation starting April 2012. A travelling exhibition with over forty works will go to Japan (including Vermeer's *Girl with a Pearl Earring*), followed by three locations in the United States (see under Exhibitions). Over 100 works from the collection will go on display at the Gemeentemuseum in The Hague, starting April 24, 2012, for a 2-year period. The paintings include Vermeer's *View of Delft*, Potter's *Bull*, and Rembrandt's *Anatomy Lesson of Dr. Nicolaes Tulp*. The renovated museum will re-open in 2014.

The Mauritshuis has acquired *Still Life of a Banquet in the Making* by Dirck de Bray (c. 1635-1694) from a private collection.

Two works from the Dutch National Art Collection were returned to the heirs of their former owners. The first case concerns a fifteenth-century limewood *Pietà* which belonged to the Dutch Jewish banker and collector Fritz Gutmann, the second case concerns a bronze sculpture of *Hercules* of ca. 1610. The Restitutions Committee recommended its return to the heirs of Rosa and Jakob Oppenheimer. (From *The Art Newspaper*, September 2011.)

The legal tug-of-war over Jan Steen's *The Marriage of Tobias and Sarah* (1668), which had been divided in half, has been resolved. The left part, which had been bought by Jacques Goudstikker, was acquired by Hermann Göring in 1940. After the war, the picture went to the Dutch government. The right part belongs to the Bredius Museum. In 1996 both halves were physically united. An agreement was reached in August, with Goudstikker's daughter-in-law, Marei van Saher, receiving euro 1 million for relinquishing her rights to the left half. (From *The Art Newspaper*, September 2011.)

Toledo (Ohio): The Toledo Museum of Art has acquired the larger part of Frans Hals's *Family Portrait in a Landscape* (early 1620s). The painting had been in the Shropshire family of Viscount Boyne, on loan to the National Museums and Galleries of Wales. The other and smaller part, *Three Children with a Goat Cart*, is in the Royal Museum of Fine Arts in Brussels. It is hoped that the two canvases can be reunited for a focus exhibition to be shown in Toledo and Brussels.

Zwolle: Art history publishers Waanders merged last year with d'jonge Hond. From now on they will continue together under the new name Wbooks (www.wbooks.com).

Scholarly Activities

Future Conferences

United States

Prints and the Pursuit of Knowledge in Early Modern Europe

Arthur M. Sackler Museum, Harvard Art Museums, December 2-3, 2011. In conjunction with the exhibition of the same title (see under *Exhibitions*).

Participants: James Clifton (Museum of Fine Arts, Houston), Lorraine Daston (Max Planck Institute for the History of Science), Susan Dackerman (Harvard Art Museums), Christopher Heuer (Princeton), Joseph Koerner (Harvard), Sachiko Kusakawa (Trinity College, Cambridge University), Dániel Margócsy (Hunter College), Alexander Marr (University of Southern California), Katharine Park (Harvard), Benjamin Schmidt (University of Washington), Pamela H. Smith (Columbia), Claudia Swan (Northwestern).

Ab historia proprie figurativa: Visual Images as Exegetical Instruments, 1400-1700

2012 Lovis Corinth Colloquium, Emory University, Atlanta, February 16-18, 2012.

Co-edited by Walter Melion and Michel Weemans, the proceedings of the colloquium will appear in 2013 as a volume in the series *Intersections* (Leiden: Brill).

Nathalie de Brézé, From *Putti* to Angels: The Celestial Creatures in Otto Vaenius' Paintings and Emblems.

Giovanni Careri, Typology at Its Limits: Visual Exegesis and Eschatology in the Sistine Chapel.

Joseph Chorprenning, *Lectio divina* and Francis de Sales's Picturing of the Interconnection of Human and Divine Hearts.

Ralph Dekoninck, Multiscopic and Multilayered Images as Agents of Visual Exegesis in the Antwerp Art of the Early Seventeenth Century.

Maria Deiters, Illumination of Images and Illumination through the Image: Functions and Concepts of Gospel Illustrations in the Bible of the Nuremberg Patrician Martin Pfinzing.

Dagmar Eichberger, Early Modern Rulers in the Light of the Old Testament: The Case of François-Hercule de Valois (1555-1584) and the Netherlands.

Reindert Falkenburg, The Geography of the Mind: Cave Art and Hieronymus Bosch – a Connection?

Wim François, Typology – Back with a Vengeance! Text, Images, and Marginal Glosses in Vorsterman's 1534 Dutch Bible.

Agnès Guiderdoni, Exegetical Immersion: Building Sanctified Space on the Occasion of François de Sales's Canonization (1665-1667).

Barbara Haeger, Rubens' *Christ Triumphant over Sin and Death*: Unveiling the Glory of God.

Ulrich Heinen, *Explicatio – Explaining the Bible in Paintings. Rubens' Title-Page for Balthasar Cordier's Catena sexaginta quinque Graecarum Patrum in S. Lucam.*

Alexander Linke, Vasari and the 'Transfiguration of Christ': Converging the Testaments and Connecting with Predecessors.

Walter Melion, From Jesuit Mariology to Inter-Confessional Christology: Visual Exegesis and the Mystery of the Incarnation in Cornelis Cort's *Annunciation* of 1571 and Jacob Matham's *Nativity* of 1588.

Jürgen Müller, The Paradox as a Form of Image-Reflections on the Iconography of Pieter Bruegel the Elder.

Birgit Münch, Christ amidst Grotesque Emblematism: The *Salus generis humani* of Aegidius Sadeler II after Joris Hoefnagel and Hans von Aachen (1590).

Colette Nativel, Painting and Devotion to the Wounds of Christ in Early Modern Netherlandish Art.

Shelley Perlove, 'The glory of this last house shall become greater than the first ... (Haggai 2:9)': Rembrandt, Christ, and the Jerusalem Temple.

Todd Richardson, Hemessen's Hands.

Bret Rothstein, Empathy as a Type of Early Netherlandish Visual Wit.

Tatiana Senkevitch, Seeing Dreaming: Philippe de Champaigne's Images of Revelation.

Larry Silver, Prince of War: Bruegel's Old (and New) Testament Despoils.

Caroline van Eck, Vividness is not the Aim, but the Key: *Enargeia* in Rubens and Callistratus as Part of a Strategy of Visual Exegesis.

Michel Weemans, Expanded Typology and the Book of Nature: Herri met de Bles' Landscape and Visual Exegesis.

Elliott Wise, Rogier van der Weyden and Jan van Ruusbroec: Reading, Rending, and Re-Fashioning the 'Twice-Dyed' Veil of Blood in the Prado *Crucifixion*.

CAA 100th Annual Conference

Los Angeles, February 22-25, 2012.

Sessions and papers of interest to or by HNA members:

Feminism and Early Modern Art. Chair: Andrea Pearson (American University)

Sarah Joan Moran (University of Bern), The Word of God on Women's Shoulders? Pulpits in the Beguine Churches of the Southern Low Countries, ca. 1650-1725

Corine Schleif (Arizona State University), From Early Modern to Postmodern, from Female to Feminisms to Feminizing: Where Do We Find Our Subjects and Ourselves after 100 Years in the College Art Association?

Form and Function: Art and Design? Chair: Antonia Madeleine Boström (J. Paul Getty Museum)

Annette LeZotte (Wichita State University), The Separation of Form and Function: Challenging the Historiography of Renaissance Pilgrim Flasks.

Madeleine C. Viljoen (New York Public Library), The Airy Imagery of Early Modern Ornament Prints.

Historicizing Somaesthetics: Body-Mind Connections in the Medieval and Early Modern Viewer. Chair: Allie Terry-Fritsch (Bowling Green State University)

David S. Areford (U Mass, Boston), "Rush to the Embrace": The "Maulbronn Altarpiece" and the Corporeal Limits of Vision.

Visual Culture and Mathematics in the Early Modern Period, Part I. Chair: Ingrid Alexander-Skipnes (Independent Scholar, Freiburg).

Jessica Buskirk (Technische Universität, Dresden), Artful Arithmetic: Barthel Beham's "Rechner" and the Dilemma of Accuracy.

Caroline O. Fowler (Princeton University), 'A line is produc'd by the motion of a Point': Euclid's *Elements* in the Seventeenth Century.

Visual Culture and Mathematics in the Early Modern Period, Part II. Chair: Ingrid Alexander-Skipnes (Independent Scholar, Freiburg).

Matthew Landrus (Rhode Island School of Design), Mathematics and Proportion Theories among Artists/Engineers at the Turn of the Sixteenth Century.

Renzo Baldasso (Southern Illinois University), The Intellectual Dimensions of Perfect, Semiperfect, Toroidal Polyhedra in the Renaissance.

Affect and Agency: The Netherlandish Portrait (1400-1750). Chair: Ann Jensen Adams (UC Santa Barbara). HNA-sponsored session.

Ricardo de Mambro Santos (Willamette University), Facing North. Theory and Practice of Portraiture in Holland around 1600.

Edward Wouk (Metropolitan Museum of Art), Display of Faith: The Religious "Professional" Portrait in the Netherlands and the Question of Collective Identity in Troubled Times.

Marisa Anne Bass (Columbia University), The Humanist Portrait in the Early Sixteenth-Century Netherlands.

Sheila D. Muller (University of Utah), "A rather engaging gaucherie": Gerrit van Honthorst's *portrait historié* of King Charles I and His Wife Queen Henrietta Maria as Apollo and Diana.

John Loughman (Trinity College Dublin), The Cuyp Workshop and the Construction of Social Identity in Dordrecht.

Pictures in Place: Depicting Location and the Siting of Representation in the Eighteenth Century. Chair: Craig Ashley Hanson (Calvin College)

Dawn Odell (Lewis and Clark College), Place as a Thing: Chinese Screens in Dutch Colonial Contexts.

“Res et significatio”: The Material Sense of Things in the Middle Ages. Chair: Aden Kumler (University of Chicago) and Christopher Lakey (Johns Hopkins University)

Amy Powell (UC Irvine), Kinks in the Fabric of Early Netherlandish Painting.

Art and Architecture in Europe: 1600-1750. Chair: John Beldon Scott (University of Iowa)

Simone Zurawski (De Paul University), Revealing the Crossroads of Paris at the Cusp of the Revolution: The Works of Henri-Louis Duhamel du Monceau at the Clos Saint-Lazare.

New Approaches to Post-Renaissance Florence, ca. 1600-1743. Chair: Eve Straussman-Pflanzer (Art Institute of Chicago) and Eva Struhel (Université Laval)

Nina E. Serebrennikov (Davidson College), Manipulating the Miniscule: the Case of Jacques Callot.

58th Annual Meeting of the Renaissance Society of America

Washington DC, March 22-24, 2012. <http://www.rsa.org/?page=Washington2012>

Sessions and papers of interest to HNA members:

Peter Paul Rubens I: Altarpieces and the Beholder.

Organizers: Barbara Haeger (Ohio State University, Columbus) and Antien Knaap (Boston College)

Joost Vander Auwera (Royal Museums of Fine Arts, Brussels), Altarpieces for the Antwerp Church of the Shod Carmelites: Peter Paul Rubens and Abraham Janssen.

Barbara Haeger (as above), Rubens's Michielsens Triptych: Mystery, Ritual, and Seeing Beyond.

Antien Knaap (as above), Mechanizing Faith: Theatrical Automata after Rubens's Altarpieces of Ignatius of Loyola and Francis Xavier.

Peter Paul Rubens II: Art Theory and Biography. Organizers: Barbara Haeger (Ohio State University, Columbus) and Antien Knaap (Boston College)

Andreas Thielemann (Bibliotheca Hertziana, Rome), Stone to Flesh: Rubens's Treatise *De Imitatione Statuarum*.

Eveliina Juntunen (University of Bamberg), *Ut Pictura Tragoedia?* Rubens's Adaptation of Literary Theory in His *Battle of the Amazons*.

Fiona Healy (Mainz), Bellori and the Life of Rubens.

“Naar Dürer”: The Impact of Dürer's Visit to Antwerp on Sixteenth-Century Netherlandish Printmaking. Organizer: Jessica Buskirk (Technical University Dresden)

Jürgen Müller (Technical University Dresden), Dirk Velert's Early Etchings.

Jessen Kelly (UC Berkeley), Lucas van Leyden's “Nemesis.”

Bertram Kaschek (Technical University Dresden), Begging for Grace? Transformation of the Peasant Motif in the Work of Cornelis Massys.

Netherlandish Art. Organizer: Ann E. Moyer (University of Pennsylvania)

Michelle Moseley-Christian (Virginia Polytechnic Institute), Humor in Seventeenth-Century Netherlandish Genre-Portraiture: Adriaen Brouwer's *The Smokers* as Case Study.

Saskia Beranek (University of Pittsburgh), The Built Image: Amalia von Solms and Early Modern Dutch Portraiture.

Mark Trowbridge (Marymount University), The Micturating Man and the Artist/Doctor. Reading Urine in Rogier van der Weyden's *St. Luke Drawing the Virgin*.

Early Modern Sculpture in Northern Europe. Organizer: Matt Kavalier (University of Toronto)

Frits Scholten (Rijksmuseum, Amsterdam), Portable Collecting: On Prayer-Nuts and Other Micro Carvings from the Netherlands, ca. 1500-1530.

Matt Kavalier (as above), Jean Mone and the Introduction of the Antique Mode in the Netherlands.

Jeffrey Chipps Smith (University of Texas, Austin), Virtus, Ambition and Large Bronzes in South Germany around 1600.

Aleksandra Barbara Lipinska (University of Wrocław), Judas of Meissen versus Atillu Regulus: The Tomb of Moritz of Saxony in Freiberg Cathedral.

Other Antiquities: Local Conceptions of the Past in Northern European Art and Culture I.

Organizers: Marisa Ann Bass (Columbia) and Stephanie Porras (Columbia)

Eva Michel (Albertina, Vienna), The Triumphal Procession for Emperor Maximilian I.

Franciszek Jan Skibinski (OGC Utrecht), The “Antique” as Novelty and Tradition in Sixteenth-Century Sculpture of East-Central Europe.

Erik Inglis (Oberlin College), Memory, Love, and Loss: Old Objects in the Saint-Denis Inventory of 1534.

Adam Samuel Eaker (Columbia), Rubens's Fictive Portraits and the Northern Past.

Other Antiquities: Local Conceptions of the Past in Northern European Art and Culture II.

Organizers: Marisa Ann Bass (Columbia) and Stephanie Porras (Columbia)

Hanns Hubach (University of Zurich), Antiquity Made from Wood: Revisiting the Theory of Carved Branchwork as Reference to “Germanic Antiquity.”

Ashley West (Temple University), The Past in Print in Nuremberg and Augsburg.

Susanna de Beer (University of Leiden), Visions of Rome in the Latin and French Poetry of Joachim Du Bellay.

Thijs Weststeijn (University of Amsterdam), The Homeric Origins of Art in the Low Countries.

Exposing the Male Nude in European Art, 1430-1640.

Organizer: Allison Stielau (Yale)

Tatiana C. String (University of North Carolina, Chapel Hill), The “Power of Women” and the Post-Coital Man.

Jennifer M. Sakai (UC Berkeley), *The Erotic Infant Body? Problematizing the Classical Nude in Rembrandt's Ganymede*.

Cultural Exchange and Transnational Encounter: Music, Art, Patrons, II. Organizers: Ingrid Alexander-Skipnes (Independent Scholar, Freiburg) and Janie Cole (Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence)

Molly Doran (Bowling Green State University), *Cultural Exchange at the Early Tudor Court: Henry VIII's Recruitment of Foreign Musicians*.

Cultural Exchange and Transnational Encounter: Music, Art, Patrons, III. Organizers: Ingrid Alexander-Skipnes (Independent Scholar, Freiburg) and Janie Cole (Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence)

Elisa Goudriaan (Leiden University), *Early Modern Florence as a Centre of Cultural Exchange: Florentine Patricians and Their Cross-Border-Networks*.

Izabela Bogdan (Adam Mickiewicz University), *Peripheral Centre or Central Periphery: Musical Life of Early Modern Königsberg*.

"Suave, mari magno:" Figures of Shipwreck in Early Modernity. Organizers: Christopher Van Ginhoven (Trinity College) and Katharina Piechocki (NYU)

Lawrence Goedde (University of Virginia), *Dutch Images of Shipwreck and the Art of Describing*.

Peter Paul Rubens's Triumph of the Eucharist Series

The John and Mable Ringling Museum, Sarasota, March 30-31, 2012.

Speakers: Arthur K. Wheelock, Jr. (National Gallery of Art, Washington), Marjorie Wieseman (National Gallery, London), Anne T. Woollett (J. Paul Getty Museum), Fiona Healy (independent scholar, Mainz), Koenraad Brosens (Katholieke Universiteit Leuven), Ana García Sanz (Monasterio de las Descalzas Reales, Patrimonio Nacional), Susan Merriam (Bard College), Lisa Rosenthal (University of Illinois), and Virginia Brilliant (John and Mable Ringling Museum).

Rembrandt van Rijn: Scholarship for the New Century

Case Western Reserve University and Cleveland Museum of Art, Cleveland, April 15, 2012. In conjunction with the exhibitions "Rembrandt Paintings in America" and "Rembrandt Prints in the Morgan Library," both at the Cleveland Museum, February 19 – May 28, 2012.

Europe

De Goudse cartons geconserveerd: van ontwerp tot gebrandschilderd glas

Christelijke Gereformeerde Kerk, Gouda, November 22, 2011.

The Notion of the Painter-Architect in Italy and the Southern Low Countries

Rubenianum, Antwerp, December 2-3, 2011. In conjunction with the exhibition "Palazzo Rubens. The Master as Architect" at the Rubenshuis (see under *Exhibitions*). www.palazzorubens.be/colloquium

Werner Oechslin (ETH Zürich), "Scientific / Architectural" and / versus "Universal": The Notion of *disegno* in a Changing Context of Art and Architecture.

Sabine Frommel (EPHE Paris Sorbonne), Sebastiano Serlio and the Italian Tradition of Architecture in Painting.

Howard Burns (Scuola Normale Superiore di Pisa), *Painter-Architects in Rome: Michelangelo, Raphael, Peruzzi*.

Bruno Adorni (Università di Parma), *Vignola, a Serious Training: Painting, Perspective, Architecture*.

Oliver Kik (KU Leuven), *The Painter-Architect in the Low Countries 1480-1530: The First Generation?*

Krista De Jonge (KU Leuven), *Pieter Coecke van Aelst, Painter-Architect*.

Edward H. Wouk (Metropolitan Museum of Art), "Les emblèmes du véritable artiste": The House of Frans Floris de Vriendt in Context.

Christopher Heuer (Princeton University), *Design in Motion: The Netherlandish Painter-Architect as Traveller, Pilgrim, and Exile*.

Tine Meganck (Royal Museums of Fine Arts, Brussels), *Wensel Cobergher: Paintings of a Court Architect*.

Gerd Blum (Kunstakademie Münster, Hochschule für Bildende Kunst), *Giorgio Vasari and the Architecture of the Arts*.

Barbara Uppenkamp (University of Hamburg), *Vasari, Rubens and the Question of Style in Architecture*.

Stefano F. Musso (Università de Genova), *Rubens and Genoa: Paintings and Painted Architecture*.

Stijn Alsteens (Metropolitan Museum of Art), "That rare book in a large folio". Remarks about the Production, Early Reception and Significance of Rubens's *Palazzi di Genova*.

Giulio Girondi (Politecnico di Milano), *Frans Geffels, Rubens and the Palazzi di Genova*.

Ben Van Beneden (Rubenshuis, Antwerp), *Rubens's Antwerp palazzetto: Concept and Meaning*.

Piet Lombaerde (Higher Institute of Architectural Sciences, Antwerp), *Rubens's House: Light and Architectural Space*.

Arnout Balis (Vrije Universiteit Brussel and Centrum Rubenianum), *Rubens and His Theoretical Notebook*.

Imprenta – Pintura – Impresiones Recíprocas. The Influence of Flemish Print and Painting in Mexico (XVI and XVII Centuries)

Rubenianum, Antwerp, December 5-6, 2011. Organized by the Centrum voor Mexicaanse Studiën, University of Antwerp.

cms@ua.ac.be or www.ua.ac.be/cms

Werner Thomas (KU Leuven), Los Países Bajos y la Monarquía Hispánica (1500-1700)

Enrique González González (IIUE-UNAM), Del Caribe a la Nueva España: la expansión transatlántica del imperio español.

Stijl Van Rossem (UA), From Antwerp to America: The Verdussens and the Trade in Catholic Books (XVII Century).

César Manrique Figueroa (KU Leuven), Ediciones flamencas de amplia difusión entre círculos de lectores novohispanos (siglos XVI-XVII).

Marina Garone Gravier (UNAM), Las imprentas plantinianas y antuerpianas de México y Puebla (siglos XVI-XVIII).

Valérie Herremans (KMSKA), Researching the Influence of Southern Netherlandish Art on Painting in New Spain: A *status quaestionis*.

Arnout Balis (Rubenianum – VUB), A Case Study.

Nelly Sigaut (Colegio de Michoacán), [Title to be confirmed]

Nico Van Hout (KMSKA), Prints from Antwerp as Sources for Artists in New Spain.

Sandra Van Ginhoven (Duke University), Exports of Flemish Imagery to the New World: Guiliam Forchondt and His Commercial Network in the Iberian Peninsula and New Spain (1644-1678).

Impressions of Colour: Rediscovering Colour in Early Modern Printmaking, ca. 1400-1700

Cambridge, December 8-9, 2011. <http://www.crassh.cam.ac.uk/events/1659/>

Keynote: **Peter Parshall** (formerly National Gallery of Art, Washington)

Lieve Watteeuw and **Jan Van der Stock** (Illuminare – Centre for the Study of Medieval Art, Katholieke Universiteit Leuven), Stencilling as a Precursor to Colour Printing: The 'Brussels Madonna' of 1418 Reconsidered.

Thomas Primeau (Baltimore Museum of Art), Stencil Colouring for the Mass Production of Coloured Prints.

Kathryn Rudy (University of St. Andrews), The Birgittines of the Netherlands: Experimental Colourists.

Doris Oltrogge (Institute for Conservation Sciences, Cologne), Colour Printing in the Late 15th and the 16th Centuries: Recipes and Analysis.

Mayumi Ikeda (Japan Society for the Promotion of Sciences, Kaio University), Colour Matters: The Fust and Schöffer Office and the Printing of the Two-Coloured Initials in the 1457 Mainz Psalter.

Linda Stiber Morenus (Library of Congress), Chiaroscuro Woodcut Printing in 16th-Century Italy: Technique in Relation to Artistic Style.

Ad Stijnman (University of Amsterdam), The Development of Colour Intaglio Printing.

Sarah Lowengard (Cooper Union, New York), To the Centre from the Periphery: Technological and Social Changes in Colour-Printing Workshops.

Shelley Langdale, Nancy Ash and Beth Price (Philadelphia Museum of Art), Changing Spectrums: Analytical Challenges and New Technical Approaches in Examining 16th-Century Italian Chiaroscuro Woodcuts.

Naoko Takahatake (LA County Museum of Art), Concept and Intention: Colour in 16th- and Early 17th-Century Italian Chiaroscuro Woodcuts.

Elizabeth Upper (Cambridge University), Blood in Books and Wood Grains on Walls: Reconsidering the Functions of Colour Woodcuts in Early Modern Germany.

Alice Klein (University of Strasbourg), Hans Wechtlin and the Production of the German Chiaroscuro Woodcuts.

Anja Grebe (University of Bamberg), Dürer in 'clair-obscur': Early Modern Graphic Aesthetics and the Posthumous Production of Colour Prints.

Edward Wouk (Metropolitan Museum of Art, New York), The Flourish of Colour in Antwerp Printing ca. 1555.

Marjolein Leesberg (The New Hollstein), Hendrick Goltzius's Chiaroscuros Revisited.

Virginie D'Haene (Groeningemuseum, Bruges), 'Met gronden en hooghsels cluchtich': On the Grounding and Heightening of Prints and Drawings in the Sixteenth- and Seventeenth-Century Netherlands.

Joris van Grieken (Royal Library of Belgium, Brussels), Intaglio Printing in Colour in 16th-Century Antwerp. The Case of Hieronymus Cock.

Huigen Leeftang (Rijksmuseum, Amsterdam), Collecting Hercules Segers's 'Printed Paintings'.

Alexander Dencher (Centre d'Histoire de l'Art de la Renaissance Paris I), Colour in Printmaking in Early 17th-Century Paris.

Simon Turner (The New Hollstein), Exploring Colour Prints in the Teyler Manner.

Marrigje Rikken (University of Leiden), A New Copy Printed in Colour of Carel Allard's 'Tooneel der voornaamste Nederlandse huizen en lusthoven': A Hypothesis Validated or Falsified?

Erik Hinterding (Het Rembrandthuis, Amsterdam), The Use of Colour in Rembrandt's Prints.

Facts & Feelings: Documentary Evidence on Emotions of Artists in the Early Modern Period, 1600-1800

Katholieke Universiteit Leuven, December 8-9, 2011.

Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1800

Utrecht, January 12-13, 2012.

<http://emblems.let.uu.nl/crosscurrents>

Questions of Ornaments (15th-18th Century). 3. Three-Dimensional Art

IRPA-KIK Art History Seminar, no. 13, Brussels, February 16-17, 2012.

Dealer, Collector, Critic, Publisher: The "animateur d'art" and His/Her Multiple Roles

Musées Royaux des Beaux-Arts de Belgique, Brussels, autumn 2012. Under the direction of Ingrid Goddeeris and Noémie Goldman.

animateurdart@fine-arts-museum.be. A Call for Papers went out on the HNA website in July 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.

Thinking Netherlandish. A Workshop on Theory, Methods and Practicalities

University of Zurich, Kunsthistorisches Institut, April 8, 2011.

Kathleen Christian (University of Pittsburgh), Maarten van Heemskerck and the Art Patrons of Rome, circa 1532-1537.

Mateusz Kapustka (University of Zurich), Questions on *The Madonna and Child with a Carthusian Monk*, an Unknown Painting from the Circle of Gerard David.

Vera Koppenleitner (University of Bern), Katastrophenbilder. Der Stadtbrand von London in Darstellungen der niederländischen Schule.

Léonie Marquaille (University of Geneva, INHA Paris), La question du pathos dans les peintures religieuses flamande et hollandaise au XVII^e siècle.

Léonard Pouy (Université de Paris-Sorbonne, Université de Genève, INHA Paris), Limites et contraintes de la monographie: le cas de Willem C. Duyster et des peintres de corps de garde.

Tabea Schindler (University of Zurich), Inszenierte Malelei. Der Aspekt der künstlerischen Virtuosität in holländischen Darstellungen von Textilien und Textilhandwerk.

Edward H. Wouk (Metropolitan Museum of Art, formerly University of Zurich), "It Was Greek to Me": The Background of Van Mander's Life of Frans Floris.

Huis ten Bosch: A Seventeenth-Century Dutch Palace

Symposium in conjunction with the exhibition *Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection*, Peabody Essex Museum, Salem, May 20, 2011.

Konrad Ottenheym (Utrecht), The Architecture of Huis ten Bosch.

Virginia Treanor (University of Maryland), Amalia von Solms as Patron and Collector.

Arthur Wheelock (National Gallery of Art), Paintings in the Oranjezaal.

Vanessa Bezemer Sellers, The Gardens of Frederik Hendrik and Amalia von Solms at Huis ten Bosch.

Karina Corrigan (Peabody Essex Museum), Huis ten Bosch Redux. 400 Years of Dutch Ties with Japan.

„Gott, der Schöne, liebt die Schönheit“. Post-moderne Blicke auf das Verhältnis zwischen Religion und Kunst

Westfälische Wilhelms-Universität, Münster, June 2-5, 2011.

With a paper by **Barbara Haeger** (Ohio State University), Seeing God in Oneself and in the World. Accessing the Divine in Early Modern Painting.

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

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

Keynote lectures:

Mieke Bal, Seeing History: In Praise of Anachronism, Folly and Creative Research.

Krista De Jonge, Designing Architecture in the Sixteenth-Century Low Countries. On a New Attribution and Its Implications.

Visualität und Theatralität in den Niederländischen Bildkünsten (1400-1700)

Christiane Kruse (Muthesius Kunsthochschule, Kiel), Spielarten der Dis/simulatio – Maskeraden, Verstellung und Täuschung.

Tanja Michalsky (UDK Berlin), Die Performanz sozialer und religiöser Rituale bei Pieter Bruegel d.Ä.

Nina Cahill (Kunsthochschule Kassel), Die Bühne im Bild als Visualisierungsprinzip.

Pablo Schneider (Humboldt Universität, Berlin), Die Polarität von Pathosformel und Affektkontrolle bei Rembrandt.

Bruchstellen im Sichtbaren. Wahrnehmungs- und Darstellungsprobleme in der niederländischen Kunst (1500-1800)

Ulrike Gehring (University of Trier), Der vermessene Blick. Zur wissenschaftlichen Evidenz militärkartographischer Darstellungen um 1650.

Caroline O. Fowler (Princeton University), Surfaces of Reflection: Karel van Mander on Rainbows, Skin, Hair, Air and Cloth.

Ulrike Kern (Warburg Institute, London), Samuel van Hoogstraten, René Descartes und der Regenbogen.

Karl Clausberg (University of Lüneburg), Saenredams Platon-Höhle – Blendungsinstallation, Herzkammersuite oder Hirnporträt?

Wege der Innovation: Künstlerreisen und Kunsttransfer zwischen den Niederlanden und Deutschland im 16. und 17. Jahrhundert

Katharina Van Cauteren (Katholieke Universiteit Leuven), Hendrick De Clerck and the Habsburg Canon: Artistic Relationships between the Netherlands and Central Europe from a Courtly Perspective.

Sarvenaz Ayooghi (RWTH Aachen), Späher im Dienste des Kaisers. Das Netzwerk der rudolfinischen Kunstagenten um 1600.

Dagmar Eichberger (University of Trier / Artifex Projekt), Der Historiograph und Kunstexperte Jean Lemaire de Belges (1473-1515). – Ein Wanderer zwischen konkurrierenden Welten.

Aleksandra Lipinska (University of Wrocław), Judas of Meissen versus Atilus Regulus. Anthonis van Seron and His Role in the Shaping of the Tomb of Elector Moritz of Saxony in Feiberg Cathedral.

Sympathie und Antipathie. Ordnungen des Wissens und der Künste im 16. und 17. Jahrhundert

Ralph Dekoninck (Université Catholique de Louvain, Louvain-la-Neuve), Van Veen's Theory of Imagination Demonstrated and Applied in His *Physicae et Theologicae Conclusiones* (1621).

Berit Wagner (Goethe Universität Frankfurt), 'Mikrokosmische Sinnlichkeit' und die Transformation von Evidenz. Bildmagische Wirkungsästhetik im frühneuzeitlichen Antwerpen.

Marrigje Rikken (University of Leiden), Jan Brueghel's *Allegory of Air* (1621) in Natural Historical Perspective.

Thijs Weststeijn (University of Amsterdam), Theories of Chinese Art in the Netherlands.

Das Bild der niederländischen Architektur

Sascha Köhl (ETH Zurich), Konservativ, standardisiert und ideenlos? Das Bild der gotischen Architektur in den Niederlanden.

Eveliina Juntunen (University of Bamberg), Die Antwerpener Liebfrauenkirche als Wahrzeichen der Kunst in Hans Vredeman de Vries' *Liebesgarten* für Rudolf II.

Simon Paulus (Fachhochschule Münster), "... wan Hollands niedlichkeit uns in die Augen leucht." – 'Niedlichkeit'

versus 'Neue Sachlichkeit' in der norddeutschen Architektur um 1700.

Meike Leyde (Museen der Stadt Bamberg), Die Museen von Wim Quist (*1930) – Studien zum Bild der niederländischen Museumsarchitektur nach 1970.

Explorations in Early Modern Exhibition and Display Practices. HNA-sponsored session

Bert van de Roemer (University of Amsterdam), Nature in Order. Nature in Abundance.

Gero Seelig (Staatliches Museum Schwerin), The Collection Catalogue as a Change of Perception.

Nadia Baadj (University of Michigan, Ann Arbor), Painting (for) the Cabinet: Jan van Kessel's *The Four Parts of the World* in the Collection of an Antwerp Silversmith.

Eva Zhang (University of Heidelberg), Curiositas und Civilité – Ostasien in fürstlichen Palästen und bürgerlichen Stuben.

Workshops

Katrin Dyballa (Nationalgalerie Berlin), Werkprozesse in niederländischen und deutschen Gemälden des 15. und 16. Jahrhunderts.

Stefan Grohé, Anna Pawlak (University of Cologne), Romanismus revidiert. Autochthone bildliche Intelligenz und der Kanon der niederländischen Malerei im 16. Jahrhundert.

Katrien Lichtert (University of Ghent), The Image of the City: Methodological Approaches Concerning the Iconographical Study of the Urban Landscape.

Britta Bode (Staatliche Museen Berlin), **Anne-Katrin Sors** (Kunstsammlung, University of Göttingen), Kunst auf Papier: Neuere Forschungen zur niederländischen und deutschen Druckgraphik und Zeichnung.

Barbara Welzel (University of Dortmund), Orient in den Niederlanden.

Kathryn Brown (Tilburg University), Observation and Its Limits: Re-Inventing Landscape in Contemporary Dutch Art.

Barbara Baert (Katholieke Universiteit Leuven), **Inigo Bocken** (University of Nijmegen), Visionen und Visualisierungen im 15. Jahrhundert: Van Eyck, Cusanus und Alberti.

Koenraad Jonckheere (University of Ghent), Omission Iconography. The Perception of the Imperceptible.

The Elsloo Core Group. Research on the Master of Elsloo in the Netherlands

Koninklijk Instituut voor het Kunstpatrimonium (KIK), Brussels, October 20-21, 2011. www.kikirpa.be/uploads/files/Program_ENG.pdf

Peter te Poel (Bonniefantemuseum, Maastricht), De wordingsgeschiedenis van een Meester.

Gerard Venner (RHCL, Maastricht), De herkomst van de *Sint-Anna-te-Drieën* in de parochiekerk te Elsloo. Een reconstructie van de geschiedenis van een referentiebeeld.

Arnold Truyen (SRAL, Maastricht), Technical Research on a Few Sculptures by the Master of Elsloo.

Christina Ceulemans (KIK-IRPA), Introduction to KIK-IRPA's Research Project on the Master of Elsloo.

Christine Vanthillo (Agentschap Ruimte en Erfgoed, Hasselt), Monumentenzorg en het middeleeuwse beeldenpatrimonium in de Belgische kerken.

Famke Peters (KIK-IRPA), Art Historical Research.

Vincent Cattersel (KIK-IRPA), Study of the Materials and Techniques.

Vincent Cattersel and **Famke Peters** (KIK-IRPA), Stylistic Study of the Sculptures Attributed to the Master of Elsloo.

Marc Peez (LVR-Amt für Denkmalpflege im Rheinland, Pulheim), The Late Gothic Sculptures and the Wooden Rood Screen in the Church of St. John in Siersdorf (Germany). Technical Aspects and the History of Conservation Treatments.

Kim Woods (Open University, United Kingdom), Sculpture by the Master of Elsloo in England.

Lucretia Kargère (Metropolitan Museum of Art, New York), The Metropolitan Museum's Saint Roch: Materials and Techniques.

Michel Lefftz (FUNDP, Namur), Influences de la Gueldre et du Bas-Rhin sur la sculpture liégeoise de la fin du Moyen Âge.

Vincent Cattersel (KIK-IRPA), The Results of the Material-Technical Research on Sculptures Attributed to the Master of Elsloo.

Pascale Fraiture (KIK-IRPA), Dendrochronological Research on the Sculptures by the 'Master of Elsloo' and His Circle in Belgian Ownership.

Ian Tyers (Dendrochronology Consultancy Ltd, Sheffield), Sources of Wood; Clues to the Understanding of Timber Preparation, Trade, and the Production of Oak Panels and Sculptures in Late Medieval Western Europe.

Vincent Cattersel (KIK-IRPA), De Christus uit Ellikom. Een bijzondere casus.

Emmanuelle Mercier and **Delphine Steyaert** (KIK-IRPA), The Virgin from the Church of Saint James in Liège and the Polychromy of Sculptures in the Low Countries in the Time of the Master of Elsloo: A Typological Approach.

Jana Sanyova (KIK-IRPA), Quelques remarques sur les matériaux trouvés dans la polychromie du Maître d'Elsloo.

Famke Peters (KIK-IRPA), Limburgse beelden onder handen genomen. Archiefdocumenten als bron voor de reconstructie van een stuk restauratiegeschiedenis.

Michel Lefftz (FUNDP, Namur), Réflexions méthodologiques et contribution à la caractérisation morphologique des sculptures du groupe d'Elsloo.

Sixteenth-Century Society Conference

Dallas/Fort Worth, October 27-30, 2011.

Plenary lectures

Diane Wolfthal (Rice University), Towards a Visual History of Early Modern Workers: Images of Female Servants

Shelley Perlove (University of Michigan, Dearborn), Rembrandt's staging of Biblical Narratives.

HNA-related sessions and papers

Antiquarianism in the Sixteenth Century

Sarah Kozlowski (Yale University), The Natural, the Manmade, and Illusion: Antique Cameos in the Paintings of Jan Gossart.

Elizabeth Petcu (Princeton University), A Pyramid Chapel in Segeberg: Heinrich Rantzau's Monument to Frederick II of Denmark.

An Abundance of Food

Alexandria Kotoch (University of Texas, Austin), Joachim Beuckelaer's *The Four Elements*: A Classical Theme with a Flemish Purpose.

Collecting in Northern Europe

Evelin Wetter (Abegg-Stiftung), Sumptuous Altarpiece or Subtle *Kunstkammerstück*? An Embroidered Triptych from the Early Sixteenth-Century Southern Netherlands.

Kathleen M. Smith (University of Illinois), Representations of Book Collecting in Early Modern German Context: Sophie von Hannover (1630-1714).

Erin Downey (Temple University), Artists as Agents: Purveyors of Culture in Early Modern Europe.

Death and Dying in Early Protestantism

Tarald Rasmussen (University of Oslo), Replacing the Saints? The Image of the Lutheran Pastor in Epitaphs and Funeral Sermons from the Late 16th and Early 17th Centuries.

Marginalized Women and Early Modern Art

Andrea Pearson (American University), On Edge: Privileged Women Contend with the Margins.

Staging Salvation: Commemorative Monuments in Early Modern Europe I

Barbara Haeger (Ohio State University), Two Epitaphs by Rubens and the Tomb of Elizabeth Morgan.

Lynn Jacobs (University of Arkansas), The *Ghent Altarpiece* and the Threshold to Salvation.

Jeffrey Chipps Smith (U Texas, Austin), Resurrecting with Jesus: Variations on a Theme in German Tombs.

Staging Salvation: Commemorative Monuments in Early Modern Europe II

Susan Maxwell (U Wisconsin, Oshkosh), A Memorial to Ducal Humility: Wilhelm V and the Frauenkirche Monument to Emperor Ludwig the Bavarian.

Sarah Joan Moran (University of Bern), 'Bidt voor de Siele': Beguine Epitaphs in the Counter-Reformation Low Countries.

Eveliina Juntunen (University of Bamberg), The Sculptural Decoration of the Mons Choir Screen and the Iconography's Origin in Pauline Thoughts on Resurrection and Salvation.

'Intentional Alterations': Changing Works of Art in Later Times and Other Technical Issues I

Alison Stewart (U Nebraska, Lincoln), Changing Bruegel: Removing Clothing and Adding Height.

Javier Bacariza and **Luis Nieto** (Rayxart Investigación, Madrid), A Transformed Work by Gerard Seghers: *Judith with the Head of Holofernes*.

Amy Morris (Southeastern Louisiana University), The Sixteenth-Century Transformation of Moser's *Saint Magdalene Altarpiece*: Context and Motive.

'Intentional Alterations': Changing Works of Art in Later Times and Other Technical Issues II

Louisa Wood Ruby (Frick Art Reference Library), If Paintings Could Only Speak: Photoarchives as Aids to the Technical Study of Works of Art.

Alexandra Onuf (University of Hartford), Altered States: Joannes Galle's Late Edition of the Small Landscape Prints.

Ronda Kasl (Indianapolis Museum of Art), The Mexican Afterlife of a Roman Cult Image.

'Intentional Alterations': Changing Works of Art in Later Times and Other Technical Issues III

Claire Barry (Kimbell Art Museum), A Pair of Altarpiece Wings by Albert Bouts Revealed.

Bart Devolder (Kimbell Art Museum), The Representation of Brocaded Silks in 15th- and 16th-Century Netherlandish Paintings: Methods and Materials.

Maria LaBarge (Utah State University), Irrevocable Choice in Bosch's *Ecce Homo*.

Landscape and Spiritual Experience in the Netherlands

James Clifton (Sarah Campbell Blaffer Foundation), Landscape, Prayer and Mystical Theology.

Walter Melion (Emory University), 'Conspicitur prior usque fulgor': On the Functions of Landscape in Benito Arias Montano's *Humanae salutis monumenta* (1571).

Leopoldine Prosperetti (Towson University), Sea of Leaves: Forest Landscapes by Gillis van Coninxloo and the Idea of a Protestant Oracle.

Tablado: Wooden Architecture in the Habsburg Empire (1550/1750)

Sabina de Cavi (Getty Research Institute), Tinglado and Tablado: The Use and Taste for Impermanent Construction Throughout the Habsburg Empire (1500-1700).

Alejandra Osorio (Wellesley College), The Imperial Modern in the Spanish Habsburg World: Stone and the History of Ruins/Wood and the Modern Future.

Maurizio Vesco (Università degli Studi di Palermo), Wood as Prime Material for Habsburg Engineering in the Early Modern Era.

New Perspectives on Flemish Illumination

Bibliothèque Royale de Belgique, Brussels, November 16-18, 2011. In conjunction with the exhibition "Miniatures

flamandes," Bibliothèque Royale de Belgique, Brussels, September 30 – December 31, 2011; Bibliothèque Nationale de France, Paris, March 27 – July 1, 2012. A Call for Papers went out on the HNA website.

Lieve Watteeuw (KU Leuven), Manuscript Research, Codicology and Conservation. Flemish Manuscripts Revealing New Challenges.

Till-Holger Borchert (Groeningemuseum, Bruges), Imaging History – Imagining History: The Concept of the Past in Miniatures for the Burgundian Court and Its Pictorial Traditions.

Jeffrey Hamburger (Harvard), *A Mass of St. Gregory* by the Master of the Houghton Miniatures: Tradition, Innovation and Artistic Self-Consciousness in Fifteenth-Century Flemish Manuscript Illumination.

Catherine Reynolds (London), Stories without Words: The Vocabulary of Loyset Liedet.

Alison Stones (University of Pittsburgh), Alexander, Arthur and Charlemagne: Tradition and Innovation in Flanders in the Late Middle Ages.

Janet van der Meulen (Vrije Universiteit Amsterdam), The Illuminating Contents of Bodley 264: About a New Alexander and the English Court in the Low Countries.

Mara Hofmann (University of London), Mis-en-page in Manuscripts Containing Polyphonic Music: The Choirbook for Philip the Fair and Juana of Castile of 1504/06 (KBR, MS 9126).

Anne-Margreet As-Vijvers (University of Amsterdam), Re-Thinking Margins and Miniatures: Collaborative Practices in Flemish Manuscript Painting around 1500.

Sara Lammens (Royal Library of Belgium), The Flemish Miniatures Exhibition, an Introduction.

Gregory Clark (University of the South in Sewanee, Tennessee), The Books of Hours of the Wauquelin's Alexander Master.

Anne-Marie Legaré (Université Lille 3), Le Maître de l'Évangélaire de Tournai et ses collaborateurs.

Dominique Vanwijnsberghe and **Erik Verroken** (KIK-IRPA), Jean Le Tavernier: une réévaluation de sa biographie et de son oeuvre à la lumière d'un livre d'heures inédit.

Griet Steyaert (Royal Museums of Fine Arts of Belgium), "Benois seront les misericordieux", the Illumination of KBR MS. 9296 Compared to Panel Paintings by the Master of the View of Saint Gudule and the Master of the Legend of Saint Barbara.

Lynn Jacobs (University of Arkansas), Dissolving Boundaries: The Thresholds of Netherlandish Triptychs and Flemish Manuscript Illumination.

Anne Dubois (UCL), **Marina Van Bos** (KIK-IRPA), **Lieve Watteeuw** (KU Leuven), Painting Techniques in the Grisailles. From Jean le Tavernier to Willem Vrelant.

Nancy Turner (J. Paul Getty Museum), Of 'Flesh color well made': Techniques for Painting Flesh Tones in Fifteenth-Century Flemish Manuscript Illuminations.

Elizabeth Morrison (J. Paul Getty Museum), Codicological Puzzles and Artistic Interchange in Flanders.

Conference Review

The *Arbeitskreis Niederländische Kunst- & Kulturgeschichte* (ANKK), which was founded in 2007, has successfully hosted its first major conference. The three-day event, from September 30 – to October 2, 2011 (see program above) took place in Frankfurt, offering some 150 German and international participants the difficult decision of choosing between six lecture sessions and eight workshops, all of which addressed in differing ways the overall theme of the conference: *Ordnung des Sehens. Innovationsfelder der kunsthistorischen Niederlandeforschung* (Systems of Perception: Innovative Concepts and New Approaches to Netherlandish Art and Culture).

As in HNA's own conference in Amsterdam in 2010, where ANKK, as a sister organisation, was given the opportunity to organize its own session within the program, ANKK reciprocated in Frankfurt by handing over a slot to HNA. The session, 'Explorations in Early Modern Exhibition and Display Practices', was organized and chaired by Miya Tokumitsu (University of Pennsylvania, Philadelphia), whose perceptive selection of papers from the many proposals she received made for a coherent and fascinating morning. The first talk by Bert van de Roemer (University of Amsterdam) examined 'Nature in Order. Nature in Abundance'. He showed how the representation of natural objects in the late seventeenth century was subjected to two different modes of display. One method is found in illustrations which through the use of heavy shadows and close-up views presents the object in a manner that is very much 'in the face of the viewer.' Quite a different approach was to opt for a rigidly ordered system: objects such as shells were kept in drawers and arranged in beautiful decorative patterns, while other specimens, such as those needing special forms of preservation, were stored in glass jars, which were arranged according to size in cabinets. This inner symmetry was repeated in the symmetrical arrangement of the cabinets according to height and width within the collector's space.

Gero Seelig (Staatliches Museum Schwerin), who chaired the ANKK session in Amsterdam, presented a paper on 'The Collection Catalogue as a Change of Perception.' This examined the significance of early printed catalogues of ducal collections, focusing in particular on Johann Gottfried Groth's 1792 catalogue of the Schwerin collection. Groth worked on his own initiative, and was dismayed to find that the duke, Christian Ludwig, the founder of the collection, was not prepared to fund the publication, which was to include engravings showing a room-by-room hanging of the paintings. Groth therefore only published the text, which, as Seelig showed, was nevertheless much appreciated by visitors. Such ducal collection catalogues also had an unexpectedly negative consequence because they provided Dominique Vivant Denon, Napoleon's ruthless art 'collector', with a handy guide to what was available for confiscation in Germany and consequently he only visited those castles that had printed guides to the collection.

The third paper, 'Painting (for) the Cabinet: Jan van Kessel's *The Four Parts of the World* in the Collection of an Antwerp Silversmith' was presented by Nadia Baadj (University of Michigan, Ann Arbor). Looking at Van Kessel's four paintings (Munich, Alte Pinakothek), each of which comprises an elaborate ebony frame holding one large central panel and sixteen surrounding smaller ones, all on copper, she related the distinctive form and the use of costly materials to the luxurious 'kunstkasten' produced in Antwerp at that time. Thus each

panel was sort of a "cabinet-without-drawers" and as such would have had a particular significance for the silversmith and collector Jan Gillis, probably the first owner of the series. She suggested further that Van Kessel's series was inextricably linked to Gillis's own collection through the array of objects portrayed in the paintings.

The final paper, 'Curiositas und Civilité – Ostasien in fürstlichen Palästen und bürgerlichen Stuben', presented by Eva Zhang (Ruprecht-Karl-Universität Heidelberg), examined different aspects of European interest in eastern art, in particular from China. She examined the influence of illustrated books such as Johannes Nieuhof's publication of 1665, which detailed the visit by members of the East-India Company to the Chinese emperor; the ever-growing fashion for Chinoiserie, particularly at the French court of Louis XIV, who drew parallels between his own sovereign status, power and wealth and that of the Chinese emperor, and commissioned a tapestries series showing the *History of the Emperor of China*. Zhang followed the changing manner of display of Chinese and Japanese objects and porcelain in princely collections, at the same time also looking at how bourgeois society in the Netherlands satisfied its longing for the exotic. Moreover, this was not just the prerogative of the male collector. Wealthy women assembled their own collections in exquisite dolls houses, such as that owned by Petronella Oortman (Amsterdam, Rijksmuseum) who commissioned miniature pieces of porcelain and lacquered furniture from China to furnish her doll's house, spending enough money on its decoration to have been able to purchase a real house on one of the canals. The taste for the East went to such an extreme that the wearing of kimonos became so widespread that they had to be banned for church goers.

Krista de Jonge (KU Leuven) was one of the two keynote speakers (the other being Mieke Bal), presenting a paper on 'Designing Architecture in the Sixteenth-Century Low Countries. On a New Attribution and Its Implications.' The topic was, as her title suggests, the significance of new additions to the oeuvre of the draughtsman who made the drawing for the rood screen at Sainte-Waudru, Mons (1535).

The number of HNA members chairing sessions or workshops or giving papers is too numerous to mention them by name. The excellent scholarly input, the superb organization by the ANKK committee (Ursula Härting, Dagmar Eichberger) and Jochen Sander (Städel Museum and Goethe Universität Frankfurt), the beautiful location on the university campus and the excellent weather all contributed to making the conference a memorable occasion.

Fiona Healy, HNA Liaison

Mainz

Opportunities

Call for Papers

Conferences

Netherlandish Culture of the Sixteenth Century

Centre for Reformation and Renaissance Studies, Victoria University in the University of Toronto, October 19-20, 2012.

Whereas much attention has been paid to the Burgundian Low Countries of the fifteenth century and the so-called Golden Age of the seventeenth, the culture of the Netherlands in the century in between has long been neglected. Yet the past two decades have witnessed significant research on Netherlandish art, literature, and society of the sixteenth century. The period was famously marked by the twin flashpoints of iconoclasm and revolt, but it witnessed throughout a significant development in artistic, political, and literary culture. Among the issues that might be examined are the following:

Representations of cities, city life, and urbanism in art and literature

Low Countries society was first and foremost an urban society. Urban identity manifested itself in rituals, chronicles, literary texts, and images. We invite papers on the representations of cities and city life in literature and art with special attention to the messages and ambiguities they contain and to their complex relation to social reality.

Public ritual, civic religion and political culture

Recent studies on the Burgundian-Habsburg period have developed the notion of a 'theatre state': political communication between court and subjects often took a very public and ritualized form. The key example is that of the joyous entry. Who took the initiative in the organisation of these civic rituals? Who contributed intellectually and artistically?

The arts as a chief cultural product

The Low Countries continued to be one of Europe's principal artistic regions in the sixteenth century, though now with significantly greater communication and exchange with other lands. Antwerp rose to an unparalleled position as a center of both religious and secular painting and of prints. Haarlem emerged with an important artistic culture at the century's end. Nor was success limited to the pictorial arts. Netherlandish carved altarpieces offered new aids in religious devotion, while classicizing tombs and epitaphs imprinted the presence of the nobility on the communal space of church and chapel. We welcome papers that examine the development of the arts and architecture during this period.

The construction of religious identities

The Reformation had a huge impact on Low Countries society, reaching the area early and spreading quickly. The political turmoil that led to the Dutch Revolt only enhanced this process. We invite papers on how religious identities were constructed in the Low Countries, on the impact of different media (printing press, preachers, theatre, etc.), and on the growing confessionalization that led eventually to a sharp

cultural divide between the Spanish Low Countries and the Dutch Republic.

Other topics of interest include the following:

Court Culture

Commercial culture, local and international

Iconoclasm

Erasmus, his Netherlandish circle, and his importance for the Low Countries

Media, communication, and the diffusion of knowledge

Netherlanders abroad: international relations and professional circuits

Humanism, education, and the diffusion of knowledge

Geography and travel

Antiquity and its resonances

Those interested in participating should send an abstract of 150 words and a cv (maximum one page) to Ethan Matt Kavalier (matt.kavalier@utoronto.ca) and Anne-Laure Van Bruaene (AnneLaure.VanBruaene@UGent.be) by **November 29, 2011**.

Artistic Responses to Watershed Eras

16th Biennial International Conference on Netherlandic Studies (ICNS), Calvin College, Grand Rapids, MI, June 7-9, 2012.

Culture critics largely agree that the death of Harry Mulisch (2010) has closed the chapter of a literary era largely dominated by the World War II generation. Taking inspiration from this notion of epochal shifts, this conference aims to explore the ways that art and history respond to such turning points of human culture. Conference participants are invited to address, in specific ways, the overarching question of how Netherlandic (or Afrikaner) visual, linguistic, and/or literary culture have responded to major moments of transition.

Topics of individual sessions might include: History: Early-Modern, 19th- & 20th-Century Literature, 16th-Century Art & Literature, Colonialism, Early-Modern Literature, 20th-Century History, Early-Modern Art History, 17th-Century Art, Afrikaans, Linguistics, 20th-Century Film, 19th- & 20th-Century Literature, and Local Dutch-American History.

You are invited to submit an abstract of a paper from your own field, as seen through the prism of the conference theme, "Artistic Responses to Watershed Eras." Paper proposals on other topics or themes are also most welcome – an ICNS tradition. Select papers may be included in a conference publication to follow. Graduate students are especially encouraged to participate.

Please submit abstracts of 250 words, (accompanied by curriculum vitae) to seminars@calvin.edu with "ICNS Abstract" in the subject line by **December 15, 2011**. Acceptance notification will be given by February 1, 2012.

Registration begins February 1, 2012. Logistics/hotel information will be available at www.calvin.edu/scs by January 15, 2012. Cost for the conference will be \$135 for general registration and \$100 for student registration.

AANS membership is required in order to attend the conference (the fees are \$40 for standard membership; \$25.00 for full-time graduate students; \$25.00 for emeriti/retired).

Conference Coordinators: Herman De Vries, Professor of Germanic Languages, Calvin College; Henry Luttikhuis, Professor of Art History, Calvin College.

Call for Articles

Journals

Journal of Historians of Netherlandish Art (JHNA)

The *Journal of Historians of Netherlandish Art* (www.jhna.org) announces the submission deadline for its summer 2012 issue.

Please consult the journal's Submission Guidelines.

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 the summer 2012 issue is **March 1, 2012**.

Alison M. Kettering, Editor-in-Chief

Molly Faries, Associate Editor

Jeffrey Chipps Smith, Associate Editor

Research in Progress

Early Modern Architecture

Early Modern Architecture (<http://earlymodernarchitecture.com>) is a new initiative that explores global, interdisciplinary frameworks for the architecture (design, theory, and practice) of Europe and its colonies, 1400-1800. We are particularly interested in fostering discussion about innovative issues, areas of inquiry, and approaches across both research and education. A major component of this initiative, therefore, will be encouraging a rigorous network of exchange among scholars and professionals.

As a step toward this exchange, we are now compiling two international lists: one of research projects in progress and one of Ph.D. dissertations -- both from any discipline and on any aspect of this field. We will post these lists on our website once we have gathered a substantial number of entries. The lists, we hope, will become an ongoing means for scholars to learn about up and coming research as well as to locate others who share their geographical and/or methodological concerns.

If you have a research project in progress or are writing a dissertation that is in progress or was completed during the 2010-2011 school year, please email us at emailistserv@gmail.com.

com with the author's (and supervisor's) name, the working title, and the names of your department as well as institution. We will then add your information to our lists. We appreciate your contribution to this component of the Early Modern Architecture initiative.

Freek Schmidt (Associate Professor, Faculty of Arts, Vrije Universiteit Amsterdam); Kimberley Skelton (independent scholar)

Artists on the Move. Sculptors from the Low Countries in Europe 1450-1650

The Low Countries are by no means generally considered to be the motherland of sculpture. However, at close sight it can be noticed that Early Modern sculptors from the Northern and Southern Netherlands contributed considerably to the development of European sculpture, especially in the period between 1550 and 1650. The most important works, though, are to be found outside the Low Countries, which seems to be one of the reasons why they have seldom attracted scholarly attention so far. The marked mobility of Netherlandish sculptors of the 16th and 17th centuries was one of the most important reasons for their success and their impact on the artistic development of their time. Most of them travelled far from their homelands and worked in various countries and regions from Sweden to Spain, and from England to nowadays Ukraine. And of course, a large number of these sculptors visited Rome, the Mekka of sculpture study in the Early Modern Era.

The diaspora of Netherlandish sculptors in the mentioned time span has not yet been systematically explored. The research project is about to dedicate itself to this challenge. As a starting point of further investigation we envisage to set up a database, the aim of which will be to collect and systematise biographical, geographical and chronological data of the migrating sculptors. For this purpose the documentation system of the Rijksbureau voor Kunsthistorische Documentatie (RKD) in The Hague will be employed and adjusted to the specific needs of the project with the help of experts at the University of Wrocław. This kind of documentation will be instrumental in the cognition and analysis of structures and patterns within artist's migration and careers and could result in a 'collective biography'. It is expected that by taking the perspective of the artist's mobility as a starting point a new light could be thrown on the stylistic development of European sculpture and a new chapter could be added to the historiography of artistic relations between the Low Countries and the rest of Europe.

If you are interested in the project please do not hesitate to contact one of the persons below.

In Amsterdam: Arjan de Koomen (Universiteit van Amsterdam) A.R.deKoomen@uva.nl

Frits Scholten (Rijksmuseum Amsterdam)

f.scholten@rijksmuseum.nl

In Bamberg: Eveliina Juntunen (Universität Bamberg)

eveliina.juntunen@uni-bamberg.de

In Wrocław: Aleksandra Lipinska (Uniwersytet Wrocławski) aleksandra.lipinska@o2.pl

Fellowships and Prizes

HNA Fellowship for Scholarly Research, Publication or Travel: 2012-13

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, 2011**, to Amy Golahny, Vice-President, Historians of Netherlandish Art. E-mail: golahny@lycoming.edu. Address: 608 West Hillside Ave, State College PA 16803.

Dr. Alfred and Isabel Bader Prize

Thanks to a gift from Dr. Alfred Bader we would like to announce the institution of an annual prize of euros 1,000 for the best original contribution on European art prior to 1950 written by an art historian younger than 35 at the time of submission. Entries for the first prize, with a maximum length of 20,000 words (including notes), may be submitted in English, Dutch, French or German, and must reach the editors of *Simiolus* before January 1, 2012. The editors will decide on the winning entry before March 31, 2012, will bear the costs of translation if necessary, and publish the article in *Simiolus* within a year.

<http://www.simiolus.nl>

Courses

Netherlandish Art and Architecture in an International Perspective

In September 2012, Radboud University Nijmegen (Netherlands) starts a new Master's specialization in Netherlandish Art and Architecture in an International Perspective. This comprehensive, one-year program explores the history of painting and sculpture, architecture and the decorative arts of the Netherlands from the Late Middle Ages to the present. Taught in English, it gives students from different countries the opportunity to specialize in one of the most fascinating fields in art history.

Prospective students will need a Bachelor's degree in Art History or Cultural Studies, or at least 45 EC points (or equivalent) in art history courses. In all other cases, portfolio and motivation will determine whether the candidate meets the programme requirements. In addition, students will need adequate English language skills.

For more information, visit our website www.ru.nl/masters/naa, or contact us at Radboud University's Student Information Desk (T: +31 (0)24 361 2345; E: sid@dsz.ru.nl).

historians of netherlandish art

Review of Books

General editor: Kristin Lohse Belkin

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

Fifteenth Century

Margaret L. Koster, *Hugo van der Goes and the Procedures of Art and Salvation* (Harvey Miller Studies in Medieval and Early Renaissance Art History, 49). Turnhout: Brepols Publishers, 2008. 178 pp, 42 b&w and 95 color illus. ISBN 978-1-905375-15-8.

Scholarly attention to Hugo van der Goes has increased in recent years, and the present book, a revised and expanded version of the author's 1999 doctoral dissertation written at Columbia University, makes an important contribution to the literature on the artist. Koster's subject is Hugo's great *Portinari Altarpiece* in Florence; her aim, as she states, is to "consider every facet" of the triptych. The book discusses the patronage of the altarpiece, its complex imagery, its relationship to the *Devotio Moderna*, and its Florentine context, all issues that previous scholars have addressed at length. Two avenues of Koster's research, however, break exciting new ground. She has discovered the Portinari archive housed in the Archivio di Stato in Florence, which preserves the final will of the triptych's patron, Tommaso Portinari. While the will does not mention the altarpiece, installed years earlier, in 1483, on the high altar at Sant' Egidio in the Maria Nuova Hospital complex in Florence, Koster interprets the documents to challenge the long-held belief that Tommaso died in financial ruin, arguing that he was buried in front of the triptych in his family's chapel. Furthermore, and most interesting for our understanding of Hugo, Koster conducted a technical study of the altarpiece which offers fascinating insights into the triptych's evolution. Highlights of the findings as well as an analysis of Tommaso's will were published earlier in *The Burlington Magazine* ("New Documentation for the Portinari Altarpiece," 2003, vol. 145, pp. 164-179). The book is accompanied by a CD-Rom which provides color photographs, infrared reflectography and x-radiographs.

After the completion of her dissertation, Koster commissioned x-rays and infra-red-reflectography (IRR) of the triptych from Maurizio Seracini and his staff at Editech in Florence, a project supported by the Samuel H. Kress Foundation. The IRR scans reveal extensive underdrawings which show that Hugo made fundamental compositional changes as he worked on the altarpiece. For instance, the Christ Child, now lying parallel to the sheaf of grain in the foreground in a powerful Eucharistic

reference, was initially placed at an acute angle to the grain. The IRR scans help identify significant motifs that had previously gone unnoticed, such as Saint Margaret's shoe resting in the shadowy mouth of the dragon, and an open wooden gate placed between the kneeling Tommaso and the sacred scene in the central panel, comparable to the opened door in the left wing of the Master of Flémalle's *Merode Altarpiece* (for Lynn Jacobs's description of this object as a door and her view of it, similar to Koster's, as a threshold between the earthly and heavenly realms, see her article, "The Miraculous Threshold in Hugo van der Goes's Portinari Altarpiece," *Tributes in Honor of James H. Marrow: Studies in Painting and Manuscript Illumination of the Late Middle Ages and Northern Renaissance*, ed. Jeffrey F. Hamburger and Anne S. Korteweg, Turnhout, 2006, pp. 261-270).

The author identifies several stages of underdrawing in the altarpiece, which she analyzes to explain some of the triptych's most unusual features, such as the reversed placement of the female saints in the right panel, and the shifts in scale between the donors and their patron saints. In the first stage of underdrawing, there were no children; in the second stage, Hugo added all three, a fact which explains why Saint Margaret stands with Maria Portinari while Mary Magdalene appears with the young daughter Margherita instead of the other way around. Initially, Koster argues, both saints served only as Maria Portinari's patrons; when Hugo added the daughter in a later stage he did not revise the positions of the saints. Koster likewise suggests that the change in scale between the patrons and the saints has to do with Hugo's adjustments of the figures to the painted head of Tommaso Portinari, which was executed independently on a separate support and applied to the panel. She further observes that the *Annunciation* on the closed shutters employs a more detailed, even underdrawing, suggesting that Hugo had assistance in executing these panels, although the artist himself certainly designed them. In this chapter, which reconstructs Hugo's working process with great insight, Koster makes an impressive contribution to our understanding of fifteenth-century Netherlandish painting, shedding new light on an already well-studied triptych and providing new data for further research. Her work joins other important technical examinations of Hugo's paintings (see Rainald Grosshans, "IRR-investigation of the panel paintings by Hugo van der Goes in the Berlin Gemäldegalerie," in: *Jérôme Bosch et son entourage et autres études; Colloque pour l'étude du dessin sous-jacent dans la peinture, Colloque XIV*, 2001, Louvain, Dudley, MA, 2003, pp. 235-249).

Other chapters place the *Portinari Altarpiece* in various contexts, such as the ideals of the *Devotio Moderna*. While Koster's focus is on the *Portinari Altarpiece*, several scholars including Diane Wolfthal, Bernhard Ridderbos, and Susan Koslow have already linked the principles of this religious movement to Hugo's works, particularly his canvas paintings, the *Monforte*

Altarpiece, and the *Death of the Virgin*. The Portinari family's interest in the *Devotio Moderna*, however, remains unknown. In another chapter the author reviews in detail the triptych's complex imagery, adding her own interpretations and disagreeing with some previous views, for instance with M. B. McNamée's generally accepted identification of the Christ Child as the officiating priest. She convincingly suggests that the devil's rare – and barely visible – appearance in a Netherlandish Nativity scene juxtaposes Christ's healing humility with Satan's sinful pride. Generally, she argues against the idea that Hugo's famously troubled emotional states directed his choice of visual imagery.

Koster further examines the critical reception of the altarpiece, the life of Tommaso Portinari, the history of the church of Sant' Egidio, and aspects of contemporary Florentine devotion, including the career of Fra Angelico, which presents general parallels to that of Hugo. Three appendices present the documents, the Uffizi restoration record, and a section on artistic responses to the *Portinari Altarpiece* in the North (to which we might add the heart-shaped placement of the Virgin's hands in Geertgen tot Sint Jans' *Night Nativity* in London).

However, questions still remain. We do not know, for instance, the precise date of the execution of the altarpiece, and some of its imagery continues to elude us. Koster's work will undoubtedly open new avenues of debate and inquiry about this beautiful and compelling work by one of the greatest artists of Northern European painting.

Ellen Konowitz

SUNY at New Paltz

Sixteenth Century

Susan Dackerman, ed., *Prints and the Pursuit of Knowledge in Early Modern Europe*. [Cat. exh. Harvard Art Museums, Cambridge, MA, September 6–December 11, 2011; Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL, January 17–April 8, 2012.] Cambridge, MA: Harvard Art Museums, distributed by Yale University Press. 442pp, 102 illustrated entries. ISBN 978-0-300-17107-5.

Susan Dackerman has done it again. Her first major print exhibition dropped jaws and opened eyes to an early graphic phenomenon known only partially but originally widespread: *Painted Prints* (Baltimore Museum of Art, 2002). Now she has richly employed the unparalleled resources of Harvard University, where she now acts as print curator, to remind us of something we already knew but seldom study under the rubric of the history of prints: that all graphic visual material should form the proper study by art historians. This new exhibition and its massive catalogue offers rich material, which serves to reclaim the scholarly need to address this varied imagery of nature, human anatomy, maps, plane and solid geometry, and even printed instruments of measurement. Some of these graphics just appeared in the terser, more expansive catalogue by Suzanne Karr Schmidt (a contributor of an essay in Dackerman's tome) *Altered and Adorned: Using Renaissance Prints in Daily Life*, (Chicago, Art Institute, 2011). But Dackerman's exhi-

bition considers in depth the crucial role of visual imagery in the formation of knowledge during the emerging early modern period (so often defined by the era of the "Scientific Revolution"). This is an ideal use of a university museum's potential and mission.

In this endeavor Dackerman has enlisted leading expert collaborators, particularly about the role of the visual arts in the history of science, for her book's essays. Both Lorraine Daston and Katherine Park, already the celebrated co-authors of *Wonders and the Order of Nature* (1998), each contributed. Daston (author with Peter Galison of *Objectivity*, 2007) discusses "Observation," while Park considers "Allegories of Knowledge." Karr Schmidt focuses on "Georg Hartmann and the Development of Printed Instruments in Nuremberg." Rounding out the essays, Claudia Swan, best known for her book on Jacques de Gheyn and art and science in early seventeenth-century Holland (2005) as well as illustrated botanicals brings her expertise in "Illustrated Natural History."

Dackerman's volume offers sensible and useful topics, but her arrangement of images sometimes scatters related works into different sections. For example, the beached whales that formed such an important contribution to knowledge in successive engravings by the Goltzius circle appear in three distinct places: Jan Saenredam's *Beached Whale* (1602; no. 3) appears early, representing the initial section, "Printmaking and Knowledge," whereas Jacob Matham's *Beached Whale* (1598; no. 46) provides "Illustrated Natural History," and Goltzius's workshop *Beached Pilot Whale* (1594; no. 51) exemplifies "Measurement." Dürer's *Rhinoceros* (1515, no. 35) occupies an entire section of its own, together with its lingering influence, analyzed thoroughly in a dedicated essay by Dackerman. But other animal images, such as Adriaen Collaert's engraved series of birds, mammals, and fishes (no. 45) or Schongauer's *Elephant* (no. 33), appear elsewhere, on either side of that core animal document.

One substantial contribution, however, of this exhibition consists of its use of important illustrated book publications, such as the botanicals by Fuchs, Dodoens, and Clusius, or the latter's *Exoticorum*, illustrated alongside the Matham *Beached Whale*. Other elements that are usually examined only for their documentary value by historians of science, such as human anatomy images, are given their due as visual artifacts from fifteenth-century woodcuts through Vesalius and beyond to university anatomy theaters, including often neglected but major contributions by familiar artists, such as Hans Baldung's or Heinrich Vogtherr's elaborate anatomy woodcuts (nos. 10-11). However, here, too, related images are widely scattered, seemingly arbitrarily, across diverse categories, specifically of Knowledge, Observation, and the "Theater of Nature." Additionally, Dürer's influential *Books of Human Proportion* (no. 54) appear under "Measurement."

In her earlier *Painted Prints*, Dackerman neglected one of the most vivid of all colored prints of the early modern period – maps – but in this volume maps of both astronomy and geography get serious attention, including globe construction for globes (nos. 17, 78). Though again at opposite ends of the catalogue, the former has its own section, "Constellations and Configurations," and the latter a segment, "Mapping," which includes maps of cities, regions, battles and historical events, and full world views. Here, too, celebrated artist's names – Dürer, Beham, Cranach, Holbein (nos. 80-84) – will please print mavens, whereas celebrated book projects, such as Ortelius's

atlas (no. 88) also receive attention – but, curiously, not Braun and Hogenberg's cities.

For this reader, the most enlightening section of the catalogue appeared in the form of the measuring instruments, where Karr Schmidt's earlier exhibition paved the way for the horoscopes, astrolabes, and sundials in all their variety. The marvelous Holbein astronomical woodcut table (no. 73; with Sebastian Münster), which I included in the large prints exhibition, *Grand Scale* (2008), rightfully receives its full explanation here, along with its necessary accompanying dials. Such are the virtues and lasting value of Dackerman's team's deep researches.

While seemingly unrelated to the main body of works in the exhibition, a very important final section is devoted to another kind of visual knowledge, the representation of concepts through personifications and allegorical figures. At the end of the sixteenth century, especially in Antwerp and Haarlem prints by noted designers in collaboration with professional engravers, this kind of imagery appeared in print series. Their topics encompassed such concepts as Virtues and Vices, Planets and Elements, Times of Day or Seasons, Continents, Senses, Liberal Arts, as well as triumphs and progresses. While work by Ilja Veldman as well as Hans-Martin Kaulbach (*"Der Welt Lauf,"* 1997) has elucidated much of this material, its lasting and powerful resonance with verbal knowledge and memory systems in this period richly repay inclusion in this volume, even if the forms differ so starkly from the other images.

The other major object of scrutiny about the "Pursuit of Knowledge" opens the catalogue on a high note: the *Nova Reperta* (New Discoveries) print series, designed by Jan Stradanus (1603; no. 1) and engraved (largely by Hans Collaert) celebrates those novel glories of the early modern era that transcended antiquity. Rarely discussed, they provide the perfect microcosm of the larger phenomena that follow, including printing, engraving, voyages of discovery, measurement (compass, clock, and astrolabe). Now it is we who should celebrate Susan Dackerman and her collaborators for their own impressive achievement, which restores these early modern printmakers' critical role in establishing so many of our own lasting (if all too often now scattered between libraries and print rooms) fields of knowledge.

Larry Silver

University of Pennsylvania

Peter van den Brink, in collaboration with Alice Taatgen and Heinrich Becker, *Joos van Cleve: Leonardo des Nordens*. [Cat. exh. Suermondt-Ludwig-Museum, Aachen, March 17 – June 26, 2011.] Stuttgart: Belser, 2011. 200 pp, fully illustrated; ISBN 978-3-7630-2596-1.

Christiaan Vogelaar, Jan Piet Filedt Kok, Huigen Leeflang, *Lucas van Leyden en de renaissance*. [Cat. exh. Museum De Lakenhal, Leiden, in co-operation with the Rijksmuseum, Amsterdam, March 20 – June 26, 2011.] Antwerp: Ludion, 2011, 367 pp, fully illustrated; ISBN 978-90-5544-855-5.

During the last eighteen months, no fewer than six major exhibitions were devoted to northern artists of the first half of

the sixteenth century. Together with shows about Jan Gossart (New York and London), Cranach (*Cranach et son temps*, Brussels and Paris; *Cranach: l'altro Rinascimento*, Rome), and Jan van Scorel's French altarpieces (Paris and Douai), the two monographic exhibitions featuring the work of Joos van Cleve and Lucas van Leyden reveal the broad range of artistic practices north of the Alps in the first decades of the sixteenth century as well as the diversity of current scholarship concerning an important moment in what is commonly termed the "Northern Renaissance."

Joos van Cleve: Leonardo des Nordens is the first major exhibition of the artist's work, although important, smaller shows were held in Paris (*Joos van Cleve au Louvre*, Musée du Louvre, 1996) and Genoa (*Joos van Cleve e Genova: intorno al Ritratto di Stefano Raggio*, Palazzo Spinola, 2003). The attractive and affordable catalogue published in German offers an occasion to reconsider the work of one of the most successful Antwerp painters of the early sixteenth century whose accomplishments have often been overshadowed by those of his contemporaries.

Almost a quarter century after Van Cleve's death, the Florentine expatriate Lodovico Guicciardini recorded the artist's reputation as a master "most outstanding in color and so excellent at making portraits after life... that he was chosen [by François I^{er}] and brought to France to portray the king and the queen and other princes with greatest praise and reward." Van Mander, who is vague about the facts surrounding Van Cleve's work, praises his art but condemns his "excessive arrogance and inflated conceit." Both he and Dominicus Lampsonius describe Joos van Cleve as a madman, although they appear to have conflated him with his son Cornelis, also an artist, who went insane toward the end of his life. In the Aachen catalogue, however, the question of the artist's identity is largely set aside in favor of a powerful leitmotif first articulated by Ludwig Baldass (*Joos van Cleve, der Meister des Todes Marii*, Vienna 1925) that Van Cleve's consummate skill and dynamic working methods enabled him to absorb a wide range of styles and motifs and to deploy these for commercial advantage.

Seven essays, each treating a different aspect of the artist's life or work, precede a catalogue of the sixty-two exhibited paintings, arranged by genre. With a few exceptions, objects have a short entry and useful cross-references to relevant passages in the text. Following an overview of the exhibition's scope by Pieter van den Brink, the two leading experts on Van Cleve, John Oliver Hand and Micha Leeflang, reconstruct, with the aid of the few available documents, the life of Joos van der Beke, alias van Cleve, exploring the artist's "rediscovery" in the nineteenth century as the "Master of the Death of the Virgin" (after the 1515 altarpiece now in Cologne) and his place in early twentieth-century historiography.

In the next chapter, Hand, the author of a doctoral thesis (Princeton, 1978) and the most recent monograph on the artist (2004), plots the development of Van Cleve's art through his major altarpieces, from his beginnings with Jan Joest of Kalkar, whom he assisted in painting the Nikolai altar (Saint Nicolai, Kalkar) through his late response to Italian influences. While exploring the ways in which Van Cleve negotiated local and international demand for his pictures, Hand also acknowledges the difficulties in establishing a clear stylistic progression in a somewhat protean oeuvre. Even documented altarpieces can be hard to date, and global conclusions about Van Cleve's treatment of landscape or his ongoing experimentation with figure-to-space relationships are largely avoided.

In two separate essays, joined under the title “Joos van Cleve und Genua,” Maria Clelia Galassi and Gianluca Zanelli paint a rich picture of Van Cleve’s Genoese patrons, all of whom were firmly established in the commercial and, often, socio-political life of the Low Countries, generally first in Bruges and later in Antwerp. Their analysis not only obviates any need to posit a trip by the artist to Genoa; it also helps to explain why this Italian expatriate community was so attracted to Van Cleve’s work and how his portraits and religious pictures functioned as “status symbols” in the Netherlandish and Ligurian cultures they straddled. The authors convincingly ascribe Van Cleve’s popularity over an array of contemporary artists, including Metsys, Gossart, and also Pietro Francesco Sacci (Lombard, active in Genoa), to his flexibility and willingness to accommodate a client’s stylistic and iconographic predilections in a timely manner. Galassi and Zanelli argue that Van Cleve’s agility explains, at least partially, the disparate appearance of his Genoese paintings and, in turn, the rapid decline of his popularity following the arrival of Perino del Vaga and his introduction of a central Italian mode of painting in Genoa. Their research opens the way for further investigation into the artist’s connection to Genoese statesmen attached to the court in Mechelen, which might yield new discoveries about some distinguished but unidentified sitters (cat. nos. 52–60).

In a discerning overview of Joos van Cleve’s treatment of portraits, Cécile Scailliérez weighs the artist’s innovations against conventions of the time and the achievements of other painters, in particular Metsys and Gossart, but also Jean Clouet, Barthel Bruyn, Jan Vermeyen, and Willem Key, whose treatment of the portrait continues, arguably, where Van Cleve’s experiment leaves off. Van Cleve’s portraits parallel, but do not appear to lead, a general trend in German and Netherlandish portraiture toward increasing dynamism. Accordingly, his depictions of burghers become more active, and he also formulates a response to the conventions of humanist portraiture propagated in images of Erasmus. One unusual feature of Van Cleve’s portraits that Scailliérez notes is his sitter’s hands, one bare, the other holding a glove. This rhetorical gesture enlivens Van Cleve’s subjects with a sense of sprezzatura, as is most evident in the important group of royal portraits. Scailliérez examines these in light of recent documentary discoveries, historical circumstance, and the artistic milieu of the French court. She convincingly interprets Van Cleve’s famous portraits of François I^{er} (cat. 61) and Henry VIII of England (fig. 82) as commemorations of an important meeting in October 1532 at Boulogne-sur-Mer. Comparison with other representations of members of the French court suggests a dialogue between Van Cleve’s atmospheric realism and the official, stylized approach of Clouet.

Like Hand, Scailliérez discusses Van Cleve’s self-portraits, which the artist often inserted into his religious works, such as the St. Reinhold altarpiece (cat. 1). She posits that these function as an affirmation of Van Cleve’s own religious beliefs and his pride as an artist, and may also serve as a form of signature to enhance his fame abroad. His likeness in the predella of the Santa Maria della Pace altarpiece (cat. 11), a composition based on an engraving after Leonardo’s *Last Supper*, supports all three contentions. However, Hand’s claim that Van Cleve painted his own face on a shockingly erotic depiction of Lucretia (classified under “Andachtsbilder,” cat. 25) is a provocative assertion that requires further investigation. The suggestion that the artist would make such a bold statement simply for want of another model is problematic.

Thanks to Micha Leeftang’s research for her doctoral thesis on Van Cleve (Groningen, 2006), a wealth of technical data is marshaled to clarify Van Cleve’s oeuvre and his workshop practices. An examination of his use of cartoons and underdrawing explains how Van Cleve’s workshop produced pictures serially. In addition, infrared analysis is used to support newer attributions, such as the *Triptych of Saints Peter, Paul and Andreas* (cat. no. 2), although this attribution has been questioned (see the review of Mark Evans, *The Burlington Magazine*, vol. 153, June 2011, pp. 429–431). Rich illustrations and informative text boxes about specific techniques explain Van Cleve’s working methods to a broad audience and demonstrate the ways in which he planned different parts of his compositions to ensure consistency. The problematic relationship between Van Cleve’s underdrawings and the small and contested body of independent drawings associated with his name points to larger questions about northern painters’ drawing practices in this period.

The title of the exhibition, which provoked a critical response in earlier reviews, directs our attention to an important subset of late works, studied in detail by Dan Ewing, that depict Leonardesque themes. For Ewing, the soft chiaroscuro and graceful treatment of figures in Van Cleve’s many interpretations of the Madonna of the Cherries and the Infants Christ and Saint John the Baptist Embracing may account for their popularity, although, as the author suggests, these paintings were probably also valued as devotional images. The sheer number of Van Cleve’s Leonardesque paintings, owned by merchants as well as Margaret of Austria and François I^{er}, certainly validates the success of the Northerner’s variations on a few Leonardo models. However, as Suzanne Sulzberger noted as early as 1955 (*Arte Lombarda* I, pp. 105–111), quantity alone does not necessarily explain the significance of Leonardo da Vinci for Van Cleve and his northern audience. A broader reexamination of textual as well as visual sources might foster a more nuanced understanding of why Van Cleve gravitated to Leonardo’s sfumato treatment of holy figures when his contemporaries, especially Metsys, pursued a deeper engagement with physiognomic studies. By suggesting new avenues of research, this insightful and richly-illustrated catalogue will surely serve as the basis for any future study of Joos van Cleve.

Lucas van Leyden en de renaissance was the culmination of years of research by a team of scholars. The exhibition catalogue, available exclusively in Dutch, is an outstanding contribution that surpasses earlier studies of the artist, including the seminal *Lucas van Leyden: Studies* (*Nederlands Kunsthistorisch Jaarboek*, vol. 29, 1978). This substantial publication includes eight essays, biographies of the six chief artists discussed, and 157 main entries that present paintings, prints, drawings, painted glass roundels, and book illustrations by Van Leyden and after his designs, as well as a broad range of comparative material.

In a probing introductory essay, Christaan Vogelaar places Lucas van Leyden in the context of the bustling artistic climate of late fifteenth- and early sixteenth-century Leiden, where, as Jeremy Bangs has shown, the artist’s teacher Cornelis Engebrechtsz negotiated complex structures of patronage and consumption (*Cornelis Engebrechtsz.’s Leiden: Studies in Cultural History*, Assen 1979). Van Leyden’s heritage and his sources are given new attention in Ilja Veldman’s ground-breaking study, which reveals an abundance of visual material at the artist’s disposal, much of it previously overlooked devotional wood-

cuts and scenes from religious plays, as well as the classical vocabulary of triumphal entries and rhetoricians' performances. Parisian devotional books, in particular, offered motifs that the artist rapidly translated into his personal style and adapted to his refined burin work. One striking example is an image of "April" from Guillaume Le Rouge's *Horae Virginis Beatae Mariae* of 1509, which served as a point of departure for the *Two Couples in a Wood*, generally dated to the same year (cat. 43; B. 146). Quotations from popular prints also occur frequently in paintings, especially to support religious typologies (cf. figs. 2.25, 2.27) or to invoke well-known moralizing adages and proverbs (cf. pp. 68-77). Veldman persuasively relates these themes to the larger question of Van Leyden's awareness of Erasmian humanism. This line of inquiry invites further research that might yield yet more discoveries, especially concerning elusive images such as the *Young Couple Walking at Night with a Fool* (cat. 42; B. 147).

The exhibition's installation and the beautiful plates in the catalogue underscore the importance of the artist's small but highly accomplished painted oeuvre and his brilliant use of color. "The Leiden Painters at Work" summarizes the findings of a team of conservators and art historians who investigated paintings by Lucas van Leyden and other artists. Their research complements Elise Lawton Smith's catalogue raisonné (1992) by offering new information about Van Leyden's painting technique, including his "wet in wet" approach, which permitted the buildup of overlapping paint layers to create vibrant coloristic effects. Infrared reflectography has revealed that he was also tremendously innovative beneath the surface, planning compositions with fluid underdrawings that had no precedent in North Netherlandish art. Together, these techniques demonstrate a decisive advance beyond the schematic approach seen in the work of his contemporaries and predecessors, most especially Cornelis Engebrechtsz and Aertgen van Leyden. A convincing reconstruction is offered for the damaged *Christ Healing the Blind Man of Jericho* (1531, cat. 117a), although surprisingly little attention is given to the artist's tempera paintings on canvas support.

One of the most pressing questions in Lucas van Leyden scholarship remains the nature of his relationship to Antwerp, the unrivaled center of artistic production and innovation in the region. In his essay entitled "Leiden and Antwerp around 1520: The Meeting of Albrecht Dürer and the Introduction of Landscape," Jan Piet Filedt Kok proposes that a Master J. Kock, possibly together with the Master of the Vienna Lamentation, was responsible for bringing to Leiden an Antwerp conception of landscape painting inspired by Patinir. The identity of Master J. Kock (apparently not to be confused with the well-documented Jan Wellensz de Cock) is constructed around a painting of *Saint Christopher and the Christ Child*, dated to 1520-25 (cat. 20), which was later treated in a print of ca. 1560 signed "J. Kock Pictum" (unfortunately not illustrated). Compelling comparisons notwithstanding, the argumentation is difficult to follow. Moreover, such a complex and specific genealogy may actually cloud our understanding of what must have been a lively, if occasionally unbalanced, exchange of artistic motifs and techniques between two centers of production where innovations of all sorts were eagerly pursued, particularly in the treatment of landscape.

Lucas van Leyden's extraordinary prints made him an international figure and assured his lasting reputation. In a chronological overview of Van Leyden's prints and their recep-

tion, Huigen Leeftang underscores the artist's tremendous ingenuity, precociousness, and versatility. Vasari, who paid careful attention to Van Leyden's prints, described the relationship between his graphic work and that of Albrecht Dürer in terms of a paragone. Leeftang elucidates that comparison as it pertains to Van Leyden's knowledge of Dürer before they met in 1521 and after their famous encounter. Leeftang's entries address iconographic nuances (eg. cat. 40; B. 126), while his essay provides new insight into the reverberations of Van Leyden's inventions in Italian prints, especially those of Marcantonio Raimondi, who famously quoted his landscapes. In turn, Van Leyden later studied Raimondi's prints as he gave increasing attention to Raphaelesque representations of the nude, possibly encouraged by his encounter with Gossart.

In sharp contrast to Joos van Cleve, Lucas van Leyden has left a substantial drawn oeuvre that most likely represents only a fraction of what once existed. The exhibition featured many of his well known drawings and exciting new discoveries, including the *Angel Gabriel*, a pendant to *Mary Annunciate* of ca. 1525 (cats. 85a, b). Wouter Kloek revisits conclusions of his earlier study (*Lucas van Leyden: Studies*, op. cit, pp. 425-458) in an essay that examines the development of Lucas's drawing technique by function. According to Kloek, Van Leyden resisted contemporary notions of disegno, in which the artist's intellectual invention was increasingly separated from manual execution. Instead, Van Leyden used a variety of drawing techniques to record details or figures, or to work out compositions that he would later execute in other media.

The final two essays in the catalogue round out the discussion of Lucas van Leyden's immediate impact by addressing domains in which his designs were influential: painted glass and illustrated books. According to Van Mander, Van Leyden painted glass, but no works are extant. Timothy Husband notes that nearly every northern painter was involved in this art. Unfortunately, only small, domestic pieces survive. Iconoclasm and neglect destroyed larger, public works in Leiden and elsewhere. We know that these objects were prized, however. A painted glass *Entry of David into Jerusalem* (possibly Milan, Ambrosiana) belonged to Goltzius, a great admirer of Van Leyden's work, and was engraved by Jan Saenredam (B. III, 109). Elegant glass panels were also made after Van Leyden's prints, although the extent to which he was involved in this production is not clear. Marieke van Delft and Ed van der Vlist show that the use of Van Leyden's designs for book illustrations is an important facet of his legacy. But the magnitude of his impact could perhaps best be seen in a small, concurrent exhibition at the Rembrandthuis, Amsterdam (March 11– June 19, 2011), where Lucas van Leyden's prints were hung alongside Rembrandt etchings. The comparisons, familiar or not, were reminders of the homage one great Leiden artist offered to his Renaissance forebear.

Edward Wouk

Metropolitan Museum of Art

Christian Tico Seifert, *Dürer's Fame*. [Cat. exh. National Galleries of Scotland, Edinburgh, June 9 – October 11, 2011.] Edinburgh: National Galleries of Scotland, 2011. 48 pp, 32 illus. ISBN 978-1-906270-41-4.

An old saying goes: if you find yourself surrounded by lemons, make lemonade. Although the National Gallery of Scotland owns a major Holbein, *Law and Grace*, ca. 1535 (see *Hans Holbein the Younger, the Basel Years 1515-1532*, cat. no. 152), to show German art in Edinburgh requires considerable dependence on a fine print collection of Dürer. Additionally, Tico Seifert has usefully exploited local holdings that reveal Dürer's posthumous reputation, especially in Britain, e.g. William Bell Scott, *Albrecht Dürer in Nuremberg* (1854; National Gallery of Scotland, fig. 27) to cobble a very attractive and illuminating focus show that lives up to its name.

During renovations at the National Portrait Gallery of Scotland, which resulted in a large, main floor highlights presentation at the National Gallery entrance, space has been scarce throughout the museum. Thus Seifert's exhibition was mounted in a narrow segment of the new museum building at ground level. One had to seek it out amidst understated in-house promotion. That installation also resulted in both good news and bad news: it did focus attention and allow for careful light levels on the works on paper, some of astonishing quality (especially the 1504 *Adam and Eve*); nevertheless, this exhibition had to compete for that close attention with various unrelated objects in its immediate surroundings.

Ultimately, Seifert produced a worthy exhibition and valuable catalogue essay. Authoritative and well-researched with current literature, he offers a new audience a very useful primer on the artist and his legacy, beginning with the exchange of drawings with Raphael and the unauthorized engraved copies by Marcantonio Raimondi as well as the creative channeling of Dürer by Goltzius. Scotland owns a ter Brugghen *Beheading of John the Baptist* that clearly depends on a 1510 Dürer woodcut. Along with restrikes, datable by watermarks, to show the continuing demand for Dürer prints by collectors, one unusual item in the exhibition used the reverse of a print to reveal just how often that prized sheet was repaired by later collectors. Thus, along with gems for connoisseurs, this small exhibition offered instructive material about historiography in Britain (26-32), beginning as early as the Wenceslaus Hollar etchings after Dürer holdings in the seventeenth-century Arundel collection. *Dürer's Fame* clearly marks Tico Seifert as a versatile, creative curator, both a print expert and an informed adept concerning his home collections in Edinburgh.

HNA visitors to Edinburgh before 15 January 2012 have an added bonus: at the Queen's Gallery in Holyrood Palace an exhibition of the major holdings of the royal collection of Northern Renaissance – paintings as well as miniatures and drawings. Despite the star-driven subtitle of the accompanying fully illustrated catalogue, *Dürer to Holbein*, by Kate Heard and Lucy Whitaker, this exhibition ranges widely from the Netherlands, Holy Roman Empire, and France, to include portraits in England of Henry VIII, miniatures (Lucas Hornebout) and full-size (Joos van Cleve). Merits a detour!

Larry Silver

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Walter Gibson, *Figures of Speech: Picturing Proverbs in Renaissance Netherlands*. Berkeley: University of California Press, 2010. xv, 236 pp, fully illustrated, ISBN 978-0-520-25954-6.

Gerald Volker Grimm, *Pieter Bruegel d. Ä.: Italien und die Antike*. Göttingen: Cuvillier Verlag, 2009. 226 pp, fully illustrated, ISBN 978-3-86955-142-5.

Margaret A. Sullivan, *Bruegel and the Creative Process, 1559 – 1563*. Burlington, VT: Ashgate Press, 2010. xi, 248 pp, fully illustrated, ISBN 978-0-7546-6979-1.

Though different questions lie at the heart of each of these books, all three expand our thinking about the vast intellectual universe informing Pieter Bruegel the Elder's oeuvre. Each makes a major contribution to Bruegel studies and should continue to be lastingly important.

From Van Mander's "Pier den droll" to Hymans's peasant painter, questions about Bruegel's intellect have problematized Bruegel discourse. Carl Stridbeck (1956) suggested links between *Carnival and Lent* and Dirck Volkertszoon Coornhert's humanism, but only after Justus Müller Hofstede (1979) underscored the notion of a humanist framework for interpreting Bruegel did we begin our earnest pursuit of the multifaceted intelligence permeating his pictures. Scholars have since found rich fodder for such discussions in even the bawdiest of the artist's works. In this sense, we are especially indebted to Margaret Sullivan, whose *Bruegel's Peasants* (1994) identified classical texts that could have been important for such imagery. However, we have been slow to move through the questionable notion that Bruegel was merely a conduit for humanist thinking and on to a thorough exploration of the next logical possibility: that he was his own interpreter of antiquity, earthy and cacophonous, knowledgeable and inventive, something of a pictorial Rabelais. Given Bruegel's seminal status in formulations of what is distinctly Netherlandish about the art of the early modern Low Countries, the hesitancy to grant him agency in his engagement with humanism has had broader ramifications, delimiting definitions of Netherlandish art writ large.

While the antiquarian impetuses driving Bruegel's work have prompted important discourse, much of it still lacks developed notions of the humanism in his unique combination of subjects and pictorial solutions for representing them. Likewise, while Bruegel's particular brand of imagery has made him a nexus for mapping Netherlandish art's long sixteenth century, especially its prescient modernities, without a critical elaboration of his reach into the ancient and medieval past, a nuanced understanding of the Netherlandish vision of antiquity will continue to elude us. Just how can we best describe Bruegel's role in defining a "native" Netherlandish antiquarianism as opposed to the Italian looking one that his contemporaries developed?

If these books are any indication, furthering our understanding of Bruegel's relation to his antiquarian milieu is now among the central sustained missions of Bruegel studies. In addressing the state of the field, all three authors advocate approaching Bruegel's antiquarianism. Gerald Volker Grimm perhaps makes things a bit too easy on himself by starting with the refutable statement that the only thing Bruegel scholars agree on is the lack of "foreign influence" in his pictures – this has not been true at least since Jane ten Brink Goldsmith looked

at Bruegel and Italy (1992), if not well before, when Grossmann (1955) tracked Bruegel's Italian journey. But Grimm goes on to substantiate his insistence that the visual presence of antiquity in Bruegel's work is a much richer topic than scholars have acknowledged. The aim of his groundbreaking study is to present a catalogue exclusively dedicated to manifesting Bruegel's uses of antiquity's visual aspect. He tackles seventeen images traditionally given to Bruegel and five whose attributions are disputed. We now have a much more vivid imagination for what Bruegel did with his time in Rome. Perhaps surprisingly, given traditional notions of Bruegel, he must have drawn within the typical range of sources prescribed for any Netherlandish artist in the Eternal City: antiquities and the works of important Italian masters. Mainly, however, Grimm's findings suggest Bruegel's specialized affection for antiquity's minutiae. His ability to spot Bruegel's use of motifs from sarcophagi, decorative patterns, and especially numismatics, reveals a startling new depth to the artist's antiquarianism.

A case in point is Grimm's *tour de force*, a sustained entry on Bruegel's London *Adoration* (1564). Bruegel invented his own *grotteschi* for the lead king's brocading, which contains vegetal and marine motifs, and figures derived from Rome's famous river god sculptures. Moreover, the attitudes of the Madonna and Child are clear quotations of Michelangelo's *Bruiges Madonna*. Thus, Grimm has provided us with an excellent model for where and how to find our way to Bruegel's visual antique sources. As for interpretation, what the presence of a specifically Bruegelian visualization of antiquity might have meant for Bruegel or his audience, we must devise our own thoughts; Grimm gives brief iconographic analyses, but content is not his mission. It really is too bad that most of Grimm's images are the size of postage stamps. Despite the inclusion of details, their tiny size makes following his meticulous observations difficult.

Sullivan takes a diachronic approach to Bruegel revealing his developing humanism. She brackets what she sees as an exceptionally creative four-year period for him from 1559 to 1563. This period's major Bruegels include: *Netherlandish Proverbs*, *Carnival and Lent*, *Dulle Griet*, and the *Triumph of Death*, art which Sullivan deems "unique," even "strange." She points out that his work after this phase, when he moved to the more conservative Brussels, is more traditional, for example, *The Carrying of the Cross* and *The Fall of Icarus*. Her end date is problematic, however, because the former painting was for an Antwerp patron and there is no consensus on the date of the latter. Nonetheless, Sullivan's insight is fruitful if only because it prompts a different question of Bruegel than scholars have traditionally asked: how should we relate evolving definitions of humanism with Bruegel's artistry, and with his identity? We risk missing Bruegel's role in devising his art's antiquarian refractions, Sullivan argues, if we think of humanists reductively, as holders of degrees. This point of view plays out over five chapters that present evidence for Bruegel's agency in making his art for Erasmian collectors, "adventuresome patrons" (101) with a "Christian Stoic perspective" (56). The book's argument culminates with Chapter Five's elaboration of a "turning point" for Bruegel that witnesses an end to the period Sullivan has identified. Her point of departure is the familiar comparison of Bruegel's Boschian reading of the *Fall of the Rebel Angels* with Frans Floris's Italianate treatment of the subject. The contrast gives clarity to Sullivan's argument for a Bruegelian brand of picturing an alternative humanism. Its visual modesty goes hand in hand with its satirical conceit.

Early reviews have complained that Sullivan does not live up to her title's promise of an exploration of process. Though her study eschews elaborations of the nitty-gritty of artistic practice and notions of creativity, it offers a sustained discussion of how Bruegel utilized his unique gifts to respond to shifting contexts. While the terms by which Sullivan earmarks the period are questionable – by making traditional imagery, was he any less "creative" after this phase? – she convinces us that it is a distinct phase in the artist's career, worthy of scrutiny as such. This book is thoughtfully conceived, richly elaborated, and will make sensitive readers more conscious of Bruegel's trajectory, the changing nature of his approach to making pictures.

Walter Gibson's new book situates Bruegel's proverb imagery at the center of a broader universe of literary and visual proverb productions. Here, too, Netherlandish antiquarianism looms large, as Gibson brings Bruegel's visualizations of pithy sayings into the main stream of Erasmian thought, steeped as it is in ancient rhetoric. The fountainhead for the Netherlandish interest in proverbs is Erasmus's *Adagiorum Chiliades*, a collection of wise thoughts that the Rotterdam humanist culled from ancient literature, published in 1500, and continued to expand until his death. From the start, Gibson urges us to think of Bruegel as Erasmus's equal in knowing proverbs. Moreover, like Sullivan, he advocates for Bruegel's agency in bringing these fragmented, cryptic thoughts from antiquity into the pictorial present. Gibson structures his book around case studies, starting with the famous Berlin *Proverbs* panel (1560) and moving on to images in the Bruegel orbit, such as Jan Wierix's engraved *Twelve Proverbs*. Throughout, Gibson displays a depth of pictorial and literary erudition that only comes with a lifetime of study. For example, his second chapter tracks the image at the center of Bosch's *Haywain* – lovers and musicians atop a load of hay, with hangers on grasping for the wagon's cargo as if it is gold. Gibson's teaches us a dazzling range of proverbs, plays, and other literature referring to hay. Along the way, he clarifies the heretofore mysterious substitution of turnips for hay in later images from the *Haywain* and *Hay Allegory* family, like Remigius Hogenberg's *Turnip Wagon*; here, attendant figures clutch and grab at turnips because the word in Dutch, *raap*, puns well with the verb *rapen*, which means "to scrounge." Moreover, Gibson points out, when Hogenberg devised his print, a spate of moralizing literature used the turnip as a metaphor for empty material pursuits. Gibson's writing is concise, his language unadorned. However, in some places, concision gives way to abbreviated passages that one wishes were more expansive, given his obvious depth of knowledge. In the end, this book confirms Mark Meadow's analysis of the Berlin panel: Bruegel's proverb imagery consummated a pictorial category that was vital for his antiquarian milieu.

Together these books also confirm that as definitions of early modern Netherlandish art evolve, the idea of Pieter Bruegel the Elder becomes more colossal; writing about him is difficult. We applaud all three authors for mastering the language necessary to add judicious insights to the ongoing conversation about Bruegel's art. Yet, as we continue to think before Bruegel's astonishing oeuvre, we know there is much more to say.

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Michael Cole, *Ambitious Form: Giambologna, Ammanati, and Danti in Florence*. Princeton: Princeton University Press, 2011. 364 pp, 170 b&w illus. ISBN 978-0-691-14744-4.

Michael Cole's interesting and important new book examines the production of Florentine sculptors during the second half of the sixteenth century. The work offers a significant contribution to our knowledge of the arts in general during this period, but it takes as its principal subject the problems peculiar to sculptors. Giambologna is the hero of this study, though, as the title indicates, his work is seen in competition with his Florentine rivals, Bartolomeo Ammanati and Vincenzo Danti.

Cole's project involves a revision of John Pope-Hennessy's take on sixteenth-century sculpture, seen mostly through the lens of Michelangelo. In his landmark study of 1963, Pope-Hennessy actually expressed little interest in later sixteenth-century sculpture, which he roundly denigrates. But Michelangelo, as influential as he was, hardly exhausted sculptural possibilities. Cole attempts, as he says, to recover "the rules of the game," to account for the complex sculptural discourse during these years. This he does without recourse to the rather outdated concept of "Mannerism" for which Giambologna has long been a standard bearer. The author draws from an impressive array of textual sources. There are expected voices such as that of Raffaello Borghini, whose rich dialogue sheds extensive light on Giambologna's oeuvre. And there are many others, such as Vincenzo Danti's own treatise that Cole mines to good effect.

The famous bending or twisting of Giambologna's figures is treated in one section that sets the sculptor's practice in the context of virtuoso approaches to articulating the body within the block of stone. Cole links these sculptural poses with practices in painting by Bronzino and others, which might earn criticism for unnecessary contortions. But Giambologna, of course, worked extensively in bronze. His unprecedented production of small, portable bronze statuettes as prime objects is discussed at some length – especially notable, since Giambologna was not trained as a goldsmith.

Among the themes in this book is the ambivalence felt by the leading sculptors toward manual labor, toward the physical effort necessary to craft their product. The appealing image of Vulcan as smith competed with the desire to claim sculpture as a liberal art. Another issue is that of careful finish as opposed to the "non finito" look of the roughly carved or cast, with interesting comments reported from Leone Leone, Filippo Baldinucci, Francesco Bocchi, and others. In addition to fashioning his figures with a smooth finish, Giambologna may have eliminated from his statues much ornamentation – the expected diadems and so forth – in an attempt to avoid the excessive decoration deplored by critics such as Bocchi.

There follow a series of close studies of specific commissions. An example is the *Neptune Fountain* in Bologna, a point of reference for years to come. And there is extensive discussion of Giambologna's *Mercury*, his *Equestrian Monument to Cosimo I de' Medici*, and his design and execution of the Salviati Chapel in San Marco.

This last project prompts Cole to address the problematic relation of sculpture to architecture, a consistent theme in the book. There seems to have been a long-standing insecurity among sculptors regarding architecture as a more serious art. Cellini's text of the 1560s, "On Architecture," goes so far as to

claim the art of building as the "second daughter of sculpture" in what Cole suggests may be a defensive move. Cellini calls forth Brunelleschi, Antonio da Sangallo, and Michelangelo, all sculptor-architects, as demonstrations of the symbiotic relation between the arts. That said, Giambologna's architectural practice seems, primarily, to have been the designing of façades. The Salviati Chapel is a closed space with highly articulated walls – strongly reminiscent of exterior design turned inward. This is not to detract from Giambologna's achievement, but it might be pointed out that many sculptors and painters appropriated the more spectacular duties of the architect, fashioning the public face to buildings. They became masters in the use of the classical orders and established ornamental features. The erection of vaults and other structural concerns might be left to trained masons.

One issue particularly pertinent to readers of this *Newsletter* is the question of Giambologna's nationality. He was born in Douai, then in the Flemish cultural orbit, and studied, we are told, with the eminent Jacques Dubroeucq in Mons. Dubroeucq, artist to the emperor, was the leading sculptor in the Low Countries during the 1540s. No works by Giambologna prior to his arrival in Italy are known. It is nonetheless true that he identified himself as "Belga" and helped train several Netherlandish sculptors. His studio was a port of call to traveling painters from the Low Countries, such as Hendrik Goltzius, Pieter de Witte, and Peter Paul Rubens. And he erected in the Soccorso Chapel of Santissima Annunziata in Florence a "tomb ... for all of those who, coming from the Flemish nation, exercised in the beautiful departments of sculpture and architecture." Cole acknowledges this identification in repeatedly calling Giambologna "the Fleming." But can Giambologna be considered Netherlandish in an artistic sense? In his monograph on the sculptor (*Giambologna*, Moyer Bell, 1987), Charles Avery suggested that certain qualities in Giambologna's output might betray his early training in the Low Countries. And I, too, wonder whether some of Giambologna's female figures, such as the *Architettura* in the Bargello, may reveal his earlier northern experience. These figures, sleek and abstracted, with little articulation of joints or musculature, are quite different from works by Ammanati and others in Florence. They recall the few northern nudes such as Willem van den Broecke's *Venus and Amor* of 1559 (private collection) and, perhaps, the stucco nudes designed by Primaticcio at Fontainebleau – which were very much in Netherlandish consciousness. Yet there is very little to go on.

It is interesting to note that an enormous number of talented sculptors emigrated from the Netherlands during the second half of the sixteenth century. Some, like Giambologna, traveled to Italy; others relocated in Spain, England, France, Germany, Austria, and Poland. In fact, the history of Netherlandish sculpture during this period plays out largely abroad, and a significant chapter arises from Giambologna's tutelage. The twisting figures of Giambologna have no surviving precedents in the Low Countries, yet expatriate Netherlanders like Adriaen de Vries and Hubert Gerhard soon developed this feature into a continuing genre. The very "Netherlandishness" of these sculptors, who by and large avoided practicing in the Low Countries, becomes a problematic issue. Sculpture in the second half of the sixteenth century became increasingly pan-European, much as its aristocratic patrons came to adopt an international outlook. The great sculpture workshops like that of Giambologna mandated extensive collaboration of artists from varied backgrounds, whether in carving or casting. This

was Willem van Tetrode's route to Cellini's workshop. And it was the way that the Netherlanders Pierre Franqueville, Hans van Mont, and Adriaen de Vries gained entrance to Giambologna's studio.

Nor was this exclusively an Italian phenomenon. The contemporary Shrine to Moritz of Saxony in Freiberg, built from 1559-63, was commissioned from an equally heterogeneous assortment of artists. The brothers Gabriel and Benedikt de Thola from Brescia designed the imposing monument, which looks a bit like Michelangelo's first project for the Tomb of Julius II. The effigy of Moritz was fashioned after a court portrait by the Dresden painter Hans Krel. The bronze griffins supporting the upper plinth were cast in Lübeck. And much of the fine alabaster carving of ancient warriors and muses was entrusted to Antonius van Zerreen of Antwerp. Projects such as these utterly defeat nationalist scholarship.

Ambitious Form is itself an ambitious work that has much to recommend it. Aided by sensitive formal analysis and textual interpretation, Cole offers insights into the elite sculptor's brief. Multiple facets to Giambologna's career are now clearer – his technical achievements in marble and bronze, his professional dialogue with compatriots, and his approach to architecture among others. The book is a significant contribution to our understanding of the arts of what might be called the later Renaissance.

Ethan Matt Kavalier

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Seventeenth-Century Flemish

Kristin Lohse Belkin, *Rubens. Copies and Adaptions from Renaissance and Later Artists: German and Netherlandish Artists (Corpus Rubenianum Ludwig Burchard, Part XXVI [I]).* London: Harvey Miller Publishers (an imprint of Brepols Publishers, Turnhout), 2009, 2 vols., I: 280 pp, 4 b&w illus., 21 color pls; II: 320 pp, 378 b&w illus. ISBN 978-1-905375-38-7.

Almost thirty years ago I sat looking at a drawing of the *Adoration of the Shepherds* in the Morgan Library. Attributed to Hans Süss von Kulmbach, the sketch unmistakably betrayed Albrecht Dürer's influence in its architectural setting and figures. Yet several faces surprisingly recalled the style of Rubens rather than any sixteenth-century German master. The Virgin Mary's face was wholly redrawn and the upper half of her torso was stained with body color. I was rather startled to learn that it was Rubens himself who had reworked this century-old drawing (cat. no. 61). The experience made me wonder what attracted Rubens to this Nuremberg master's sketch and why he seemed unconcerned about disfiguring another artist's creation.

Kristin Belkin's latest contribution to the *Corpus Rubenianum Ludwig Burchard* series provides answers through her assessment of Rubens's practice of both copying and touching up the drawings and paintings by older and contemporary masters. She addresses the German and Netherlandish artists while Jeremy Wood's related study treats Italians (6 vols., 2010-11; see the reviews below). Rubens's practice even inspired

Valerius Röver, an eighteenth-century Dutch collector, to coin the term "Rubenisato" (p. 69) or Rubenized to describe this phenomenon. Belkin and Wood, who often visited collections together, faced the daunting task of tracking down the copies and adaptations (their term for his alterations to existing works of art), and addressing questions of attribution and sources. Then they had to make sense of the vast body of material, of Rubens's techniques, and of issues of function. Part of their initial challenge was determining where to place certain works, such as Pieter Coecke van Aelst's drawing of *Adam Accusing Eve before God* (no. 103; Amsterdam, Rijksprentenkabinet).¹ Although the original composition was by Baldassare Peruzzi, it was Coecke's replica that Rubens retouched so the entry is in the present volume. Some of Rubens's copies after designs by other masters are treated in separate *Corpus* volumes, such as Belkin's *The Costume Book* (1978) or future tomes on portraiture or the *Theoretical Notebook*.

This study consists of a lengthy introduction (pp. 25-70) followed by 147 often highly detailed entries as well as a briefer section on 29 rejected attributions. Belkin discusses how Rubens's practice of copying works by older and more contemporary artists began already around 1590 when he was just thirteen and still a student at the local Latin school. As a youth he meticulously replicated the minute woodcuts of Hans Holbein the Younger's *Les Images de la Mort* (Lyons, 1562 edition; nos. 14-57; Antwerp, Museum Plantin-Moretus/Stedelijk Prentenkabinet). Rubens's early practice of copying entire compositions, as here, will soon give way to his more focused attention on just a few figures or details that interested him. Prior to his departure for Italy in 1600, Rubens's sources were illustrated books and, less often, individual prints by Albrecht Dürer, Jost Amman, Tobias Stimmer, Hans Weiditz, Hendrick Goltzius, Barthel Beham, and Johannes Stradanus, among others, works that he had access to either at home or through his teachers. Like many apprentices, he learned by copying the style and compositions of approved masters while building up his own corpus of models for future reference. While in Italy from 1600 to 1608, Rubens frequently purchased Italian copies of Renaissance and more contemporary art, which freed him to concentrate on figures, poses, and other details that captured his interest rather than replicating whole compositions. This more selective approach continued throughout his subsequent career.

Belkin distinguishes four types of copies: documents of works of art; visual sources for poses, gestures, expressions, or drapery motifs; copies made for commercial reasons, such as a commission; and creative or interpretive replicas, which served as a "source of inspiration or solution to formal problems, as a challenge or act of competition with another master" (p. 31). Rubens's retouching of other artists' drawings and paintings forms a somewhat separate category. His copies and adaptations of German and Netherlandish art mostly date before 1616 though a few were made after the mid-1630s. What reasons, besides having established a well-stocked collection of images, might explain why he virtually halted this practice for almost twenty years? Was this true too for his copies and adaptations of Italian art? A few comparative remarks would have been welcomed.

1. Editor's note: the drawing was recently attributed to Jan Gossart by Stijn Alsteens, see Maryan Ainsworth, *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance: The Complete Works*, 2010, no. 66v.

Rubens's "intervention," Belkin's deft term for his retouching of drawings and paintings by other masters, represents the largest group of drawings after the many sketches of his own invention. Most of the roughly 250 retouched sheets are by Italian, not German and Netherlandish, artists. The Northern European examples are mainly originals while the Italian drawings are usually anonymous copies after famous monuments. Typically, Rubens employed the point of a brush and brown or red wash. Body color or oils were added for "strengthening forms or contrasts of dark and light, emphasizing the properties of textures or covering up unwanted details" (p. 42). Belkin notes the difficulties in determining authorship since occasionally Rubens's additions mask the original composition so thoroughly. In a few cases (eg. nos. 121, 141, 1442, 144), Rubens (or an assistant) repaired torn or otherwise damaged drawings and sketched in the missing parts or what he thought could be lacking. Ultimately, Belkin concludes, "It seems that Rubens had an irresistible urge to touch up what came under his hands: to put his stamp on it, to make it his own" (p. 49). She stresses his practical use of such drawings as teaching and studio props rather than as collector's items. Yet, as she notes, there is little evidence that Rubens taught his assistants to retouch the works of others. Belkin mentions Jacob Jordaens and Erasmus Quellinus occasionally did it; however, how widespread was this practice? I wondered too how often Rubens strengthened or corrected drawings by his pupils as a teaching exercise, much as Rembrandt did to the sketches of Constantijn van Renesse. The idea of *aemulatio* or artistic competition rarely seems to have been a prime motivation in Rubens's relation to other earlier northern masters. This sense of competition, however, might explain why Rubens transformed the hermit in a landscape by Paul Brill into a voluptuous Psyche (no. 252; Madrid, Museo Nacional del Prado), an act changing the picture's subject.

The catalogue of works is impressively thorough. Each entry includes title, materials, measurements, current ownership, provenance, past exhibitions (if any), literature, discussion, date, and notes. The author's remarks are often quite lengthy, as in the case of Rubens's copy after Hans Holbein the Younger's *Portrait of Sir Thomas More* (no. 58, pp. 136-43; Madrid, Museo Nacional del Prado). Belkin excels as a sleuth. She ferrets out information, old and new, as she explains Rubens's sources, techniques, and, generally, intentions. A sheet with several animal studies (no. 2; Paris, Musée du Louvre) copies details from two woodcuts by Jost Amman illustrating Flavius Josephus's *De Antiquitatibus iudaicis* (Frankfurt: Sigmund Feyerabend, 1580). The drawing, dating around 1595, shows young Rubens focusing on just a few creatures out of the many that populate the foregrounds of these two prints. We can only speculate why he settled on these animals rather than others in the same book. Belkin's wide-ranging knowledge and lucid writing style make these entries a pleasure to read.

Belkin remarks (p. 39) that Rubens's copies and drawings of his own invention were probably kept in the *cantoor*, a storage area in one or two small rooms on the first upper floor situated off the studio. The issue of how Rubens organized this collection is treated only briefly here (p. 38) though Belkin has discussed this more fully in her essay "Rubens as Collector of Drawings" in Belkin and Fiona Healy, *A House of Art: Rubens as Collector* (Antwerp, Rubenshuis, 2004). He apparently adopted a thematic system of filing rather than one arranged by artists or schools. The drawings and retouched sheets were housed in a locked cabinet, which permitted him to control who had

access to this corpus and presumably also to his original drawings. One wonders how functional this system proved especially as the number of works expanded over the years.

When and where did Rubens acquire or gain access to the originals that he copied or retouched? Belkin mentions that some of the German books, including Holbein's *Les Images de la Mort*, which as of 1570 was on the Catholic Church's index of condemned books in Belgium, were likely already in the family's possession in Cologne. While some illustrated books, prints, and drawings were available on the market in Antwerp or Italy, other items were more difficult to see. Rubens made two drawings after miniatures in René of Anjou's *Le Livre des Tournois*, a manuscript today in Paris (Bibliothèque Nationale de France, ms. fr. 2692). Following Hans Mielke's suggestion, Belkin argues that Rubens must have seen the copy ordered by Lodewijk van Gruuthuse in 1489 as a gift for King Charles VIII of France. This encounter must have occurred only in c. 1622-25 in Paris while Rubens was employed by Marie de' Medici. If correct, these are exceptions since Rubens's northern copies typically date before 1616 or after c. 1635. Late medieval costumes and tournament scenes continued to fascinate the artist. Belkin is to be congratulated for bringing order and sensible scholarship to this challenging corpus of Rubens's copies and adaptations.

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Jeremy Wood, *Rubens. Copies and Adaptations from Renaissance and Later Artists: Italian Artists. I. Raphael and His School (Corpus Rubenianum Ludwig Burchard, Part XXVI [2]).* London: Harvey Miller Publishers (an imprint of Brepols Publishers, Turnhout), 2010, 2 vols., I: 448 pp, 28 b&w illus., 16 col. pls.; II: 269 pp, 263 b&w illus. ISBN 978-1-905375-39-4.

In the past eleven years the Rubenianum has been forcing the pace. It managed to bring out no less than five volumes of the *Corpus Rubenianum Ludwig Burchard*, whereas only two had been published in the previous decade. That all three tomes (in six physical volumes) by Jeremy Wood were published within the past 18 months must be another proud moment for the editors. And what excellent volumes they are, indeed, because the subject of this book set is a difficult and often elusive one.

As the title reveals, Wood's volumes are devoted to Rubens's copies, adaptations and retouchings on canvas or paper of various works by Italian Renaissance artists. The first volume, reviewed here, concentrates on Raphael and his school, the second on Titian and North Italian artists (reviewed below) and the third on Michelangelo and Central Italy (to be reviewed in the next issue). A separate volume on Rubens's relationship with French artists or those Italian artists, like Primaticcio, who worked at the French court, would have meant squandering and is therefore included in Part III.

Of course, Wood did not write these volumes in 18 months. That Rubens drew heavily on Italy is not only a fitting pun (referring to the artist's debt to Italy as well as to his practice of literally drawing on other artists' works) but also a reminder that the author has long been working towards these volumes. He has been publishing on the subject since the 1980s and

considerable preliminary work was done in preparation for the exhibition *Rubens. Drawing on Italy* (Edinburgh and Nottingham 2002) which Wood curated and which first demonstrated this peculiar aspect of Rubens's art. Most texts from this exhibition have been incorporated into the present *Corpus* volumes in expanded versions. Further publications by Wood are updated and corrected here. His article on Rubens and Raphael (*Munuscula Amicorum. Contributions on Rubens and his Colleagues in Honour of Hans Vlieghe*, ed. by Katlijne Van der Stighelen, Turnhout 2006, I, pp. 259-282) constitutes the core of the entries on Rubens's copies after Raphael's cartoons for the Sistine Chapel (Nos. 22-28) which is yet again a revision of his *Mucius Scaevola* article of 1989 (*Mercury*, No. 10, 1989, pp. 26-40).

The 100-page strong introduction precedes the catalogue entries (Raphael 1-47, Giulio Romano 48-80, Polidoro da Caravaggio 81-97, Perino del Vaga 98-102, rejected attributions R1-R35), to which one has to return when reading Parts II and III. Wood moves, always chronologically, from the smaller section of painted copies (with a special subdivision on works after Titian in Vol. II) to the drawn and retouched drawings. His text is complex yet lucid, instructive, never condescending in his corrections, written with a good deal of humour, especially when grappling with Renaissance astronomy. He gives detailed descriptions of Rubens's technique, beautifully describing the characteristics of his style, his manner of copying and retouching, guiding us through the works of and literature on Raphael et al. along the way. Due diligence was exercised to record the lost art works, and the extensively researched provenances and literature will most certainly be up to date for some time.

Rubens owned a great many drawings of top to bottom quality by or after Italian artists and he was not afraid to lay hands on pedestrian copies as well as original compositions. Over the past fifty years it has increasingly become the understanding of the Rubenianum and the authors of the CRLB that Rubens copied and retouched in copious amounts. This is underlined by the fact that no less than five parts (twelve physical volumes to date) are devoted to copies and adaptations of the antique and other art (see also the review of Rubens's copies after northern art above). The method of appropriating the skill to paint like an Italian artist of the past, to emulate a style and the wish to correct and even to improve the works of others have long been accepted phenomena exercised by Rubens. Accounts of this go back as far as Giovanni Pietro Bellori's life of the artist (1672) and have had many reiterations since (pp. 27-30). Collectors were aware of it. The Dutch collector Valerius Röver (1686-1739), for example (p. 201), owned a grisaille on paper of a border scene after one of Raphael's tapestry cartoons which was reworked by Rubens (now lost), and Pierre Jean Mariette (1694-1774) identified Rubens's intervening touches in an inscription on a mount of a drawing of the *Vision of Ezekiel* (No. 31).

Rubens was heavily prejudiced towards sixteenth-century Italian artists and with few exceptions showed little interest in fifteenth-century or contemporary artists. His inventory lists a great number of paintings after Raphael and Titian, most of which he had copied himself. Raphael's influence on Rubens is particularly palpable in the paintings of his large cycles (*Decius Mus*, *Constantine* and *Achilles*), although Rubens refrained from copying the Italian master too closely (p. 202). He had an obvious interest in Giulio Romano to whose work he was exposed in Mantua every day.

Rubens's motivation to copy paintings was mainly to understand the genesis of compositions and the techniques employed (p. 27ff), but the methods acquired during the process made it possible for him to develop his unique style and to become one of the most sought-after artists in Europe at the time. His drawn copies after antique works were all done in Rome, at least partly the result of his frustration with the poor quality of the existing obtainable drawings and prints after classical works of art (pp. 63-77). In contrast to his copies after paintings and frescoes seen in Italy, which are varied in size, medium and technique, the copies after antique works represent a fairly homogenous group as they were all done in black chalk.

As mentioned above, the largest group of copies after Italian Renaissance works, however, are not copies in the strict sense but works by other artists retouched by Rubens. These drawings are certainly the most difficult group to assess. Grounded on the style of the retouchings, Wood's introduction convincingly establishes a baseline for the arguments brought forward in the catalogue entries. Rubens's incentives to retouch, enlarge or modify drawings are diverse and he did so, as Wood argues, throughout his entire career (p. 77ff). Although Rubens was not always consistent in when and why he retouched drawings by other artists, his distinct manner and style can be paralleled with his development as a draughtsman (p. 82). The earlier examples show an interest in adding greater clarity of detail, expression or texture to an arrangement. Positioning a figure in space and making it livelier through correcting facial expressions were important features to him. Towards the end of his life he would quite heavily modify copies of lesser quality to make them his own: impatiently and with a broad brush he applied changes to satisfy his urge to correct draperies, limbs or outlines (p. 83). However, before moving on to the retouched drawings which constitute the largest group of works in the book, it should be noted that of the painted copies after Italian models, Wood eliminates two of four early works from the 1590s, the *Bacchanal with Silenus* after Andrea Mantegna and *Adam and Eve* after Marcantonio Raimondi (after Raphael), now both attributed more firmly to Otto van Veen (p. 31ff).

As Christopher White notes in his review of the second volume of Wood's trilogy (*Titian and North Italian Art*, see below), the trend in the 1960s of attributing copies after other artists' works to Rubens was counter-balanced in the late 1970s by Anne-Marie Logan and Egbert Haverkamp-Begemann who recognized that many of the drawings were indeed by other artists – often anonymous copies after Italian works – retouched by Rubens. This was an important discovery, duly acknowledged by Wood (p. 82). Logan's and Haverkamp-Begemann's preliminary efforts are here carried further with considerable rigour and meticulousness. Besides recognizing many sheets previously published as entirely by Rubens – a drawing after Raphael's *Psyche offering the Vase Containing Water from the River Styx to Venus* (No. 43) being a prominent example – as retouched works, Wood seriously reconsiders the dating of these retouched drawings, which (if recognized as reworked sheets at all) generally had been placed in the past to the artist's Italian years, 1600-1608.

Some of the revised dates of Rubens's interventions seem particularly striking: the retouchings on a copy after Raphael's *The Prophets David and Daniel with an Angel* (No. 32) were dated to the artist's first visit to Rome (1601-02) by Anne-Marie Logan (Logan – Plomp, *Rubens. The Drawings*, Metropolitan

Museum of Art, 2005, pp. 16, 305-306, No. 114), whereas Wood places them to the beginning of the 1630s by means of stylistic comparison. The three drawings after Raphael's *Transfiguration* (Nos. 36-38) have previously been dated to Rubens's second stay in Rome (1604-1605, or more generally 1600-1608), but are here dated to different periods: No. 36 to the artist's late Italian years or shortly after his return to Antwerp in 1609; No. 37 between 1617 and 1628, and No. 38 ca. 1620. Ingeniously, Wood arrives at these dates by comparing the retouches on drawings with those found on *modelli* for engravings after Rubens's own compositions which can be dated.

I would have liked to disagree with Jeremy Wood once in a while, but really there is little reason to do so. In general his datings are sensible and convincing, although it does not always become entirely clear why Rubens would have introduced retouchings at certain points in time. There are only minor comments to make. A drawing by Polidoro da Caravaggio (sometimes attributed to Peter de Kempener) of *Saint Paul the Apostle*, retouched by Rubens (No. 97), bears an inscription of the artist's name. Elsewhere (*Die Beischriften auf den Handzeichnungen des Peter Paul Rubens*, PhD dissertation, Hamburg 2008, p. 88, no. 3; forthcoming) I have argued that the inscription is not by Rubens, an opinion I still hold. On a drawing of *Two Trophies of Arms* (No. 85) after Polidoro, also retouched and annotated by Rubens, the inscription is clearly by the artist. The letters on the *Saint Paul* sheet simply do not match the latter inscription. The 'o's in 'Polidoro' are handled rather feebly and other letters are too crooked for Rubens's usually very smooth and beautiful script. Placing the inscription beside a contemporary letter from 1618 – a good example is Rubens's letter to Frans Sweerts in the British Museum – and assuming the inscription on the *Saint Paul* would have been done at the time of the retouchings (1617-1623), it becomes hard to defend that the two annotations should be by the same hand. I am happy to agree that the retouchings were done by Rubens, but the inscription was not.

On a more general note it still has to be lamented that there could not have been more colour images in this tome. Black and white illustrations are the standard in all CRLB volumes and colour images were only introduced recently. Like all others, this book set has eight pages (16 plates) of color images each. Rubens's (more subtle) retouchings on drawings as well as on paintings do not lend themselves well to the black and white medium. The corrections blend in too well with the original, which is, of course, what Rubens wanted in the first place. Digital imagery was well employed here to increase the contrast on many images to make the retouchings on drawings more legible. It is, however, impossible to discover reworked areas in painted copies. Wood is cautious enough not to insist that such corrective work has taken place on a series of painted copies by Pietro Facchetti after Raphael and accepts claims from literary sources, but therefore ends up with around fifteen catalogue entries as weighty ballast (Nos. 7-21, 35).

Jeremy Wood will in future be notoriously known as the man who contributed three quarters of a million words to the *Corpus Rubenianum* and moreover for turning this large number of words into such a pleasant and inspiring text to read. Arnout Balis and his colleagues on the editorial board are determined to complete the 29 volume series in the next nine years until 2020. It will need major group effort to achieve this, as the (partly) remaining 15 subjects are divided into yet another 20 volumes.

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Jeremy Wood, Rubens. Copies and Adaptations from Renaissance and Later Artists: Italian Artists. II. Titian and North Italian Art (Corpus Rubenianum Ludwig Burchard, Part XXVI [2]). London: Harvey Miller Publishers (an imprint of Brepols Publishers, Turnhout), 2010, 2 vols., I: 443 pp, 4 b&w illus., 16 col. pls.; II: 231 pp, 223 b&w illus. ISBN 978-1-905375-40-0.

Such is the richness of the material and such is the depth of the exegesis, it has taken Jeremy Wood three volumes of text and three of illustrations, more than any other part of the *Corpus Rubenianum Ludwig Burchard*, to cover the subject of Rubens's copies and adaptations from Italian Renaissance and later artists. Raphael and his school appeared last year (see the review above) and Michelangelo *et al.* came out this year (to be reviewed in the next issue). But in the present two volumes the subject is North Italian art, stretching chronologically from Donatello's high altar in the Santo, Padua (103), which Rubens, such was the sculptor's low reputation at the time, seems to have thought was by Pirro Ligorio (!), to Annibale Carracci's Farnese ceiling in Rome (164). And at the heart of the catalogue, we can celebrate what can be called one of the great artistic love affairs: Rubens and Titian. But it is, as Wood is at pains to tell us, a much more subtle relationship than a simple tale of lover and beloved. And what an affair it is; above all the large canvases, devotedly and inspiringly copied, after the *poesie* and the *Adam and Eve*. Contemplating the original and the copy of the latter subject (111), which hang in proximity to one another in the Prado and which, I am told, will hang side by side in the proposed new display, one can only echo the words of Captain McHeath in the *Beggar's Opera*: 'how happy I would be with either, were t'other fair charmer away'.

Since the book under review represents work in progress, the ground rules have already been established in the very first volume, which contained the lengthy introductory essay to cover the whole subject of Rubens and Italian art and which must be re-read when studying the present volumes (see the review above). But, given the centrality of the subject, Wood here adds a much shorter introduction on Rubens and Titian. It is remarkable how each of the sixty-two works under discussion in these two volumes – painting or drawing – poses its own particular brand of question, demanding answers as far as they can be given, for much is unknown or debatable. Being the thorough-going scholar he is, Wood dilates whenever opportunity knocks, producing a 'double-whammy' of a catalogue, which covers both original and Rubens's copy in abundant detail. One learns nearly as much about his Italian models as about Rubens himself, such, for example, as Domenico Campagnola's drawings or the qualities of Sophonisba Anguissola's portraiture. Reading the catalogue straight through, which may well be not how most people will use it, reveals a good deal of repetition, particularly between introductory essays and related entries, but given the sheer volume of matter we are presented with, this may be desirable for the sake of clarity. Wood is straight in expressing his opinions, disputing without the hauteur or rancour, which has not always been the case with Rubens studies. He is a connoisseur of meaningful minutiae, ultimately piecing together an overall image of the artist, like a builder assembling a vast edifice from a myriad of small bricks. Offering a rich and varied diet of information and ideas, these volumes are to be consumed slowly, entry by entry.

It has to be admitted that there is one editorial irritation. Artists are arranged chronologically by region, and not alphabetically throughout; running titles are limited to catalogue numbers, and do not give artist's names. Thus, unless you have birth dates and regions of activity of each artist clearly in mind, it is extremely difficult to find with ease a particular artist among the 374 pages of text. What is required is just one page listing artists with catalogue numbers, placed at the beginning of the volume; to overcome frustration, I compiled my own index, which I print below, since it reveals the range of the artists studied by Rubens.

As one would expect, painted copies form a smaller part of the works under consideration. These include one by Mantegna of a *Roman Triumph* (104), done not from the latter's originals but probably from painted copies in Rubens's possession; one by Parmigianino of *Cupid Shaping His Bow* (157), a re-interpretation, which he clearly felt justified in signing it as his own work. (It is among a group of pictures dated 1614. Why he should have only followed this practice for this one year has never been satisfactorily explained.) And four copies of portraits: by Tintoretto (148-9), only details of heads, Veronese (152) and Sophonisba Anguissola (161).

But, as already said, the largest number of painted copies under discussion are after Titian – and these provide puzzles both of interpretation, as well as such details as to exactly from what and where Rubens made his copies. Is it an interest in Titian's form or content which is uppermost in Rubens's mind? And if the former, why does he sometimes religiously copy Titian's technique and on other occasions paint like himself? (Wood gives a close analysis of painting technique, blessedly free of 'conservator-speak'.) Of those works copied in Madrid in 1628, the *Philip II* (137) follows Titian closely, while *Adam and Eve* (111) is painted very much in his manner. Sometimes he follows the subject without change, and on other occasions varies, producing theme and variations, such as removing the homoeroticism in the behavior of the putti in the *Worship of Venus*, by changing those on the receiving end of the darts into girls, not forgetting to remove their wings. And getting down to details of provenance, there is the unresolved question of what Rubens was working from, since he could not have made his copies directly from Titian's originals of the *Andrians* (118) and the *Worship of Venus* (119). The best guess, and it is no more than that, is that he worked from copies made by Van Dyck when he was in Italy and brought back to Antwerp. The whereabouts of the various versions of the *poesie* are a provenance-hunter's delight, leaving some unanswered questions, such as what was the *Diana and Callisto* copy by Rubens after Titian, listed in the Commonwealth sale of Charles I's collection? And finally there is the question, encompassing all the artists under discussion and fully explored by Wood, of what use, if any, Rubens made of the copied works in his own paintings.

Turning to the drawings in the catalogue, one immediately becomes aware of the new approach to deciding what Rubens actually copied line for line and what he only retouched. In the 1960s, when Rubens's studies of other artists attracted scholarly attention – Michael Jaffé played a key role in this aspect of the artist's activities – it was generally believed that he copied more often than he confined himself to retouching. In the introduction in the first volume, Wood points to a change in attitude beginning with Egbert Haverkamp-Begemann and Anne-Marie Logan in 1978 (*Revue de l'Art*, pp. 89-99) who proposed that the situation should be the other way round, and even if it is only

fair to say, as Wood does, that Logan preceded him in a number of his conclusions, he has been taken this new approach considerably further. (Although of a like mind in this respect, they don't always agree.) What is offered in these volumes represents a basic change in how we see Rubens in action with the art of others. A detailed copy line for line is a much more laborious activity than reworking an existing drawing, and Wood cannot be faulted, when he points out that "if all the Italian copies that have been attributed entirely to Rubens were made during his Italian travels then he must have worked at feverish speed."

In these volumes only eight drawings are credited entirely to Rubens, those after Mantegna (105) and Pordenone (143-4), done in Italy, and those after Titian, one done before going to Italy (120), one, only attributed, in Italy (126), and three in the late 1620s (114-5 and 123). The remaining twenty-five, almost without exception claimed as entirely by Rubens at one time or another by other scholars, are here catalogued as only retouched. These include such well-known and long-accepted sheets as the *Standing Robed Man* (154; Louvre, Paris) after a figure in Correggio's fresco in the Duomo, Parma, *Abraham Sacrificing Isaac* (110; Vienna, Albertina) after Titian's painting now in Santa Maria della Salute, Venice and *Silenus Carried by a Satyr and Two Fauns* (108; Louvre, Paris), copied after the central section of Mantegna's engraving of *Bacchanal with Silenus*. (We now know that Mantegna did not engrave his own designs, but secretly handed them over to a certain Gian Marco Cavalli to carry out this work for him; see A. Canova in: *Italia Medioevale e Umanistica*, Padua, XLII, 2001, pp. 149-79 and summary in *Mantegna*, exh. cat. Paris, Musée du Louvre, 2008, pp. 237-41. Given his attitude to prints, it is unlikely that Rubens would have been disconcerted by this surprising and, to most scholars, disturbing revelation.)

If deciding between what is copied and what is only retouched, an activity which often can only be satisfactorily carried out in front of the original, is difficult, the dating of Rubens's retouching is, with less to go on, even more so. In the past opinions have greatly varied, with the predominant view that such work was largely confined to the artist's early years, especially when he was in Italy. Wood, however, argues that this was an activity which should be spread more evenly over his whole career. He, for example, places Rubens's reworking of both Giuseppe Porta's drawing of the *Presentation of Christ in the Temple with Saints* (150), in the Institut Néerlandais, Paris, and of the *Virgin and Child with Saints* after Correggio (153), in the Albertina, Vienna, in the 1630s, whereas other scholars have seen them as dating from the beginning of the artist's career during his stay in Italy.

For the record, Wood provides full catalogue entries for seventeen lost paintings after Titian (pp. 278-323), which, with three exceptions, were in the artist's possession at his death, one retouched Bassano (pp. 335-338), the subject of an unhappy exchange between the artist and Sir Dudley Carleton, and two after Correggio (pp. 376-386), copied for the emperor Rudolf II. The text volume concludes with a summary, unillustrated account of twenty-eight drawings, which, unlike other scholars, primarily Jaffé, he believes have nothing to do with Rubens.

Wood can be congratulated on having produced a very distinguished piece of research. Where connoisseurship is concerned, there may remain, given the impossibility of certainty,

differing opinions, but there is no question that the art historical groundwork has been superbly carried out.

Christopher White

London

List of Artists with Catalogue Numbers

Donatello 103; Mantegna 104-108; Giovanni Bellini 109; Titian 110-143; Pordenone 143-144; Domenico Campagnola 145; Battista Franco 146; Tintoretto 147-149; Giuseppe Porta 150; Veronese 151-152; Correggio 153-154; Bernardino Gatti 155; Parmigianino 156-157; Passarotti 158-160; Sophonisba Anguissola 161; Annibale Carracci 162-164.

Aneta Georgievska-Shine, *Rubens and the Archaeology of Myth, 1610-1620. Visual and Poetic Memory*. Farnham (Surrey)/ Burlington (Vermont): Ashgate, 2009. ix, 223 pp, ISBN 978-0-7546-6771-1.

In his famous letter of 12 March 1638 to Justus Susterman, a painter to the Florentine court, Rubens concluded his long explanation of the iconography of his *Horrors of War* by noting that he had already clarified far too much of the painting "because with your [Susterman's] sagacity, you will have understood it easily." Aneta Georgievska-Shine uses this citation in the present book, which is based on her 1999 dissertation, to verify her interpretation of four mythological paintings, all executed by Rubens between 1610 and 1620. Although Rubens wrote his letter almost two decades later, the author believes it provides the proof that when illustrating the subject of a particular myth he inserted extensive literary and inter-textual references, giving the work a more far-reaching significance. In her analysis, Georgievska-Shine exposes a tightly knit web that connects the myths, their various main and secondary narratives and other associations, all of which presented as an intricate intellectual game constructed by Rubens for his erudite clients. The *concetti* of his imagery bare not however based solely on such literary connections between the mythological figures but through the use of principles of construction derived from rhetorical figures.

Rubens scholars have long been fascinated by the four paintings under discussion here – *Prometheus Bound* (Philadelphia Museum of Art), *The Abduction of the Daughters of Leucippus* (Munich, Alte Pinakothek), *Juno and Argus* (Cologne, Wallraf-Richartz-Museum), and *The Finding of Erichthonius* (Vienna, Prince of Liechtenstein Collection). These have already been studied by – among others – Svetlana Alpers (*Journal of the Warburg and Courtauld Institutes* 1967) and in my own PhD thesis, published as *Peter Paul Rubens' bildimplizite Kunsttheorie in ausgewählten mythologischen Historien (1611-1618)* in 2005 (see the review in this *Newsletter*, November 2006). Thus, while the ancient and contemporary textual and pictorial sources of these works and their links to rhetorical principles have been variously studied, Georgievska-Shine claims to have developed a new analytical method that facilitates detection of inter-textual structures in Early Modern painting. Reading her work, one cannot but be impressed with her knowledge of texts and her philological erudition as well as the rigor with which she applies her method. Her detailed study of the literary as well as secondary sources as mythographical texts brings to light homonyms or words constructed from the same word stem (*formo-formosa-formosissimam*), for example in inscriptions on

engravings and in ancient texts, which in her view originated in a deliberate and not random manner. She parallels structurally similar events from different but contextually related myths and even manages to support her argument by using the contextual sequence of mythological episodes in ancient texts and to link those structural relationships to rhetorical figures. All this sounds quite abstract – and, in fact, in many passages the discussion resembles a philological rather than an art-historical analysis. Sometimes one wished the author had related her findings more closely to the paintings themselves and to have applied more conventional art-historical tools such as style, paint application and pictorial genesis. The pictures hanging in museums are of far less interest to Georgievska-Shine than their complex backgrounds and what associations their conceptual structures may have inspired in those familiar with the writings of ancient and contemporary authors, scholars, clergymen, mythographers and art theoreticians.

Georgievska-Shine's study of the *Abduction of the Daughters of Leucippus* demonstrates the complexity of her 'subtexts.' Going beyond long-established connections to Michelangelo's figures of *Night* and *Leda* or Titian's *Danae* and *Venus in Venus and Adonis* (both Prado), and the implied references to the *disegno-colorito* debate as well as the question of the ideal artistic style, the author proposes a new explanation for Rubens's choice of these particular figures as his visual sources. She persuasively argues that in addition to providing suitable poses, both the *Leda* and *Venus* figures were appropriate because of their special contextual connection to the myth: *Leda* is the mother of the two abductors *Castor* and *Pollux* and 'formally' mother of the abducted *Hilaria* in the center. Equally significant are the literary, structural and contextual analogies that connect the abduction by the *Dioscuri* and the abduction of their sister, *Helen* of *Troy*. Georgievska-Shine thus leads the reader to the image's meta-level, which is primarily about abduction (as a type of *imitatio*) and beauty, and in the final analysis about the question of artistic originality. This short summary insufficiently conveys the complexity with which the author goes about her deconstruction of the painting's multifaceted contextual allusions and formal connections. My own analysis of the Munich *Abduction* interpreted the image as an expression of Rubens's reflection on the *paragone* between painting and sculpture and the question of what constitutes the ideal style, exemplified in the rivalry between Michelangelo and Titian and their respective works *Leda/Night* and *Danae*. Georgievska-Shine on the other hand considers Rubens's artistic imitation was primarily driven by the literary metaphor of abduction. What is interesting is that we both arrive at the same conclusion about Rubens's image of himself – namely that he was concerned to convey his own artistic brilliance and *ingenium*.

The conclusions Georgievska-Shine draws for the other three works can only be summarized here. In *Prometheus Bound* Rubens explores what constitutes good *imitatio*, which in the literary and artistic meta-levels also relates to the artist's *ingenium*. Rubens is concerned with prompting the viewer's reflection on his own deliberations about the possibilities of achieving artistic progress even when utilizing the same forms or contents which are found in earlier depictions, and to present his 'result' in his painting – in other words: to breathe new life into a centuries-old theme or motif. Though *Prometheus's* pose derives from Michelangelo's *Tityus*, who was punished for his greed, Rubens's figure symbolizes the saved soul and embodies the heroic virtues of *constantia*, *fortitude* and *prudentia*.

The contextual connection between Rubens's *Juno and Argus* and Franciscus Aguilonius's book on optics has been much discussed, but whereas other authors have argued Rubens's image 'illustrates' the Jesuit's text, Georgievsk-Shine proposes a more differentiated view, demonstrating that Aguilonius first cites extensively from ancient authors so as to establish himself as a philologically erudite scholar. She then suggests that the reading of these texts as well as medieval and contemporary interpretations of individual figures in Aguilonius's book may have inspired Rubens to also address the complex issues of light and color, but from an artistic rather than scientific angle. In her opinion, *Juno and Argus* is a painterly analogon to Aguilonius's text since Rubens drew on the same literary source as the Jesuit.

Last but not least, Georgievsk-Shine examines *The Finding of Erichthonius*, which she considers one of Rubens's most complex inventions (see also her article in *The Art Bulletin* 86, 2004, pp. 58-74). She interprets the child with snake legs as personifying the generative power of nature and believes Rubens primarily conceived the depiction as a demonstration of his ability to interpret myths allegorically. Julius Held (*Zeitschrift für Kunstgeschichte* 39, 1976, 34-45) already pointed out that Rubens set out to rival Ovid's *Metamorphoses* by depicting two separate incidents described by the poet and by referring to a third: Juno adorning the peacock's tail. Georgievsk-Shine goes further: she sees motival parallels to the discovery of Moses and the writings of St. Augustine, which in turn create a typological connection between the Attic bringer of law and his Jewish counterpart, thereby referring to the earthly respectively heavenly realm. Rubens is concerned in the painting's meta-level to show that the poetic and fable worlds are integral parts of the Christian world view since they already embody the truth of Christianity.

The merit of this study lies in the author's ability to exemplify that in some of his mythological works Rubens generates motival and structural trains of thought which he then weaves together in an artistic and profound manner in order to expose meta-levels of the myth. These allow him to reflect on the conditions and possibilities of (his own) creative process. Georgievsk-Shine demonstrates that she is an erudite and intellectual interpreter of Peter Paul Rubens as a scholarly painter. Taking this view, she is able to uncover a meta-level of meaning and interpretation not detected before. In reading her study one can sense the delight learned viewers may have felt in following up the literary and motival threads Rubens had construed in these mythological paintings. However, referring to more art-historical questions and issues concerning these works might have strengthened Georgievsk-Shine's arguments, offsetting the potential criticism that her arguments are too abstract and philologically far fetched, leaving behind true art-historical investigation.

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Translated by Fiona Healy

Alexandra Dern and Ursula Härting, eds., *Credo. Meisterwerke der Glaubenskunst*. [Cat. exh. Mettingen, Draiflessen, October 16, 2010 - January 9, 2011.] Mettingen: Forum der Draiflessen Collection, 2010. 320 pp,

numerous illus. ISBN 978-3-942359-00-9 (German); 978-3-942359-00-3 (Dutch); 978-3-942359-00-6 (English).

This richly documented catalogue, which was published in three languages, accompanied the exhibition organized in 2010-11 by the 'Forum der Draiflessen Collection' in Mettingen. The Draiflessen Collection was established in 2009 by the Dutch Brenninkmeijer family, founders of the international clothing chain C&A, in order to preserve and relate the history of the family and its business, but also to mount internationally attractive exhibitions in its new purpose-built museum. *Credo* was the first such exhibition and, as is made clear in the preface to the catalogue, the theme of the visualization of prayer is one that accords with the devoutly Catholic faith of the Brenninkmeijer family.

The nucleus of the exhibition, conceived by guest curator Ursula Härting, was the *Cumberland Apostle Series* (Stansstad, Switzerland, Private Collection), consisting of thirteen half-length depictions of Christ and the Twelve Apostles, each of whom represents one of the twelve articles of the Christian Credo. The set was painted in Rubens's workshop in the late 1610s or earlier 1620s, and according to the organizers of the exhibition, the master himself was partially involved in its execution, a point of view which has not convinced the author of this review. The *Cumberland Series* is one of several sets executed after the famous *editio princeps* painted by Rubens shortly after 1610 and known as the *Apostolado Lerma*, after the Duke of Lerma who acquired the series between 1614 and 1618 and which is today in the Prado in Madrid. The *Cumberland Series* owes its name to the fact that in 1917 this set was owned by Ernst-August of Cumberland, the last Duke of Brunswick and Lüneburg.

The lasting value of this lavishly edited book lies in its detailed *status quaestionis*, not only of the Rubens series but of the *Apostolado* subject in general as well as many other aspects related to prayers such as the Our Father and the Rosary, all of which are discussed in the 154 catalogue entries. In addition, ten essays by various authors – Ursula Härting, Alexandra Dern, Markus Vinzent, José Juan Pérez Preciado, Letizia Ruiz Gomez, Ulrich Heinen, Léon Lock, Christian Hecht, Moritz Jäger and Stefanie Thomas – provide a wider focus and examine many different iconological and typological aspects of the representation of apostles, and thereby also illuminate the great influence of Rubens's series, which inspired the artistic production of a younger generation of important Antwerp Baroque artists, including Anthony van Dyck, Artus Wolffort, Jacob Jordaens and Gerard Seghers. But the essays also address other very different questions, from the use and purpose of statues of the apostles in Southern Netherlandish churches to artistic depictions of The Rosary in the fifteenth to seventeenth centuries.

This is a standard publication and it may be clear that any further research of this particular and very important aspect of Christian iconography will greatly benefit from this important book.

Hans Vlieghe

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Tragically, Alexandra Dern passed away on August 29, 2011. She was only 43.

Seventeenth-Century Dutch

Daniela Hammer-Tugendhat, *Das Sichtbare und das Unsichtbare: Zur holländischen Malerei des 17. Jahrhunderts*, Cologne, Weimar, Vienna: Böhlau Verlag, 2009. 337 pp, 144 color illustrations (including monochrome prints), 14 full-page color plates, ISBN 978-3-412-20446-4.

Daniela Hammer-Tugendhat's choice of title for her book, *The Visible Becomes Invisible: Dutch Paintings of the 17th Century* suggests two quite literal characteristics of seventeenth-century Dutch genre and history painting. Part One, "The Visible Becomes Invisible: Gender Construction in Rembrandt" is explicitly situated within the context of gender studies while Part Two: "Something Invisible Becomes Visible: Painting, Not *mimesis*" is devoted to subjectivity as that which becomes visible in genre painting of the last third of the seventeenth century.

Part One demonstrates the invisibility, though *not* disappearance, of the male protagonist in depictions of sexual encounters in works of Rembrandt; the female protagonist's body becomes the site and the apparent subject of sexuality. Focusing on scenes of seduction, coercion, sexual intercourse, and desirous expectation in Rembrandt's paintings – Susanna, Bathsheba, Lucretia, Danaë, a woman in bed, and Potiphar's wife – the author argues, in partial agreement with Mieke Bal and others, that Rembrandt granted his female protagonists interiority and subjectivity; indeed some of them positively valued sexual desire. However, Hammer-Tugendhat also emphasizes that such granting necessitated Rembrandt's replacement of the male protagonist by the mere indication of his presence as disembodied light, notably in the *Danaë*. She links this "invisibility" to a patriarchal gender economy framing and containing female subjectivity such that it produces a gendered mind/spirit-body hierarchy and a model of masculinity guarding the patriarchal order. Such a model persisted, as Hammer-Tugendhat has argued elsewhere, even to Gustav Klimt's early career.

In Part Two, Hammer-Tugendhat explicitly attends to questions of methodology, now grounding her stance on *mimesis* in the task to overcome the word-image opposition without demoting either's importance. It is in this context that she defines painting's specific mediality ("Medialität"), another term she uses throughout her book, as a *material* mediality. Accordingly, art-historical methods primarily binding paintings to text sources or a linguistic sign structure cannot claim to encompass how painting communicates meaning and sustains or even produces realities such as gender constructions. Throughout her book the author insightfully explores what she calls "aesthetic staging" ("ästhetische Inszenierung"). Vehemently arguing not only against the outdated notion that Dutch art imitates life in the nineteenth-century Realist sense, but also against any mimetic function in Dutch painting at all, she nevertheless assumes *a priori* something thus staged. This is a model of theatrical production but, arguably, also one of *mimesis*. She furthermore asserts that a painting, or one of its aspects, "signals" (*not* "signifies") something, such as a cultural context, an ideological bias, a judgement, a meaning. Signaling suggests an intention, in addition to a function. Here explicit

definitions of "aesthetic staging" and "signaling" as critical terms supporting her position on *mimesis* would have been helpful.

Part Two examines genre paintings by Frans van Mieris, Gabriel Metsu, Gerard ter Borch, Johannes Vermeer and Samuel van Hoogstraten that show or imply the presence of women and include motifs such as the picture-within-the picture, the mirror, and letter reading and writing – the latter offering a counterpart to her discussion in Part One of Rembrandt's Louvre *Bathsheba*. Hammer-Tugendhat suggests that the represented women in all works discussed stand in no positive or negative mimetic relation to such motifs. Thus, in Frans van Mieris's *Woman before the Mirror* (1670), she sees two versions, or identities, of the same woman, one, the mirror image, showing her demure with folded hands as in conventional half-length portraiture, the other, the full-length *Rückenfigur*, facing this mirror image provocatively posed with arm akimbo.

When Hammer-Tugendhat argues that genre paintings contributed to the production of modern subjectivity, her particular attention is directly to Spinoza's concept of immanence and to Descartes' treatise on the passions. What interests her here is the emergence of non-rhetorical and largely non-theological concepts of affect, emotion, and imagination, so as in turn to understand depictions of women's domestic lives which neither matched social reality nor presented either positive or negative exempla. Thus, Hammer-Tugendhat's detailed demonstration, for example, of Ter Borch's and Vermeer's feminization of introspection and of letter writing and reading, entails that by the end of Part Two the reader is presented with gender-neutral early modern concepts of subjectivity that can become gender specific in art. At the same time, Part Two, unlike Part One, opens itself to the interpretive indeterminacy, ambiguity and multi-valence of artistic representation. Hammer-Tugendhat leaves it to the reader to mediate her discussion of the Dutch group portrait, group identity, power and masculinity in Part One with her discussion of women's interiors, interiority, and "Affektwissen" in Part Two, and thus also the relation between collective gender construction and individual subjectivity in Dutch painting, apart from Rembrandt's oeuvre. While she rejects simplistic, moralizing interpretations of female figures in paintings as "verkürzt" (stunted) or arbitrary, she nevertheless does not consider the Protestant theology of the image (as opposed to that of a given representation). Might doing so enhance an understanding of the role of gender in painting's mediality as such?

Das Sichtbare und das Unsichtbare often brilliantly goes against convention, the historically possible, thinkable, imaginable and imagable in art. However, perhaps more than she recognizes, Hammer-Tugendhat's emphasis on painting's material mediality resonates, rather than conflicts, with several methodological approaches that consider the entirety of a given painting, such as phenomenology, reception aesthetics and certain practices of semiotics and psychoanalysis, all of which by now have feminist practitioners attending to the material and corporeal in art.

This book offers a wealth of observations, connections, deeply knowledgeable iconography and interpretations based on an impressive, comprehensive bibliography of especially German, Dutch, and American scholarship. It introduces discourses and studies not widely known, such as on affect theory, gestural language, and Dutch baroque drama.

Throughout the book, Hammer-Tugendhat often points to very specific opportunities for further research and exploration. Before this can happen, however, one can only wish that her book will have the readership it so well deserves and that generally more of her work will become available in English.

Christiane Hertel

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Jochai Rosen, *Soldiers at Leisure, The Guardroom Scene in Dutch Genre Painting of the Golden Age*. Amsterdam: Amsterdam University Press, 2010. 216 pp, 140 illus., including 105 in color. ISBN 978-90-8964-204-2.

Soldiers at Leisure, The Guardroom Scene in Dutch Genre Painting of the Golden Age builds on Jochai Rosen's dissertation "Jacob Duck and the 'Guardroom' Painters: Minor Masters as Inventors in 17th-Century Dutch Genre Painting, with a Critical Catalogue of Paintings, Drawings and Prints by Jacob Duck" for The Hebrew University of Jerusalem (2003), as well as on several articles that he published in the next years. This is true especially of "The Dutch Guardroom Scene of the Golden Age: A Definition," in *Artibus et Historiae* (2006). In the book's introduction, Rosen states that the point of his study is to "shed light on one of the corners of seventeenth-century Dutch art" that have remained in shadows. He seeks to identify the formulae developed for the guardroom scene, track its development from city to city, generation to generation, explain its revival by nineteenth-century European artists, and situate the scenes against their cultural background.

To that end, he devotes the first chapter to setting out the historical and artistic context for the guardroom scenes, including sketching the image of the mercenary soldier and the Flemish artistic tradition of plunder themes. The second chapter discusses the roots of the guardroom scene in sixteenth- and early seventeenth-century merry company representations, concentrating especially on the paintings of Pieter Codde and Willem Duyster, two of the most prominent Amsterdamers connected with this sub-genre. Once he has set out the birth of the genre in Amsterdam in the first third of the century, he moves, in Chapter 3, to the Utrecht variation. This type, he asserts, merges Netherlandish brothel and Caravaggist tavern imagery, finding its highpoint in the paintings of Jacob Duck. Here he puts his dissertation research to good use, tracing Duck's multifaceted development of the guardroom over the years, his effective use of still-life elements, and the comic or even blatantly vulgar tone of the scenes. Occasionally, Rosen comments on the paintings' messages (or lack thereof), as in "Duck's paintings are not moral lessons but rather a tool to simplify their reading and make them more comprehensible to the public."

Chapter 4 looks at the civilizing of the guardroom scene as the early seventeenth-century satirical handling of soldier-peasant confrontations gave way to a more "bourgeois" approach in mid century. It includes a brief, general comparison of the civic-guard portrait with the guardroom scene and a more detailed discussion of Rembrandt's *Nightwatch* as "caught between genres." Rembrandt's militia portrait, he asserts, drew on the order-to-march formula devised for a subset of guardroom scenes – an important insight. The chapter concludes with commentary on the guardrooms' construction of class divisions. Chapter 5 continues with the theme of the domestica-

tion of guardroom imagery mid-century and its spread to the south of Holland. A final, useful chapter concerns the continuation of the guardroom scene into the eighteenth century, and its revival in the nineteenth century both by Netherlandish painters and especially by other Europeans.

A probing examination of the historiography of the guardroom theme would have been a welcome addition, as would greater scrutiny of the complex relationships among artists, their art, their audience, and contemporary politics. The author might have given a more pointed analysis of the pictures as political and socio-cultural constructions, including the impact of literary stereotypes, the ways the pictures' rhetoric sets up viewers to respond, the ambiguities of meaning. Instead, the book focuses mainly on the formal rhetoric, narratives, and iconographical details of individual paintings, dividing the scenes into sub-groups identified by artistic formulae. Its chapters begin with general comments on the historical background and a succinct announcement of the chapter's themes; the author then proceeds to the individual artists' biographies, followed by detailed descriptions of each of their paintings chosen for inclusion. If argument and probing analysis are not the book's strong suit, laying out information is, and indeed a large amount of research has gone into the study.

Readers intrigued by the topic would do well to return to Rosen's 2006 article, for there the author developed a focused argument on the definition and characteristics of the genre and the attraction of martialism for the seventeenth-century Dutch buying public. The book remains a survey, buttressed by syntheses of the scholarship of other art historians. As such, it has real value as a compendium of visual material and supporting historical data. Especially useful are its large number of images, 105 of which are published in color.

Alison M. Kettering

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Adriaan E. Waiboer, with Pieter Roelofs and Arthur K. Wheelock, Jr., with contributions by Wayne E. Franits, E. Melanie Gifford, Bianca M. du Mortier, Pieter Roelofs, Marijn Schapelhouman, and Linda Stone-Ferrier, *Gabriel Metsu, 1629-1667*. [Cat. exh. National Gallery of Ireland, Dublin, September 4 – December 5, 2010; Rijksmuseum, Amsterdam, December 16, 2010 – March 20, 2011; National Gallery of Art, Washington DC, April 17 – July 24, 2011.] Dublin: National Gallery of Ireland in association with Yale University Press, New Haven and London, 2010. 210 pp, 154 color illus. ISBN 978-0-3001-6724-5.

Eddy Schavemaker, *Eglon van der Neer (1635/36 – 1703). His Life and Work (Aetas Aurea, XXII)*. Trans. by Michael Hoyle. Doornspijk: Davaco, 2010. 574 pp, 54 color, 342 b&w illus. ISBN 978-90-70288-18-4.

Genre painting, a secular specialty focusing on contemporary life, developed rapidly in the Dutch Republic, featuring domestic scenes of an emerging middle class society. To nineteenth-century writers this form of painting was taken to be simply a literal account of an earlier age, discussed, until quite recently, in a superficial and sometimes condescending way,

even as prices for these works have soared. Eddy de Jongh's game-changing emblematic research and Svetlana Alpers's re-direction of thinking toward relationships between art and science in the seventeenth century have both encouraged scholars to re-consider the significance of scenes of everyday life, but also to reflect upon what this branch of art can reveal about seventeenth-century attitudes toward painting itself.

In the wake of the major Vermeer exhibition of 1995-96 have appeared monographic exhibitions or studies on genre painters less known to the general public including Jan Steen (1996), Pieter de Hooch (1998), Gerrit Dou (2000), Caspar Netscher (2002), Gerard Terborch (2004), and Frans van Mieris (2005). The two volumes reviewed here – one on Gabriel Metsu and one on Eglon Hendrick van der Neer – are both valuable contributions that offer new information and thinking while building on recent scholarship. In Adriaan Waiboer's exhibition volume which focuses on forty of the more than 130 extant works by Metsu (followed by a catalogue raisonné announced for late October), the reader immediately realizes the superb quality of this artist's handling of the brush, his capacity to employ different kinds of *facture*, and his distinctive ways of involving the viewer through capturing both external material reality and internal psychological presence. Metsu's creativity in both genre and narrative scenes is shown to lie equally in his artful emulations, appropriations and amalgamations of subjects, formats and techniques from leading contemporaries with such diverse approaches as Dou and Terborch. This strategy, the author argues, was intended to help Metsu compete successfully within the Amsterdam art market after he moved from Leiden in 1654.

Waiboer explores the artistic reciprocity between Metsu and Vermeer, both of whom were influenced by Terborch. If Metsu was inspired by Vermeer's placement of forms and his late use of abstracting brushwork, Vermeer in turn responded to Metsu's subjects and techniques, retaining his own distinctive touch. That Metsu's paintings greatly superseded Vermeer's in price and popularity throughout the eighteenth and early nineteenth centuries is a potent reminder of how much the taste of a period may sway assessment of an artist's quality or importance and how veneration for a particular artist (Vermeer in our time) can cast his colleagues into relative obscurity.

Additional excellent essays in the volume take up topics relevant not only to Metsu but to Dutch art in general. Wayne Franits's consideration of luxury (building on recent publications by Jan de Vries) proposes looking beyond consideration of luxurious objects as material goods for a growing consumer culture to wider cultural practices like letter writing or even the evolution in manners and art toward more genteel taste. Linda Stone-Ferrier focuses on Metsu's depiction of street vendors and markets near his home in Amsterdam as related to the powerful role of individual neighborhood organization in promoting the comfort and stability of residential civic life. Pieter Roelofs's close investigation of Metsu's early owners, which also explores the history of his reputation, notes that having many patrons helps explain his departures from labor-intensive techniques requiring extensive time. Technical analysis is explored in detail in Melanie Gifford's lucid essay on Metsu's varied ("eloquently imprecise") painting techniques and how they relate to those of his contemporaries. Bianca M. de Mortier's essay on costume in Metsu's paintings as related to manners of the period goes beyond its fascinating lore about dress and domestic articles (sewing cushions, beauty patches,

eyeglasses, etc.) to show how they can illuminate the lives of their original users. Finally, Marijn Schapellhouman frames discussion of Metsu's rare drawings with broader observations about the difficulties art historians have always encountered in finding and evaluating artists' drawings.

While the volume on Metsu could build on an earlier exhibition catalogue (Leiden, 1966) and on Franklin Robinson's monograph of 1974, producing a text and catalogue raisonné on Eglon Hendrick van der Neer must have seemed a formidable task. Although his artistic importance had been recognized from Houbraken on and in Smith's and Hofstede de Groot's catalogues, no comprehensive account has been published in more recent times. Far more than Metsu, Van der Neer was a borrower and appropriator during a long life that took him to France, Amsterdam, Rotterdam, The Hague, Brussels, and ultimately to the Elector Palatine's court at Düsseldorf. Like Metsu, he also produced portraits and history paintings as well as landscapes. Yet because he lived until 1703, more than thirty years beyond Metsu, his career extended far into that murky and difficult terrain of later Dutch art. During this period the quality of paintings commonly shows a marked decline – especially for artists attempting to continue styles and subjects that had flourished during the middle decades of the seventeenth century. Van der Neer's celebrated pupil Adriaen van der Werff would later complain that his teacher had retarded his success by teaching him an old fashioned "modern manner" rather than the fashionable new "Italian manner."

This closely researched volume, which approaches 600 pages, is divided into ten chapters which cover the artist's life (I); early influences of Metsu, De Hooch and Terborch (II); Van der Neer and Frans van Mieris (III); Van der Neer and Van der Werff (IV); history paintings (V); two chapters (VI and VII) on the "elegant" and "emblematic modern" (the latter are small paintings from the 1670s inspired by earlier emblem books and moralizing prints); portraits (VIII); landscapes (IX); and critical fortunes (X). Four appendices include material about genealogy, documents, reproductions of early printed sources, and a catalogue of Adriaen van der Werff's works up to c. 1680 to help clarify the problem of distinguishing his earlier works from those of his teacher.

Schravemaker catalogues a surviving oeuvre of 150 paintings (with copies) by Van der Neer, arguing that many more works have been lost or are now known only from documents that he presents, along with a catalogue of mistaken attributions. Leafing through the reproductions, which include fifty welcome color plates, the reader is struck by frequent variations in the effect and quality of works that not only display diverse and frequent borrowings of subjects, compositional types and ways of painting, but are also executed with varying degrees of care and assurance. Yet a woodenly painted example can be followed by one of impressive originality and delicacy of touch, such as the stunning *Gyges with the Wife of Kandaules* in Düsseldorf which frames the voluptuous rear view of a female nude with the serene geometry of a De Hooch-like palace interior.

A virtue of this book, in addition to its extensive research, is that it does not try to make inflated claims for its subject, as authors of monographs can be prone to do. Schravemaker rates Van der Neer an artist whose "ambition was greater than his talent" and who sought to disguise technical shortcomings, particularly in the representation of figures, by skillful borrowings from other artists then in fashion. Yet, the author also

gives full marks to Van der Neer's achievements, including a surprising group of long-ignored late landscapes which often reach an impressive level of refinement that attracted the most discerning collectors of his day.

Susan Donahue Kuretsky

Vassar College

New Titles

Aalst, Loek van, *Noord-Nederlandse meubelen van renaissance tot vroege barok 1550-1670*. Ed. by Annigje Hofstede. Houten: Hes & De Graaf Publishers, 2010. ISBN 978-90-6194-350-1, euro 99.50

Aemulatio. *Imitation, Emulation and Invention in Netherlandish Art from 1500 to 1800. Essays in Honour of Eric Jan Sluiter*. Ed. by Anton W.A. Boschloo et al. Zwolle: Waanders Publishers, 2011. ISBN 978-90-400-7801-9, euro 70.

Ammerer, Gerhard et al. (eds.), *Höfe und Residenzen geistlicher Fürsten. Strukturen, Regionen und Salzburgs Beispiel in Mittelalter und Neuzeit (Residenzenforschung, 24)*. Ostfildern: Jan Thorbecke Verlag, 2010.

Art and Science in the Early Modern Netherlands. Ed. by Eric Jorink and Bart Ramakers. *Nederlands Kunsthistorisch Jaarboek*, 61, 2011. Zwolle: Waanders, 2011. ISBN 978-90-400-78-8-8, euro 105.

Atkins, Christopher, *Frans Hals's Signature Style. Painting, Subjectivity, and the Market in Early Modernity (Amsterdam Studies in Golden Age)*. Amsterdam: Amsterdam University Press, winter 2012. ISBN 978-90-8964-335-3, euro 45. To be reviewed.

Bacigalupo, Italo, *Der Lindenhartner Altar. Grünewald oder Hans von Kulmbach?* Petersberg: Michael Imhof Verlag, 2011. ISBN 978-3-86568-664-0, euro 40.

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Maory-Krah, Michal, *The Many Sides of Lucretia. Roman Heroine, Rape Victim, Model of Virtue, Sinner and Provocateur*. Tel Aviv, Prof. Pinson

Rinot, Liad, *Secular Images in the Backgrounds of Paintings by Robert Campin and His Followers*. Tel Aviv, Prof. Pinson

The Netherlands

Abrahamse, J.E., *De grote uitleg van Amsterdam. Stadsontwikkeling in de zeventiende eeuw*. University of Amsterdam, Prof. Sluijter

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